An Intersubjective Study of Westernization in Translation: Translating the Occult in J.K. Rowling's *Harry Potter* from English into Arabic in Terms of GideonToury's Descriptive Approach

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دراسة شمولية متداخلة للنزعة التغريبية في الترجمة: ترجمة المصطلحات السحرية في رواية *هاري بوتر* للكاتبة ج. ك. رولينج من الانكليزية إلى العربية في ضوء المنهج الوصفي لجدعون توري

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المستخلص

يعد السحر احد أكثر الممارسات المحرمة في جميع الثقافات على اختلاف منابعها وأصولها سواء كانت شرقية أو غربية. لذا فان مواقف واعتقادات جميع الثقافات تحذر معتنقيها من قراءة الكتب التي تتناول الحديث عن السحر أو تعليمه لتفادي الولوج إلى العوالم الشيطانية التي قد تؤثر على حياة الأفراد بشكل سلبي و خطير مما يربك المنظومة الاجتماعية. وانطلاقا من هذا المنظور فأن سلسلة روايات *هاري بوتر* التي اتخذتها الباحثتين موضوعا لدراستهما ، تعد من جهة من كتب الخيال التي تتناول السحر وقوى الظلام كدعامة أساسية في بنائها الروائي مزعزعة بذلك كل القيم الدينية والاجتماعية والثقافية في المجتمع الإنساني. ومن جهة أخرى ،إن سلسلة روايات *هاري بوتر* الإنكليزية كعمل أدبي تعد من أجمل الروايات وأكثرها متعة من حيث الحبكة الروائية وسلاسة الأحداث مما جعلها تحطم الأرقام القياسية من حيث عدد القراء والترجمات و عدد المبيعات. و هذا المجمل يساهم في تعقيد الموقف أمام المترجمون في إمكانية وكيفية نقل الثقافة الأصل إلى الثقافة الهدف. لسببين : أولا ، إن *هاري بوتر* كرواية خيالية لتعليم السحر الأسود مأخوذة من الثقافة الإنكليزية ومترجمة إلى ثقافة بعيدة كل البعد عنها ألا وهي الثقافة العربية. وثانيا، إنها موجهة للأطفال ومن اجل أن يحقق المترجمون الهدف الأساسي من الترجمة وهو نقل المعنى والأثر المراد من النص الأصلي إلى النص الهدف يتوجب عليهم حل المشكلات الثقافية الموجودة فيها .بمعنى آخر، يتوجب على المترجمين الاحتفاظ بالقيمة الجمالية والأدبية للنص الأصلي من جهة ،ومن جهة أخرى عليهم تجنب نقل الأفكار السحرية الموجودة في الرواية لتفادي الأثر المترتب على نقلها إلى القارئ سيما الأطفال. وباختصار، على المترجمين السيطرة على الموقف ككل وذلك بمسك العصا من الوسط للاحتفاظ بإيجابيات النص والتخلص من سلبياته وتبعاته التدميرية. كشفت هذه الدراسة أن ترجمة النصوص الأدبية مثل روايات *هاري بوتر* و التي تحتوي على قيم جيدة وقيم رديئة تتطلب من المترجمين تبني القيم الجيدة في النص الأصلي ونقلها إلى النص الهدف ونبذ القيم الرديئة وعدم نقلها حرفيا إلي النص بشكل أو بآخر .وعليه تم تسليط الضوء على اقتراح مفاده لجوء المترجمين إلى ترويض أو تقريب النص لينسجم مع الثقافة الهدف كإستراتيجية عامة للترجمة وتتطلب تلك الإستراتيجية من المترجمين اعتماد ترجمة غير مباشرة للنص وبالتالي وجوب اعتماد تقنيات الترجمة التي تتلاءم مع هذا الهدف أي اعتماد المكافئ الوظيفي وتعديل أو تكييف النص الأصلي لتحقيق الهدف المرجو من الترجمة ألا وهو التواصل الثقافي وتجنب الوقوع في فخ الغربنة. وتوصلت الدراسة إلى أن اعتماد إستراتيجية تغريب النصوص باعتبارها احد مظاهر النزعات العلمانية التغريبية هي السبب الرئيسي التي تجعل من الترجمة مجرد نسخة مشوهة من النص الأصلي بدلا من أن تكون عملا أدبيا مستقلا بحد ذاته له مكانته الخاصة في النظام الأدبي المتعدد الأطراف. لذا تناولت هذه الدراسة وصف أداء المترجمين في ترجمة الروايات السبع من *هاري بوتر* للكاتبة الانكليزية ج .ك . رولينج في ضوء المنهج الوصفي لجدعون توري ومعاييره في الترجمة لتحديد توجه أداء المترجمين عما إذا كان مع تغريب النص الأصلي باعتباره يمثل الثقافة الغربية المهيمنة أم مع تقريب أو تدجين النص الأصلي إلى الثقافة الهدف باعتباره موجهاً إلى الأطفال، الأمر الذي يتطلب نوعاً خاصاً من التعامل في النص وهو تكييفه أو تعديله .

Abstract

The occult or the magic is one of most condemned activities in all cultures around the world. Thus, the beliefs and attitudes of world cultures warn people from reading such books that talk about or teach the occult to avoid approaching the satanic regions which might negatively and fatally affect people's lives. From the assumption that, on the one hand, J. K. Rowling's *Harry Potter* (henceforth HP) which is the case of the present study, is a fantasy book of occult and dark forces and it shakes all the religious, social, cultural and ethical values of human society. On the other hand, as a literary work, it is a master piece that extended all the literary standards of creativity and entertainment breaking all records of sales and readers worldwide. These two facts actually complicate the cultural situations that are supposed to be faced by Arab translators for the large distance or the huge gap between the texts, i.e. the source and the target (henceforth ST and TT), and it is, as a work, directed to children which requires special attention and strategies. Moreover, a literary work like HP implies good and bad values which, in turn, involves translators to keep the good and leave the bad. To achieve such a goal they should resort to domestication, use the oblique translation and avoid westernization. In short, the translators have to control the whole situation by holding the stick from the middle to retain both the positive values of the work and, at the same time, to renounce all its passive and destructive values.

It is believed that westernization is the main cause that participates in making the translation no more than a copy of the original instead of being a literary work

that exists by itself and has its own position in the polysystem of the literary works. For this reason, the translational behaviour of the translators in translating Rowling's HP seven-book series into Arabic will be described in the light of G. Toury's Descriptive Approach and Norms of Translation. Consequently, a

decision will be made as regards the orientation of the translators' performance whether it was to westernize or foreignize the ST since it represents the dominant culture or just localize or domesticate it to the target culture (henceforth TC) for it is directed to children who demand a special kind of manipulation ,i.e. adaptation.

١. Introduction

 Literature is the product of cultural formation of human societies which undoubtedly massively varies across nations all over the world. This variation is particularly noticeable in translating literary works. The variation of the cultural formation creates a certain kind of clash in translating between the ST and the TT. Such clash intensifies when there is a huge gap in the cultural heritage of two communities which complicates the situation in front of the translators. In the era of globalization or ,in particular, the westernization, the ideas and ways of doing things that are common in the west are transmitted to be used and accepted by non-western societies. Certainly, it had affected all spheres of life such as economy, politics, sociology and in particular literature which is introduced through translation. Consequently, the strategies and methods of translation are supposed to be affected by westernization too. In other words, there is a serious threat of using the foreignization which can be a real manifestation of the process of westernizing the thoughts and attitudes to the extent that it may cause real danger and distortion to the cultural identities of nations.

 It is admitted that some literary works demand a certain kind of manipulation since they reflect the cultures that they stem and derive from. HP is a British literary work that deals with and teaches black magic and, at the same time, it is written to be read by children. No need to say that the occult or magic is one of the most condemned activities in all cultures of human societies because it represents a serious threat and danger to their existence. This is because of the assumption that, on the one hand, Rowling's HP seven –book series which is the case of the present study, is a fantasy book of occult and dark forces. On the other hand, as a literary work, it is an integral novel that extended all of the literary standards of creativity and entertainment and broke all records of sales and readerships worldwide. These two facts actually complicate the cultural situations that are supposed to be faced by the Arab translators.

 Then, the question is: Should Arab translators westernize the forbidden and condemned thoughts and beliefs and introduce them to their Islamic culture as being useful justifiable and usual through translation ? It is needless to say that the matter would be worse when they translate these books to be read by children! And, how can they introduce the cultural specific terms that are found in HP which are very typical to the British culture?

 In this study, these and other issues that are related to this topic, will be investigated using Rowling's HP series as a case study. Thus, it should be seriously thought of the cultural and social problems that are supposed to stem from translating the very British books of HP that are used to teach black magic to the Arabic culture and intended to be read by Arab children.

٢. The Aim of the Study

 The study aims at intersubjectively investigating and evaluating the role of the translators when translating the occult in Rowling's HP series into Arabic culture. The question here is: Do they behave as being faithful to the ST and follow the Western dominated norms of translation, or they behave as social beings adherent to the TC they belong to, following their social and cultural ideologies in the light of westernization? Such a question implies the aim of the study which will be answered later on.

٣.The Hypothesis of the Study

 The researchers hypothesize that a literary work like HP contains good and bad values that demand the translators to preserve the good and deny the bad. Thus, they, the translators, can resort to domestication as the best solution to achieve their goal. By domestication the translators are supposed to hold a target –oriented stance as a general strategy. They are also supposed to use oblique translation as a method of translating, and consequently, they can use functional equivalence and adaptation as strategies of translation to achieve their ultimate aim of intercultural communication and avoid being captured by the trap of westernization.

٤.The Methodology of the Study

 In this study, an evaluative account of the processes and policies of translating the occult in HP seven-book series will be introduced. The data of translated occult references from English into Arabic will be collected. Then, the translation of each item within the data mentioned will be analyzed and described. Finally, the percentages of the whole translational techniques that have been used by the translators will be recounted and followed by a discussion to show how each piece of analysis contributes to the overall

picture of translating the occult or magic in HP into Arabic culture. Consequently, the two methods of the research; the qualitative and the quantitative are combined to carry out this study.

٥. Westernization in Translation

Nergaard says, "Translation is always a shift, not between two languages, but   between two cultures – or two encyclopedias" (qtd. in Umberto Eco ١٧).

   This statement is so established for all those who work in the field of translation. So far translation is a means of communication. To communicate you have to render meanings. Here lies a question: Is the lexical rendering of meaning that is really the one that can satisfy the translation activity ? Or there is something more important the translators have to produce while translating for the target readers ? Certainly, we translate because there is a wide range of diversity among languages that are the consequential of divert cultures worldwide. Thus, we translate actually between cultures rather languages. It is common knowledge that differences between cultures as well as languages are the main factors of inventing translation. Nevertheless, anyone who is not a bilingual could easily reproduce the linguistic or lexical meaning by using dictionaries, but s/he would definitely fail to reproduce the cultural meaning, if s/he is not specialist as bicultural. In fact, they are the cultural differences that complicate the whole situation in translation. Hence, to translate is to render the text functionally, not literally.

   Once again, we translate for achieving communication and we need communication actually to maintain our existence as being a part of the international society. Humans are created to be in contact to each other, not to live in isolation. It is really this contact which mainly contributes in the development of human societies. Therefore, we need translation or communication to share others our beliefs, values, ideas, etc. and at the same time ensure their exchange with us. Keating highlights the importance of communication when she writes, "Communication is powerful: It brings companions to our side or scatters our rivals, reassures or alerts children, and forges consensus or battle lines between us"(qtd. in Samovar , Edwin and McDaniel١٤).

   Accordingly, it seems that there is no clear cut between culture and communication. This definitely means that translation is a means of cultural understanding since culture and communication are correlative. According to Samovar , Edwin and McDaniel, culture and communication are two facets of the same coin and that it is hard to think of them as two separate concepts (٤٦).Thus, TS have turned from its traditional micro levels of consideration to the macro ones, that is to say, it has shifted from formal translation to the dynamic one and, thus, turned from the focus on the lexical equivalence to the focus on the functional one . From the assumption that translation is a means of not merely linguistic communication, rather and more significantly it is a means of functional or cultural communication, and in order to achieve its ultimate aim, it should be reviewed from different kinds of perspectives ,namely, the social, cultural, ideological and psychological perspective as it is stated by Bassnett that translation is so related to other intercultural factors and cannot be separated from them(٢).

   In his attempt to emphasize the crucial role of the socio-cultural context in translation, Hermans describes it as the 'intercultural traffic' (Coillie and Verschueren ٩٩). Yet, the fact that the consideration of the intercultural perspectives is urgent in translating it broke out another conflict of power relations between cultures. In world history, there are two binaries of cultures, they are, on one side, what has deemed as being the strong, the central, the civilized cultures. On the other side, we have the cultures which have estimated as being the weak, the marginal and the traditional or more literally the primitive ones .Fischer and Jensen state that, "the cultural turn widened translation studies research, and the emergence of an awareness of the strong influence of power in relation to translation was inevitable"(١١).So, here lies the importance of examining the fact that power is really supposed to set the conflict or the cultural clashing even on the stage of translation. In this respect, it is important to mention some of the models and theories that are related to the functionalist or cultural approaches, which in turn, are target oriented like Vermeer's Skopos theory and Holz-Mantari's translatorial action which were introduced during the late ١٩٧٠s and early ١٩٨٠s , Snell Hornby (٢٠٠٦) and Toury's descriptive approach (١٩٩٥) on which (the latter) this study is based.

٥,١. Westernization in Literary Translation

   As a reaction and resistance to the fallacies of colonial discourse or westernization, post-colonial discourse had emerged. Thus, the attention must be paid to westernization in literary studies ,namely translation, while considering the Post-colonial theory of translation. Munday states that ,primarily, the Post-colonial theory focus was on the ideological consequences of the blurring that is supposed to occur in the translated literature from Third World countries into English. Naude points that the Post-colonial translation

theory had developed in the early ١٩٩٠s, as a consequence of the cultural shift in translation which coincided with the increasing studies in the field of globalization and cultural identity (Castello ٩).

In general, Post-colonial theory as it is argued by Mundy, is used to include all the studies that concern with the history of the former colonies, studies of powerful European empires, resistance to the colonialist powers and, more broadly, it extends to include the studies of the effect of the imbalance in power relations between colonized and colonizer (Translation Studies ١٣١). He adds that the main focus of TS of Post-colonial theory is that of "power relations" (١٣٢). In this regard, it is important to mention some of the major post-colonial theorists and their distinct works like : Homi Bhabba's *The Commitment to Theory*, Edward Said's *Orientalism* ,and Gayatri Spivak's *Can the Subaltern Speak*. As a point of departure, let us shed some light on Post-colonial theory in TS in order to clarify the impact of westernization as a colonial factor in TS.

٥،٢. Post-colonial Theory

Post-colonial theory, as it has been mentioned above, is a literary theory of critical perspective that deals with the production of literature of the countries that had been colonized by Western countries. It may also deal with literature produced by authors from the colonizing countries which try to investigate certain issues concerning these colonies. The two concepts that have been coined by Edward Said ,i.e. "otherness", as a reference to the inferior western view of the East world, and "resistance" as a reference to the main cause of establishing the Post-colonial movement or theory in the post –colonized countries, in general, represent the corner stone of the theory .

Many scholars in TS credit Edward Said's book *Orientalism* is the founding work of that theory. Furthermore, a distinction must be made between Post-colonial literature and the colonial one. O'Reilly claims that 'colonial writing' is writing produced by citizens or writers who belong to Western countries(the colonizers) and written before independence of these colonies. Whereas post-colonial literature is produced by the citizens or the writers who belong to non-western countries(the colonized) (٧).

In translating from the Third World countries, Western translators and even authors tend to blur the image of the Orient or the East ,i.e. these images have always shown the Orient as the primitive and uncivilized "Other" in an attempt to represent it as the contrast to the advanced and civilized West "Us". Said argues that what has been written about the East is no more than "false image" introduced to the world in order to justify and encourage the European and American colonial and imperial behaviour towards Arab Muslims and their cultures. Further, he sees that the long European colonial rule of the East has a negative impact on the objective texts about the East even those written by the most knowledgeable and authorized Western Orientalists. According to Said, these texts depict the Orient in a prejudice way as irrational, strange, weak and feminized "Other", contrasted with the rational, familiar and strong "Us" (referring to the colonizers or the westernizes). He adds that certain binary oppositions are structurally related to one another in colonial discourse that becomes rearticulated in any particular text in various ways, for example, colonizer and colonized, white and black, civilized and primitive, advanced and retarded, good and evil, beautiful and ugly, human and bestial, teacher and pupil, and doctor and patient (Hamadi ٤٠).

Nonetheless, the critical nature of the discourse of post-colonial theorists who try to strive the passive impact of the colonizers that they have practiced against the translated literature can be easily noticed. And, it can be simply inferred that there are two pillars in the process of westernization, i.e. the westernize "the colonizer" and the westernized "the colonized", since there are super powers like European countries and the weak or the marginalized countries those of the Asia, Africa, and South America. Thus, the westernizes try to dominate the world so that transmit certain norms, conventions, beliefs and attitudes to be adopted by the   westernized as "universal values or laws". Hence, the close relationship between colonization (westernization) and translation can be easily recognized. Bassnett argues that we should perceive the extent to which translation was for centuries a bilateral process, i.e. texts are translated into European languages for European consumption, rather than being part of mutual process of exchange. European norms have dominated the translated literature in order to ensure only texts that harmonized with receiving culture (the Western) should be translated rather than those texts which proved to be foreign to it (the non-Western) (٥).

Another important fact which should be considered is that translation in the era of colonization or westernization, i.e. translation of the original European texts into colonized culture are ranked as inferior since they are no more than a copy of the original which represents the powerful countries. Europe was regarded as the great original, and the colonies were ,therefore, its copies or 'translations' of Europe, which they were supposed to duplicate. Moreover, Bassnett points out that being copies ,translations, were evaluated as less than originals, and the myth of the translation as something that diminished the

greater original established itself. The notion of the colony as a copy or translation of the great European original inevitably involves a value judgment that ranks the translation in an inferior position in the literary hierarchy. The colony, by this definition, is therefore less than its colonizer, its original. This is literally described by Bassnett as "the shameful history of translation"(٤). However ,she should describe it as the shameful history of literary studies!

Lefevere argues that translators need to keep in mind the contextual and the textual factors. To these he adds the term set of grids (conceptual and textual grids) in both source and target systems. At the same time, he also points out that western cultures "translate non-western cultures into western categories, imposing their own grids regardless!". So, he states that translators in the west are highly biased in their performance of translating in the sense that they are not fair in their own considerations of the linguistic and cultural factors that govern the translation activity. He advocates that Western translators appreciate what is produced by the Greek and the Latin authors, and when they translate them they tend to be faithful because they thought that Greece and Rome had a far superior culture . However, as regards the translation of works from the Orient ,the marginal, they tend to manipulate it to be harmonized with the civilized audience of the West (Bassnett ١٥).

What has been mentioned above reveals that, on the one hand, the concept of westernization is closely related to Post-colonial theory; and on the other hand, it is also closely related to other concepts ,i.e. modernization and globalization. Kumar states that in sociology, modernization refers to the transformation from a traditional, rural and agrarian society to a secular, urban and industrial one . The modern society is industrial. So, to modernize a society is, first of all, to industrialize it. And historically speaking, the rise of modern society has been inextricably linked with the emergence of industrial society ("Encyclopedia Britannica"). Shils uses the term "modernization" to describe the transition from "backward" to "modern" nations because he thinks it avoids the implications of western superiority suggested by the terms "Christianization" or "Westernization"(Shah ٢٣).Globalization is used to refer to "the development of an increasingly integrated global economy marked especially by free trade, free flow of capital, and the tapping of cheaper foreign labour markets"("Merriam-Webster Dictionary"). The significance of this statement stems from the fact that globalization is related to westernization and the post-colonial studies in the sense that globalization is no more than a manifestation of the relation that governs the world powers that are deeply rooted in the twentieth century. Ashcroft, Griffiths and Tiffin argue that after the Second World War, the world witnessed a period of decolonization. The imperialism was diverted into the western powerful courtiers to dominate the operations of economics, communications, and culture. This demonstrates that globalization eruption did not happen spontaneously around the world. Instead, it has an embedded existence in the history of imperialism (١٠٢).

٦. Culture and Translation

Augustine says ,"So true is this that a man would be more cheerful with his dog for company than with a foreigner"(Cronin ١).

Cronin quoted Augustine and agrees with him in that the company of a dog is better than the company of human being whom you cannot communicate with either lexically or culturally. He is actually of the idea that although human beings share almost the same cognitive and physical properties, it is all in vain if they do not share the same language and culture to communicate ;therefore, he agrees with Augustine in that the company of a dog is better than another man who cannot communicate with him. Hence, he believes that translation should be of central focus in any investigation of the social identity (Cronin ١).

First and foremost, translation is the only means of communication among people of different countries which supposedly have different languages and cultures. Through translation, man can comprehend others and achieve communication which is his/her ultimate goal. However, the mere linguistic rendering of our speech is not enough to make us happy with the ending result of communication. So, if there are two men, one from the West and another from the East start communicating about certain issues, linguistically, they can come into terms, but when it comes to issues concerning conventions, religion, ideologies, beliefs and habits of life they will not come into terms. Instead, they will stop communicating and might end in clashing because each belongs to a different community where conventions, religion, politics, social life, philosophical life and even psychological are massively different. Lewis clarifies the cultural understanding of philosophical notions and he gives an interesting example of how people deal or think of truth ,"For a German and a Finn, the truth is the truth. In Japan and Britain it is all right if it doesn't rock the boat. In China there is no absolute truth. In Italy it is negotiable" (٣).Then for an Italian, it will sound whimsy if he negotiates truth in Germany where the truth is absolute. Moreover, the same thing can be said when translation is considered only from the linguistic perspective apart from the cultural one, it would sound whimsy too ! Hence, translation will achieve its ultimate aim, only if it is considered from both the linguistic

and more importantly from the cultural perspective ,due to the fact that it deals with ideas ,beliefs and attitudes which man started with, and invented language which historically includes only writing just as a means of expressing of what is going   in his/her mind (thoughts). Cultural communication seems impossible if the two interlocutors have not shared the same backgrounds. Some scholars assume that it could be zero. Lewis also states that it is taken as a truism that the cultural variation is massive due to the fact that each community has a different social climate that affects the backgrounds of politics, religions, taboos, values, attitudes , and lifestyles. Thus, any mode of communication would be minimal and approaching zero under such kinds of cultural diversities(٤).

٧.G.Toury's Descriptive Approach

Castello mentions that descriptive translation studies (henceforth DTS) has introduced the notion of function – that is referred to the supposed position of translation in the TC. This position or function of translation is going to   determine the nature of the relationships between the translator, S and T Ts. It is also the factor that determines the translator's choice of translation strategies. He adds that what is really a distinct characteristic of DTS is the view that translations focus on the target readers and pay much attention to the linguistic norms of the TC   as opposed to representing linguistic norms of the SC(٥). In other words, the traditional focus of TS on the ST is reversed to be centred on the TC due to the fact that translation can fulfil its ultimate aim of communication if it achieves its functional role in the TC. Proponents of the cultural turn in translation underestimate the prescriptive aspect of translation of how translation should be rendered by translators. Rather, they focus on the significance of the descriptive aspect of translation ,i.e. how translation is actually rendered by translators .

Pym points out that the aim of DTS is to describe what translations actually are rather than simply prescribes how they should be (Castello ٤). Although had been one of the most prominent supporters to descriptive stance in TS, Toury warned against carrying out descriptive studies   without explanations. Thus, he recommended "carefully performed studies into well-defined corpuses". He adds any research should be subjected to the facts of the real life (Pym , Shlesinger and Simeoni ١٩).

In ١٩٧٢, Holmes introduced the term DTS in a paper entitled *The Name and Nature of Translation.* He divides 'translatology' into two branches: pure TS and applied translation ones. Pure TS, he states , can be divided into two kinds ,i.e. DTS and theoretical ones. The first kind includes three studies: the product-oriented , the process-oriented ,and the function- oriented. The very well-known translation scholars such as Even-Zohar, Gideon Toury and Andre Lefevere positively have borrowed Holmes's classifications of DTS to be the founding stone of their new shift of TS that consider the intercultural communication. Toury launches from the Polysystem theory that has been introduced by his own citizen Zohar to develop what is now described and known as the Descriptive Approach of Translation. In ١٩٩٥, Toury published his seminal paper *Descriptive Translation Studies and Beyond*, where he introduces an overview of what is DTS, where and how to apply them.

According to Castello, the traditional TS which are highly source-oriented, a good translation is really the one that faithfully renders its original text. Thus, any comparison between the source and the translation should be taken on the assumption that how much translators find the most suitable linguistic equivalence of the original counterpart. Therefore, much of the social and cultural factors that play a crucial role in the decision- making on the part of the translators are almost dismissed and underestimated. Actually, this may lead to a huge gap in the process of intercultural communication on the part of the receptors of the translation. Toury comes to reverse the whole equation of translation with his less formal understanding of equivalence, whereby he recognizes it as a functional and more relative term. He says that in DTS, equivalence could be defined as any kind of relation between the ST and the TT (٤-٥).It is known that John Catford as one of the traditionalist scholars in TS assumes that to translate is to replace the textual material in one language (SL) by equivalent textual material in another language (TL). So far, his main concern was to render the same or similar textual and linguistic counterpart in the TT. Toury no more holds the notion of equivalence that is based on a fixed temporal conception of the ST-TT relation. He defines 'equivalence' as that a system of relationships which should exist just to decide the appropriateness and the inappropriateness of certain patterns of translation for the TC (٨٦). For Toury, the definition of 'equivalence' varies according to the historical and cultural situation. So, the equivalence is not "a hypothetical ideal, but an empirical matter" (Gentzler ١٢٨).

Thus, in terms of DTS, the former recognition of equivalence has been criticized as being the weakest point in the discipline of TS. In turn, Toury and other functionalist scholars like Hans Vermeer , Andre Lefevere, Susan Bassnett and others look for the solutions and the remedies of this defect .Throughout this declaration, Toury departs from the traditional conception of translation which looks for an identical supposition on the part of the target to the high authority of the original and underestimates the original for

the benefit of the target receptor whom he considers should receive the whole attention as regards the translator's product. Hence, a special kind of attention goes for the cultural and social contextual relations of the TT. In simple terms, Pym describes the descriptive approach as the following:

> In the historical context, the shift from prescription to description involved a clear challenge to the institutionalization of the equivalence paradigm. Rather than just tell people how to translate well (which is what and most equivalence-based linguistic analyses set out to do, along with Skopos theory and hopefully most training institutions), descriptivist theories aim to identify how people actually do translate, no matter what the supposed quality. (٣)

Furthermore, in his search for achieving full consideration of the cultural differentiations between the S and T Cs, Toury deems that translators should investigate the domain of norms of each culture, so that the goal of intercultural communication could be achieved. Castello advocates that the previous or more specifically the traditional theories of translation were less sensitive and less aware of the socio-cultural conditions under which the process of translation occurs, whereas the greater significance should be attached to such issues (٤). Thus, Toury recognizes that in order to signify these cultural issues, the norms of the target recipients should be focused on. Besides, he explains that it is expected that these norms operate not only in translation of all kinds, but also at every stage of translating the events, and then to be reflected on every level of its product. Toury hypothesizes that translation is a norm-governed activity. Its nature or direction can be determined according to the ideological stance that can be adopted by the translators ,let us say, either to source- oriented norms or target -oriented ones (٥٨). Pym declares that like the functionalist theorists, Toury takes a target -oriented approach to translation, believing that translations are empirical phenomena which arise in the literary polysystem of the culture in which they exist. The polysystem concept originated in the ١٩٧٠s by Itamar Even-Zohar , as an aggregation of literary systems and a means to account for the way in which literature involves a given culture. Toury adopts the polysystem concept for defining norms of translation and recognizes the cultural elements to understanding translation (٢).

Being a part of larger communities, affecting and conversely affected by the cultural and social situation , the translators manifest what is deeply inherited in their minds while translating as that there is something appropriate /not appropriate to do. Besides, their own cultural surroundings tell them what is forbidden and what is not. So, they are not free in their own choices. Rather, there are so many 'constraints' they have to pay their attention to while dealing with two cultural systems. Venuti points out that translators are usually exposed to work in different circumstances. They translate various texts types that are targeting different kinds of audiences. Thus, they tend to resort to different strategies and produce different translations (١٩٩). Toury elaborates that translation is similar to the socialization process where norms are supposed to play a dominant role in governing the translational behaviour to a certain extent (Ersland ١٧). Toury is totally absorbed with the idea that translation is no more than an activity of producing what is culturally agreed upon, by its recipients. So, the social and cultural competence of the translators of both cultures is the key for achieving communication which is deemed to be the ultimate goal of translation. Therefore, Toury's conception of norms in his descriptive approach will ,as Liu states, support the formulation of translation's laws and thereby leads us to the 'universals of translation' (١٧).

٨. G. Toury's Norms

"From a sociolinguistic perspective, professional translation production can be subject to widely varying constraints. These include the translation norms of the society within which the translator is working" (Kiraly ٥٥).

In the light of Kiraly's statement, it is believed that the existence of norms in different spheres of life is just to regulate the behaviour of people so that they are not supposed to cause harm to others. Similarly, norms role in translation is to regulate the steps that translators tend to follow to avoid working randomly which may cause harm to the function of translation as a product in the TC. Being bicultural, translators should acknowledge what has been long regarded by a community as right or wrong, adequate or inadequate, forbidden or allowed in a certain situation. As regards Toury's norm, it is noticed that he differentiates between two kinds of norms ,i.e. the stronger form of norms which can be taken as rules and the weaker forms of norms which can be taken as conventions. Venuti states that Toury's norms lie between two main extremes which are the quite subjective personal attitude and the quite objective social rules. He says that "socio-cultural constraints have been described along a scale anchored between two extremes: general, relatively absolute rules, on the one hand and pure idiosyncrasies on the other. Between these two poles lies a vast middle-ground occupied by inter subjective factors commonly designated norms"(١٩٩). The translators should be aware of the danger that, as Venuti describes it as "the breach of which (norms) has social consequences" (١٩٩). Venuti admits that there is always a price to

pay for preaching norms or laws. "There would normally , a price to pay for opting for any deviant kind of behavior" (۲۰۰).

Moreover, it goes without saying that translation is a bilateral activity. It definitely acts on two linguistic and cultural systems. This definitely means that it acts on at least two sets of norm-systems which, according to Toury, can take a 'logical order' in the translator's plan of translation so that s/he classifies them into initial norms, preliminary norms, and operational norms .In initial norms, translators have to determine their own orientations which are deemed to determine the whole process of translation later on. Thus, according to Toury "a translator may subject herself /himself either to the original text, with the norms it has realized, or to the norms active in the target culture''. If the translator tends to take the first stance ,let us say, to be source- oriented and follow the norms that are pervasive in the ST, then s/he will ensure producing more adequate translation of the text; otherwise if the translator adopts the second stance, i.e. to be adherent to the target- norms system, s/he will ensure to achieve acceptability (۱۰۱).

According to Venuti, Toury believes that norms do not govern the mere orientation of the translator, the target or the source one which determines acceptability or adequacy only. To the contrary, they extend to include the whole stages of translation activity . Consequently, he distinguishes between two larger groups of norms applicable to translation: preliminary vs. operational. Preliminary norms are defined as " the existence and actual nature of a definite translation policy". So, they determine the policy that the translator tends to follow in issues like ,for example, the directness of translation or factors that govern the choice of text types that are supposed to be imported through translation into a particular culture/language at a particular point in time (۲۰٤). Besides, Venuti points out that "such a policy will be said to exist inasmuch as the choice is found to be non-random". These policies may ,of course, vary according to their applications to different subgroups as Venuti explains, in terms of either text-types (e.g. literary vs. non-literary) or human agents and groups thereof (e.g., different publishing houses), and the interface between the two often offers very fertile grounds for policy hunting. The second type of Toury's norms implies the operational norms which are divided into metrical norms and textual ones. On the one hand, the metrical norms regulate and govern the recognition of the TL material that are chosen to substitute their corresponding SL material, and also regulate the location or distribution of these materials in the TT. On the other hand, the textual norms, which are supposed to govern the extent to which omissions, additions, changes of location and manipulations of segmentation, are recognized in the translated texts (۲۰٤).

To conclude , along with all points that have been mentioned above, it is admitted that norms are of crucial importance to regulate the translational behaviour of the translators. Further, they tend to vary according to different kinds of texts and cultures. Thus, concerning the text type as being children literature, it is needless to say that there should be a strict application of linguistic and cultural norms. As regards the topic core of this study, it is a literary genre ,i.e. fictional prose, Rowling's book HP which is devoted to targeting children as its audience, it seems very significant to investigate this literary genre in some detail, and highlight the challenges that facing translators with this literary genre and how to handle them according to different viewpoints of translation theorists, children psychologists and sociologists.

In the next section, we shall situate HP within its source cultural system and its target one, to be able thereafter of comparing the ST and the TT for norms of translation.

۹. Children's Literature

As a starting point , let us expose what is meant by CL. It is well-known that CL is a literary genre that includes all literary works which are written to be read by children for the aim of educating throughout amusement . According to Fadiman, CL can be referred to the sum of the written books that include illustrations produced to instruct children through entertainment. This genre includes a large variety of works, "like acknowledged classics of world literature, picture books and easy-to-read stories written exclusively for children, fairy tales, lullabies, fables, folk songs, and other primarily orally transmitted materials" ("Encyclopedia Britannica"). Banerjee refers to the point that CL in modern times is considered as a significant field of study for its impotence as a literary genre and this importance yields for literature as a whole. Its importance stem also from its effect on the family life, society and the intellectual life of any given period. She adds that all in all CL "is fascinating and rewarding subject"("What Is Children's Literature?").

Ma defines CL as the written form as ,for example, picture books or novels to be read by children between the age of one and sixteen. This literature has certain features framework that distinguishes it from other forms of literature since it is derived from the psychological and cognitive features of children. Therefore, transparency and simplicity can be considered as the main hallmarks that distinguish CL from adult's one in the sense that the language of CL is highly transparent because one of the basic requirements of CL is to be simpler and has a direct language style. Ma adds that this vividness of

language offers children a chance to connect their own childhood experience to the information of the literary experience. This can be achieved with the help of 'rhetorical devices'. In addition, the simplicity of the language of CL makes it easier for children to understand what they read. Thus, CL demands a normative and pure language style that helps children to get the physical and psychological health (١٥٢).

Shahata advocates that CL as an educational mediator offers children the opportunity to know the answers to their questions, investigations, and explorations attempts. It offers them the opportunity to use their imagination and absorb the new expertise that CL is full of. He adds that CL also offers children the chance to maintain self-trust and enhance their tendency for adventure and curiosity to continue searching and exploring(١٢). Hunt elaborates that the books that are written to be read by children certainly are culturally ,socially , educationally, and intellectually formative, and they depict society in an ideal way perhaps more than any other texts (O'Reilly ١٥). Metcalf shares Hunt the same viewpoint which states that CL introduces children to segments of life in other cultures; thus, it contributes in widening the scope of children's understanding of these cultures (٣٢٤). Batchelder describes the same experience as being international understanding when he states that "children of one country who come to know the books and stories of many countries have made a beginning toward international understanding" (Metcalf ٣٢٤).

On the one hand, some assume that children would be learnt better when they are not obliged to learn, i.e. through playing games, reading story books for pleasure or murmuring children's poetry. In this respect, Nikolajeva believes that "Children's literature has always been related to pedagogic and as a powerful means for educating children" (Elizabeth and Briggs). However, Doderer believes that pedagogy has lowered the aesthetic values of literature and distorted its nature (Oittinen ٦٣). On the other hand, Oberstein illustrates that they are the children's needs that should define the literature written for them and adults realized needs of children should not intrude into the literature. Therefore, the definition of CL must be underpinned by purpose. Besides, she adds that the literature written for children should satisfy their situations and their especial needs in different situations and age groups. Oittinen regards children's needs in their literature when she characterizes it to be ,firstly, read aloud and, secondly, to be illustrated (٥).

٩،١. Characteristics of Children's Literature

CL as a distinct literary genre, has specific characteristics that are not shared by other literary genres .Such a fact stands to be the most difficult challenge the translators face when translating CL from the ST to TT. Hunt mentions the features of language and style of CL which imply the child orientedness, simplicity, easy structures, narrow range of grammatical and lexical patterns, simple lexis and register, standard set of phrases, words from everyday life, repetition, and short text and sentences (Al- Tahery ٥٧). Some other peculiarities and characteristics of CL are provided by Rurvin and Orlati who say that CL is a dual literary genre which means that it is written to be read by children and adults at the same time .Thus, they elaborate that ambivalent or dual texts are those "written for and received by both adults and children at various textual levels of both production and reception". Of course, this is one of the most difficult challenges that face translator and an issue of crucial concerns in CL ,both as an original work and as translated literature as well .

According to Frimmelova , to maintain a binary levels of perception in the text, the one that must be simply realized by the child reader; and the other that must be only understandable to adults, constitute the biggest challenges for translators of CL. Rowling's HP, the sample to be analyzed in this study, is a good elaboration of a dual text where the researcher is going to discuss seven -magical book series that addresses not only children, but young adults readers as well. Asymmetry is another feature of CL which is represented by the asymmetrical relationship in that the writers as adults and the readers as children. "When the partners in communication are not equal, communication structures are asymmetric". Simply speaking, both of adult authors of CL and their children audience have a different level of knowledge and experience. In turn, the decision of choosing the literary form , publishing and selling is made by adults without giving the children a chance to decide for themselves(Alla ١٥).

O'Sullivan adds another important feature of CL that belongs to two systems at the same time ,i.e. the literary and the pedagogical. It is a kind of literature which includes the social, the cultural, and the educational norms. In this regard, Stephens says that "children's fiction belongs firmly to the domain of cultural practices which exists for the purpose of socializing their target audience" (٣٨).Thus, it is quite obvious that CL is a very complicated topic in the TS since it demands a certain kind of manipulations that conforms with its distinctive features.

٩،٢. Children's Literature in Polysystem Theory

It is known that Zohar in his Polysystem theory, has radically transformed TS from the traditional focus on linguistic investigations to focusing on the intercultural ones where he analyses the complexity of the systems that govern the socio-cultural researches. Zohar distinguishes between high and low literature. In social relationships, he also distinguishes two kinds of relationship ,i.e. the dominant and dominated social groups. Further, he examines the problems of majority and minority, and centrality and periphery in literary systems. More importantly, he has set the position of CL and the translated literature. The translated literature according to Polysystem theory, is a sub-system of larger systems of social, literary and historical nature in the TC. Thus, it puts the translated literature in a periphery and marginalized position since it is no more than as a derivative of the original. According to Tynjanov, Polysystem theory as a literary work is not studied in isolation but as part of a literary system, which itself is defined as "a system of functions of the literary order which are in continual interrelationship with other orders". Accordingly, literature is a part of the social, cultural, literary and historical system where different genres compete to gain the central position . Shuttleworth and Cowie indicate that although building on the work of the Formalists, Zohar reacts against 'the fallacies of the traditional aesthetic approach' which, on the one hand, had highly estimated conservative literature and, on the other hand, marginalized other literary genres or systems such as CL, thrillers and the whole system of translated literature. He elaborates that the   translated literature operates as a polysystem defined as "a heterogeneous, hierarch zed conglomerate (or system) of systems which interact to bring about an ongoing, dynamic process of evolution within the polysystem as a whole" (Chifane ٤٧٠).

According to Munday, Zohar focuses on the relations between all these systems in the overarching concept to which he gives a new term, the polysystem, which is defined by Shuttleworth and Cowie, as literature genres set in a   hierarchy and this hierarchy referred to as the positioning and interaction between these genres. So, if an innovative literary type gains the central position then the lower layer will definitely be gained by the conservative types. To the contrary, if the conservative forms gain the high layer of the hierarchy , then the innovative form will be set in the lower layer of the hierarchy. "Otherwise a period of stagnation occurs" as Zohar assumes . This on-going struggle for gaining the central position is crucial for the evolution of literary genres, and   for polysystem, "indicating that the relations between innovatory and conservative systems are in a constant state of flux and competition". As a consequence of this interaction, the position of translated literature is likely to be swaying . It may occupy a central or a peripheral position in the polysystem. According to Zohar, if it occupies the centre of the hierarchy, it will take the leadership in shaping the centre of the polysystem (Translation Studies ١٠٨).

However ,CL has got only peripheral position in the literary polysystem. Some scholars also insist on studying CL as a distinct literary genre and their attempts have succeeded in some achievements in this field. In turn, translation of this genre developed as well to be considered within TS. Yet, critical interest in translating CL and its specific challenges has developed only over the last three decades (Lathey١). Moreover, it has been recognized that according to Polysystem theory, the position of the translated literature and CL is peripheral and marginal . The marginality of CL is often thought to be a consequential element of the predominance of women in it, as writers, critics ,and translators. Suleiman illustrates that in some kinds of cultures "the organization of CL at institutional levels is most likely to be assigned to women, for whom childhood is projected by society as a 'natural' extension of motherhood. This is most probably applicable in Arab culture, where the champions of CL are generally women..."(٧٩). He adds that any attempt to highlight the marginality of translation of CL is often constructed by reference to the marginality of the female in society as a "historical trope" as in John Florio's view point that states "Because they are necessarily 'defective', all translations are 'reputed females' (٧٩) .

Simon argues that almost all cultures realize CL in peripheral position. So, such a fact can be added to join other factors that are prescribed to be the main reason for marginality of the translated CL. So, it is no more than a copy of the original usually produced by the marginal female and not the central male. She indicates that translation as being of double inferiority for it is both "derivative and female-like", perhaps turned to be of triple inferiority where the actual recognition of translation is not   merely taken as derivative; rather it is also non-male and non-adult. Simon emphasizes that the pyramidal authority that the original has over the translation is the consequence of the image of both masculine and feminine. In other words, the original is exalted as being the strong generative male, and reversely translation is diminished as being the weaker derivative female (Suleiman ٨٠).Oittinen asserts that literature written for children shares the same marginal position of literature written for and by women, thus, it is not highly estimated as central as that of adult literature written for and by men (٦٨). Now we can move to negotiating how to translate for children after clarifying CL's position in Polysystem theory.

٩٫٣. Translating for Children

France once said and quoted by Hunt: "When you write for children, do not adopt a style for the occasion. Think of your best and write your best" (Febles ١٢٦) .

France is really of the idea that CL is one of the most sensitive and problematic subjects in literary studies for it is a multi-dimensional subject that includes the very complicated and distinctive features of CL and the social - cultural perspective that are interrelated with it. Hence, translating CL is supposed to be a very complicated and risky mission as well. In other words, in translating CL, the translators' decisions may sway between two kinds of norms ,i.e. the translational and the cultural ones. As it has been discussed before, the status of CL has only a marginal position in Polysystem theory; accordingly, the translators are given more freedom to manipulate the text to meet the pedagogical, psychological ,social and comprehension needs of its host receptors ,i.e. children. Then, they are supposed to face another challenge of the cultural norms of those receptors. Therefore, translators should try their best to conform with what is common as norms in the TCs ; otherwise, they may fail in their roles as communicators with the 'future readers'. Cascallana advocates that " if the translation is intended for children, the complexity increases". She adds that to translate for children is to rewrite to them which is a very complicated process and related to other socio-cultural factors (Coillie and Verschueren ٩٧).Thus, the translators should pay attention to the text type or the skopos of the text whether it is reproduced to address children or adults . In this respect, Reiss asserts that a typology of the texts is crucial to determine the necessities of the translation process (١٦).

It is stated that Shavit was the first who put the theory of the Polysystem into practice by using it in CL and its corresponding TT. Shavit deems that literature written for children has a position in the literary polysystem and this position is a peripheral one. She claims that actually it is the so-called inferior status that liberates the children's author or translator from the constraints or the norms of the conservative literature and allow him /her a wide horizon for manipulating the text (Febles ١٢٣). Shavit constructs this manipulation according to two principles:

١. The translators could adjust the plot, characterization ,language and structure of the original to conform with the children's reading skills and level of comprehension;

٢. Due to the pedagogical role which all CL plays, modifications to the text will be made possible to the point where it is suitable and useful for the child's development in cultural ,social and cognitive skills, according to what the society decides as 'good for the child' (١٧٢).

According to Klingberg, the writers of CL often add 'degree of adaptation' to their writing and translators of CL, as being loyal to the original, should keep this degree of adaptation in the translated text. In this respect, Klingberg also mentions other factors to be taken into consideration while translating for children, i.e. the cultural context adaptation where cultural illustrations should be added to the readers in order to clarify any foreign references and information; modernization where adjustments are made to treat the factor of the time so that it sounds closer to the reader; and purification which implies that modifications are only possible when they correspond to the current values of the TC (Febles ١٢٣).He appends that translators should take into consideration two main demands of a stylistic and ethical dimensions when translating for children, i.e. to produce a text that matches the comprehension abilities of children and participating in evolution of their set of values (Askari, Shahnazari, and Akbari ٢٤٨٤).

Oittinen asserts that translation is always an issue of multiple functions of the texts which include re-writing for new target-language audiences. Thus, in the perspective of CL, the re-telling of a children's story would not be a translation but an adaptation. She adds that very often adaptation is understood "as a version, an abridgement, a shortened edition less valuable than a full text". Nevertheless , she points out that if we take a closer look at CL, we would realize that translation and adaptation have many things in common(٧٥). However, it is believed that all the manipulations the translators make for the child-reader "must be motivated by communicative reasons". Additionally, it should be borne in mind that when a child reader reads a story, it should sound "natural, plausible and fluent". And in respect of the syntactical and the lexical structures, the child should never feel the foreignness of the text (Febles ١٢٦ -٨). According to Shavit, translating CL is very complicated because it is not only a process of linguistic and cultural transferring from one language to another, but it also includes transferring from one literary system ,the adult who writes the text to another ,the child receptor who reads the text. Vermeer's and Reiss's Skopos theory of translation has contributed in the great development of translating CL because it has reassessed the text -oriented approaches of translation to be target oriented approaches, and the readers' attention to be a central factor in translation process. As a result of this approach, the translators are given more freedom to manipulate and adapt the text to meet the demands of the target reader. Vermeer asserts that "the translator is the expert in translational action. He is responsible for the translational action". According

to Skopos theory, the translator is considered a 'cultural product' and the process of translation 'a culture-sensitive procedure' (Alla ١٦).

Oittinen elaborates on another significant issue of CL and asserts that books travel through a long journey before reaching to children. She refers to the long chain of adult authorities that manage the situation for children ,say, author, agent, publisher, editor, and parent/relative. So far, children are restricted by the will of adults in deciding what to read and what not to be read by them . Translators on their own part play a vital role in this activity for they can decide the strategy which can change so many things in the texts that are supposed to reach to children later on. Norms as main factors can be deemed as the yardstick that translators can bend against while taking their own basic decisions of the translating. It is widely known that translators of CL tend to make a lot of adaptations to render a text and make it suitable for the target reader ,i.e. children .As Bogoloff advocates, "they have the power to make adaptations to the original text and the text becomes subject to social norms" (Oittinen ٤). So far, in the attempt to fulfill their own responsibility toward the social or cultural norms, translators have the liberty to perform what they think suitable for a particular situation. So, they delete, add, substitute, modify, etc.

Oittinen refers to the aspects of translating for children, stating that translators never translate words in isolation. Rather, they translate as being a part of a long chain of crucial factors like the personal ideology and cultural factors which dominate the translation till its last stages. She admits that "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"(٣). According to her, translators tend to follow a certain strategy that concord with their beliefs or ideologies; the same thing happens when they translate for children. She admits that "yet translators cannot escape their own ideologies, which here means: their child images". The child's image is a very complex notion. On the one hand, it is something unique and specific which is based on the history of each individual's personality. On the other hand, it is something accumulated in all societies. When publishers publish for children, when authors write for children, when translators translate for children, they have a child's image that they are aiming their work at(٤).

Coillie and Verschueren assume that the child's image is the basis for every literary work targeting children. Translators tend to follow their ideologies in translation and the same thing happens concerning the child's image. It is an ideological concept because each translator as a human being has an individual child's image and he works according to what it means or reminds him/her of that. The child's image is a central factor in translation for children books. According to their ideologies, translators direct their words at some kinds of children that are naïve, innocent or experienced (Oittinen ٤).The child's image is the one that should be taken into consideration by the translators so that it could enlighten the dark angles of translators work. When translators know that they are addressing children , they used to be in the past, whom they quite sure of their comprehensive   abilities, then they can avoid many of probable oversights and blunders in their translational behaviour! To arrive at this understanding of the child's image, an investigation of children's culture is needed as it is the TC here .

Oittinen believes that children's culture has always reflected all of societies, adult images of childhood, the way children themselves experience childhood, and the way adults remember it. As a term it can be defined in various ways. Meek defines children's culture as, "the adult-transmitted and approved nursery rhymes, picture books, and fairy tales, and the oral tradition of the society of children."(٤١).Then translators will undoubtedly know how to make use of strategies and techniques of translation available to fulfil this job; otherwise, they have to adopt strategies of other authorities. Children's images manifest themselves in the first question asked by translators which is: For whom the work will be delivered ?Another question that will be raised : Is that the orientation ,say, to be accurate or readable ?Since the audience are children translators should resort to simplicity and readability, and then they have to manipulate the text to be read by children (Oittinen ٥-١٠).

Accordingly , translating for children is a very challenging activity due to the fact that children as being inexperienced make them very much sensitive to what they might consider as being un natural for them. Davies claims that young readers are perhaps less likely to be tolerant of the occasional obscurity, awkwardness or unusual expressions than adults (AL-Tahery ٦٦). Moreover, it is actually the norms that dominate the genre of CL; in turn, they can govern the activity of translation for children in the sense that translators should be aware of the fact that CL aims at educating children with the pedagogical, the religious, the ideological, and the ethical values so that they have to go in line with the strategies of translation that can ensure full maintenance of these goals. As it was stated before, CL has certain features and these features should be retained in the translation. Consequently, the norms of translating for children should be educational, psychological, ideological, ethical, religious, etc. These norms represent the road map for translators so that they know what is allowed and what is not allowed in

certain situations although, as it is known, these norms vary at all times as a consequence of kinds of cultures and languages variation.

As regards HP series ,it is observed that although it is a massive literary work that obsesses the minds and hearts of people including children and adults across the world, it had shaken all criteria and norms of CL. Thus, it became the typical sample for the cultural, social and literary analysis for the researchers of both social sciences and literary studies. The following section will be devoted to negotiating the most significant topics as regard the series mentioned.

١٠. *Harry Potter* : A Brief Synopsis

HP book series   depicts the story of a young boy lives with his aunt and uncle (Mrs. and Mr. Dursely), and his cousin (Dedley) for ten miserable years in a cupboard under the stairs. His parents were killed in a car crash as Mrs. and Mr. Dursely told him . Harry has paranormal powers. However, he does not know anything about them until the night of his eleventh birthday. At that night Harry received a letter, given to him by a giant named Hagrid. The letter tells him that he is a wizard just like his parents. The letter also includes that he is accepted to study at Hogwarts School of Witchcraft and Wizardry. After reaching at Hogwarts, Harry is chosen to join the Gryffindor House as his parents used to be before. Harry started his wizardry journey at Hogwarts. He learnt many things about it, the magic lessons that he takes there which are; Transfiguration, Charms, Potions, History of Magic, Defense against the Dark Arts, Astronomy and Herbology. Flying, Arithmancy, Muggle Studies, Divination, Study of Ancient Ruins and Care of Magical Creatures.

His friends at Hogwarts are Hermione Granger and Ron Weasley. He also meets Demplidore, the most powerful wizard of white magic, whom he highly respects and loves as his ideal. During his first year at Hogwarts, he learns more about his past and the death of his parents. He learns that his parents died at the hands of a wizard named Voldemort, who practices the dark magic. Killing Harry's parents at that night, Voldemort attempts to kill Harry too. However, he could not kill him and then Voldemort loses his powers and begins his attempt to recover them to live and be immortal. He must finally kill Harry Potter. Nevertheless, after experiencing many horrible adventures, Harry achieves his promised victory and kills Voldemort at the end of the story.

١١.The Occult

The occult or magic is one of the most condemned and forbidden practices in most religions and cultures all over the world for its potential harm and serious threat on the life of human society. The occult,sorcery or witchcraft refer to the same activity that is concerned with the use of the super natural powers or the dark forces to affect certain people and fulfill certain wills. People who are specialized in this practice are called magicians, occultists, sorcerers or witches and wizards. The occult or magic is sometimes used to achieve some worldly materials like love, money, and healing goals . At the same time, it is used to achieve some fatal and evil desirers like death, torture, misery, corruption, and other evil wills .

. ١٢.Translating the Occult in J. K .Rowling's *Harry Potter* Series

This section is devoted to analyzing a number of samples that include translated occult extracts in terms of translation norms of Toury's descriptive approach. The STs 'Rowling's HP seven –book series' and the TTs 'their Arabic translations' are:

١-*Harry Potter and the Sorcerer's Stone*(١٩٩٧)

هاري بوتر وحجر الفيلسوف/ترجمة سحر جبر محمود

٢-*Harry Potter and the Chamber of Secrets(*١٩٩٨)

هاري بوتر وحجرة الأسرار/ ترجمة رجاء عبد الله

٣-*Harry Potter and the Prisoner of Azkaban*(١٩٩٩)

هاري بوتر وسجين أزكابان   / ترجمة احمد حسن محمد

٤-*Harry Potter and the Goblet of Fire*(٢٠٠٠)

هاري بوتر وكأس النار/ ترجمة احمد حسن محمد

٥-*Harry Potter and the Order of the Phoenix*(٢٠٠٣)

هاري بوتر وجماعة العنقاء/ إدارة النشر والترجمة

٦-*Harry Potter and the Half Blood Prince*(٢٠٠٥)

هاري بوتر والأمير الهجين/ ترجمة عبد الوهاب علوب وسحر جبر محمود

٧-*Harry Potter and the Death Hallows*(٢٠٠٧)

هاري بوتر ومقدسات الموت/ ترجمة سحر جبر محمود

The samples are analyzed in tables each of which contains no more than five translated extracts for the limits of the present study, and ten translated ones as regards the seventh book or part because of the different translation strategies followed in its translation. These samples are related to the occult topics which imply the following :

١٢٫١. Magical Spells

HP series shows that the wizard Harry Potter and other characters   practice magic and conjuration in the wizardry world. To fulfil their goals of these practices, they make use of so many spells. The latter are performed by uttering certain expressions which are almost in Latin language. Wizards also use magical wands to let the spell be achieved and affect the target (persons and objects).The table below shows how the translators have rendered these spells to Arabic culture and analyze their performance in the light of Toury's norms of translation :

Table -١-
Translating Magical Spells

ST	TT
١-She raised her wand. "PetrificusTotalus!" she cried, pointing it at Neville. Neville's arms snapped to his sides. His legs sprang together. His whole body rigid. The Philosopher's Stone P. ٢١٨	١ —وصاحت وهي تشير إليه- "بيتريفيكوستوتالس" تجمدت يدا نيفيل وساقاه ثم جسده كله. حجر الفيلسوف ص٢٣١
٢-But at the moment there were renewed sounds of scuffling from below and a voice shouted "they' ve blocked the stairs-Reducto! Half-Blood Prince P.٥٩٤	٢- ولكن في تلك اللحظة ,تجددت أصوات الهياج من أسفل وصاح صوت قائلا سدوا الدرج (ريدوكتو)! الأمير الهجين ص ٦١٧
٣-Both Harry and Ogden yelled "No!" at the same time; Ogden raised his wand and cried, "Relashio!" Gaunt was thrown backward... The Half-Blood Prince P.٢١١	٣ -صرخ (هاري) و(أوجدن) في نفس الوقت (لا) ورفع (أوجدن) عصاه وصاح "ريلاشيو" فارتمى(جاونت) إلى الوراء... الأمير الهجين ص ٢٢٢
٤-"We will practice the charm without wands first. After me,please . . . riddikulus!" "Riddikulus!" said the class together. The Prisoner of Azkaban P.١٣٤	٤ - وسنبدأ بدون العصا السحرية أولاً. هيا رددوا معي "ريديكولوس" فردد الجميع "ريديكولوس" سجين أزكابان ص ١٤٠
٥-"The incantation is this —" Lupin cleared his throat. "Expect patronum!" "Expectopatronum," Harry repeated under his breath, "expect patronum." "Concentrating hard on your happy memory?" The Prisoner of Azkaban P.٢٣٨	٥- قال ((لوبين)) هيا .. ستكون التعويذة هي "إكسبكتوباترونام"رددها (هاري) وهو يحاول التركيز بشدة في ذكراهالسعيدة. سجين أزكابان ص٢٣٧

Analysis

١-The spell of petrification ,PetrificusTotalus, is used to let things and persons be totally rigid. As it is mentioned " this spell paralyses the victim"("Pottermore from J.K. Rowling"). 'Petrificare' is a Latin word means 'to make into stone' and the word 'totalis' is a Latin word which means 'entire' ("The Harry Potter Lexicon"). 'PetrificusTotalus' is translated as"بيتريفيكوستوتالوس" which means that the translator has transliterated the sounds and the characters of the Latin words into Arabic without any reference to its

own Arabic functional equivalent which is (تحجر / فلتتحجر/لتتحجر). Besides, the spell is not used for freezing things and/or persons   because there is a freezing charm in HP which is from the Latin 'immobilis'; however, we see that the translator has translated it as a freezing spell by using the verb"تجمدت"   which is inaccurate.

٢- Reductu is a spell that is used to refer to blasts solid objects out of the caster's path. Etymologically speaking, 'redusen' is a Middle English word derived from 'reducer' of Old French which means 'bring back to the source'(("The Harry Potter Lexicon"). The translator has actually transliterated it as"ريدوكتو "without giving any allusion to its own functional equivalent in Arabic which is (تناثر إلى أجزاء صغيرة/ تكسر).

٣- By using the spell 'relashio' wizards and witches can throw things and persons backwards . The translator has transliterated the word   as"ريلاشيو" "without any reference to its functional equivalent which is(الق به بعيدا).

٤- Riddikulus or ridiculum is a Latin word which stands for ' joke' in English. It   requires the caster to visualize his /her worst fear in an amusing form while reciting the incantation ("The Harry Potter Lexicon").It has been transliterated as " ريدييكيولوس" without any reference to its functional equivalent (سخرية /لنسخر من).

٥-Expecto Patronum is another magical spell. It is used to let the caster create a silvery-white, conjured creature. The word   'patronus'is a Mediaeval Latin word which means ' patron saint'("The Harry Potter Lexicon"). It has been translated by transliterating the word as "اكيسبكتوباترونام" "without any reference to its Arabic functional equivalent which is(فلتظهر أيها الملاك الحارس).

etc.

Results

Apparently, the translators have intended to retain the same form of the expressions of the ST ;yet, they have not paid attention to the meaning of these references which are very typical to the ST and derived almost from Latin, French, Middle English and Aramaic. Evidently, this fact poses further problems on the target readers. The translators are supposed to solve this problem. However, we have not seen any attempt to clarify the cultural meanings of these expressions in the TT to let them sound more natural and easier to read. We recognize that the text is foreignized by using the ST –oriented strategy, direct method of rendering and using the transliteration of these references as a technique of translation. Meanwhile, it means that translation is not involved in such a kind of rendering since the reader has missed both the meaning and the effect of the ST.

١٢٫٢. Magical Potions and Materials

In wizard society, conjuration is carried out by wizards while using many magical potions and materials to perform their own magical activities. These potions and materials are used in different occasions and participated dramatically in the development of the whole events of the story. Yet, many of these potions and materials are invented by Rowling. In addition to these, she has also made use of some traditional materials that are known to be used in the real wizardry world. Let us examine the translation of some of these potions and materials in the following table:

Table -٢-
Translating Magical Potions and Materials

ST	TT
١-"Here it is," said Hermione excitedly as she found the page headed *The Polyjuice Potion*. It was decorated with drawings … The Chamber of Secrets P.١٦٤	١- ثم قالت أخيراً : هاهي " تعويذة بولي جويس"..وكانت مصحوبة برسوم تفصيلية... حجرة الأسرارص١٥٥
٢-"I have already told you," said Snape smoothly, "that I have no further stocks of Veritaserum. Unless you wish to poison Potter — and I assure you I would have the greatest sympathy with you if you did — I cannot help you". The Order of the Phoenix P.٧٤٥	٢-قال (سناب) بنعومة " قلت لك بالفعل إنه لا يوجد عندي مخزون من الفيريتاثيرام: إلا إذا أردت تسميم بوتر .. وأضمن لك أنني سأتعاطف معك كثيراً لو فعلت .. وبخلاف هذا لا أقدر على مساعدتك" جماعة العنقاء ص٦٥٢

English	Arabic
٣-"The Sorcerer's Stone! Of course -- the Elixir of Life! But I don't understand who --" "Can you think of nobody who has waited many years to return to power, who has clung to life, waiting their chance?" The Philosopher's Stone P. ٢١٩	٣ - (هاري)"حجر الفيلسوف ! آه إكسير الحياة ! ولكنني لا أفهم من ..."(فيرتز) "ألا يخطر ببالك شخص ما ._شخص ينتظر منذ سنين طويلة ليعود إلى قوته ._شخص متمسك بالحياة وينتظر فرصة العودة ؟ " حجر الفيلسوف ص ٢٠٧
٤"W-what am I supposed to do?" he stammered. "He's never travelled by Floo powder," said Ron suddenly. "Sorry, Harry, I forgot." The Chamber of Secrets P.٤٧	-نظر هاري إليهم في دهشة : قال ماذا ؟ .. ماذا أفعل ؟ قال ٤ إنه لم يسافر بالبودرة الطائرة من قبل .. آسف يا "رون فجأة : "هاري .. لقد نسيت. حجرة الأسرار ص٤٤
٥-"I'll come, but I'm not meeting Ron, and I'm wearing my Invisibility Cloak." "Oh all right then . . .." Hermione snapped, "but I hate talking to you in that cloak, I never know if I'm looking at you or not." The Goblet of Fire P.٣١٨	٥ـ "سأذهب ولكنني لن أقابل (رون) سأرتدي عباءة الإخفاء" . قالت (هيرميون) في حدة , "حسناً إذن .. ولكنني أكره الحديث معك وأنت ترتدي هذه العباءة فأنا لا أعرف أبداً إذا كنت انظر لك أم لا." كأس النار ص٣١١

Analysis

١-The Polyjuice Potion transforms a person to look exactly like someone else. The author creates it from 'poly' which grammatically means ' many' and 'juice' ("The Harry Potter Lexicon"). The translator has transliterated and borrowed it as"بولي جويس" without referring to the possible functional rendering of the expression as (وصفة العصائر المتعددة وصفة التنكر).

٢- Veritaserum is the potion that forces the drinker to tell the truth. 'Veritas' is a Latin word which means 'truth'("The Harry Potter Lexicon"). It has been transliterated and borrowed   as "فيريتاثيروم" instead of فيريتا "سيروم". In the Arabic transcription system   the phoneme 'س' stands for the English phoneme 's'. Thus, it should not be transcribed as " ثيروم". Nevertheless, it should be transcribed as " سيروم ", or it could be rendered according to its functional equivalence as "مصل".Thus, it could be rendered into Arabic as (مصل الحقيقة).

٣- The Sorcerer's Stone! the Elixir of Life ! "The Stone was believed to turn base metals into gold, and also to produce the Elixir of Life, which could make you immortal. 'Genuine' alchemists - the forerunners of chemists and physicists"("Pottermore from J.K. Rowling").It has been translated as "حجر الفيلسوف إكسير الحياة"; however, he philosopher is not the formal equivalent of the word sorcerer   in Arabic. We know that the sorcerer means a person who is interested in paranormal activities and practicing them ,while 'the philosopher' means the person who is interested in studying and analyzing the principles of existence and knowledge . Therefore, it is evident that the translator has used a pseudo-translation; otherwise, it could be rendered by using the functional equivalence (حجر الساحر).

٤- Floo Powder is a means for transportation in the wizardry society. It is originally derived from 'flue' or fireplace chimney. A 'flue' is technically a pipe or duct running up a chimney from a fireplace or from a boiler. It vents the hot air or gases outside" ("The Harry Potter Lexicon"). It has been translated as "البودرة الطائرة";however, it can be rendered by its functional equivalence as (بودرة الطيران), because the powder itself does not fly but wizards can fly by using it .

٥- Invisibility Cloak is a kind of clothing in the wizardry world. It is the cloak that when worn, makes the covered parts of the wearer invisible. It has been literally translated   (formal equivalence) into Arabic as "عباءة الإخفاء".

  etc.

Results

It is clear that the translators have intended to follow a source –oriented strategy. They have produced a foreignized text where the form and the content literally rendered by using transliteration, formal equivalence ,and borrowing. The product is full of foreign expressions which dramatically affect the reception of the text in the TC. And, again, the target audience, in particular children, would miss experiencing the same effect of the original on its readers.

١٢,٣. Places

The places in HP series vary between two kinds of worlds, i.e. the places that belong to the world of muggles (the non-wizards), and the ones that belong to the world of wizards. Both of them are of crucial importance to the whole events of the story. The following table will illustrate them in the light of strategies, methods ,and techniques of translation:

Table -٣-
Translating Places

ST	TT
١-Twenty minutes later, they left Eeylops Owl Emporium, which had been dark and full of rustling and flickering, jewel-bright eyes. The Philosopher's Stone P.٦٤	١-وبعد عشرين دقيقة خرجا من سوق (أمبوريوم) للبوم والذي كان مظلماً ومليئاً بأنواع البوم المختلفة بعيونها اللامعة كالجواهر. حجر الفيلسوف ص ٧١
٢-"Er -- I need to be at King's Cross tomorrow to go to Hogwarts." The Philosopher's Stone P.٦٩	٢-"فأكمل (هاري) يجب أن أذهب غداً إلى محطة (كينجر كروس) لأتجه إلى (هوجوورتس)." حجر الفيلسوف ص ٧٦
٣- He was looking at Harry with a lot more interest than he'd shown back in Diagon Alley. The Philosopher's Stone P.٨٦	٣- وكان ينظر إلى (هاري) آلآن باهتمام أكبر مما أظهره في حارة (دياجون). حجر الفيلسوف ص ٩٢
٤- You saw what everyone in the Leaky Cauldron was like when they saw you. Anyway, what does he know about it... The Philosopher's Stone P.٦٢	٤- ولقد رأيت بنفسك كيف استقبلك الناس في (المرجل الراشح) وعلى أيةحال ما الذي يعرفه هذا الولد عن الموضوع ... حجر الفيلسوف ص ٦٨
٥-It looked as though it had once been a large stone pigpen, but extra rooms had been added here and there until it was several stories high and so crooked it looked as though it were held up by magic (which, Harry reminded himself, it probably was). Four or five chimneys were perched on top of the red roof. A lopsided sign stuck in the ground near the entrance read, the burrow. Around the front door lay a jumble of rubber boots and a very rusty cauldron. Several fat brown chickens were pecking their way around the yard. The Chamber of Secrets P.٣٢	٥- كان المنزل يبدو كأنه حظيرة خنازير صخرية كبيرة أضيفت إليها مجموعة من الحجرات حتى أصبحت أدوارا عديدة فوق بعضها وكانت أقيمت بالسحر فقد كانت بها خمس مداخن فوق سطح أحمر وقد علقت لافتة بجوار الباب الخارجي مكتوب عليها (الجحر) ومرجل يعلوه الصدأ وبعض الدجاجات البنية السمينة تجري في الفناء. حجرة الأسرار ص ٢٩

Analysis

١-Eeylops Owl Emporium is a wizardry shop in Diagon Alley which sells different kinds of owls. It has been translated by transliterating the word emporium which means 'سوق'in Arabic as "أمبوريوم"to refer to the name of the shop ; whereas the name of the shop or the market which is 'Eeylops' is deleted .Thus , its functional equivalent is (أوسوق اييلوبس للبوم /سوق اييلوبس لبيع البوم).

٢-King's Cross is a muggle railway station .It has been translated by transliterating the name of the railway station as "كينجر كروس"instead of (كينج كروس), and the word " محطة"   is added for clarification .

٣-Diagon Alley is a magical wizards hopping street. It has been translated by transliterating the name of the street "دياجون " , whereas the word "Alley" is inaccurately translated as "حارة " . The formal equivalent of "alley" is (زقاق أو شارع) because the word "lane" is the formal equivalent of the word " حارة"in Arabic .

٤- Leaky Cauldron is a wizard pub. It has been literally translated as "المرجل الراشح" instead of transliterating it as a proper noun of a place in Arabic as (حانة ليكي كولدرن).

٥-The burrow is the place where Weasley family lives. We can easily infer that it has been literally translated as "الجحر" . The name of this place is preferred to be literally translated instead of transliterating it in order to illustrate the state of that place.

etc.

Results

It is evident that the translators have transliterated most of the names of the places in HP world. As it is known, proper nouns are usually preferred to be transferred to the TL by transliteration to avoid undesired result of rendering the names like the attempt of translating 'Leaky' Cauldron as "المرجل" الراشح, due to the fact , proper names are cultural specific .Thus, the process of rendering the names is quite unusual.

١٢,٤. Magical Publications

During the seven years Harry spends at Hogwarts School for wizardry arts, he studied different kinds of textbooks for each class of the year. These textbooks are chosen to prepare the students for being professional magicians by enhancing their magical powers gradually. Moreover, in the wizard society, there are some famous newspapers and magazines that are usually followed by wizards.

Table - ٤ -
Translating Magical Publications

ST	TT
١-It's been all over the Daily Prophet, but I don't suppose you get that with the Muggles … The Philosopher's Stone P.٨٥	١- كانت الأخبار مكتوبة في (المتنبئ اليومي) ولكن لا أظن إنك عرفتها وأنت مع العامة.. حجر الفيلسوف ص ٩٢
٢ -… funny little witches from the country, up for a day's shopping; venerable-looking wizards arguing over the latest article in *Transfiguration Today..* The Prisoner of Azkaban P.٤٩	٢-…الساحرات الصغيرات وكذلك السحرة مهيبو المظهر وهم يتناقشون عن آخر مقالات جريدة (ترانسفجيوريشن توداي). سجين أزكابان ص ٥٣
٣-"Well, I wouldn't expect anything else from someone whose father runs *The Quibbler.*" The Order of the Phoenix P.٢٦٢	٣-"وهذا ما يجب عليك توقعه من بنت أبوها هو رئيس تحرير مجلة صفراء مثل (الكويبلر)" . جماعة العنقاء ص ٢٢٤
٤-"You will find on the tables before you copies of *The Dream Oracle*, by Inigo Imago. Dream interpretation is a most important means of divining the future. The Order of the Phoenix P.٢٣٧	٤-"ستجدون على الموائد نسخاً من كتاب (فضل الكلام في تفسير الأحلام) تأليف ابن أنيجوإيماجو". إن تفسير الأحلام من أهم أدوات استشراف المستقبل. جماعة العنقاء ص ٢١٣
٥- said Professor Umbridge…. "Has everybody got a copy of *Defensive Magical Theory* by Wilbert Slinkhard?" The Order of the Phoenix P.٢٤٠	٥ـ قالت الأستاذة (امبريدج) … " لذا هل مع الجميع نسخة من كتاب (نظرية السحر الدفاعي) لويلبرتسلينكهارد ؟ " جماعة العنقاء ص ٢١٤

Analysis

١-*The Daily Prophet* is one of the most well-known newspapers of the wizardry world. It has been literally translated as "المتنبئ اليومي"; while it is supposed to be transliterated as (صحيفة دايلي بروفيت).

٢-*Transfiguration Today* is one of the trade magazines in the wizardry world. It has been translated by transliterating   the name of the magazine as "ترانزفيجوريشن" تودي.

٣-*The Quibbler* is a newspaper of the wizardry world. It has been translated by transliterating the name of the magazine into"الكويبلر" .

٤-*The Dream Oracle* is a book for interpreting dreams.It has been adapted as""فصل الكلام في تفسير الأحلام.

٥- *Defensive Magical Theory* is a magical book .It has been literally translated as "نظرية السحر الدفاعي"

etc.

Results

Once again, it can be recognized that the translators have chosen to use the source-oriented strategy where they intend to keep both of form and content of the original text. Thus, they have directly translated the occult references of the publications in HP world by using formal equivalence, adaptation and transliterations as techniques for handling these references.

١٢,٥. Magical Creatures and Plants

In the literature of fantasy, writers intend to create some magical creatures which contribute to the uniqueness of this form of literature, and in turn add more liberty to the adventurous events and sense of suspense to the story.

Table - ٥ -
Translating Magical Creatures and Plants

ST	TT
١-"I don't see where you get that from," said Harry heatedly. "If he'd been a budding Death Eater he wouldn't have been boasting about being 'half-blood,' would he?" The Half-Blood Prince P.٢٤١	١- ورد عليها هاري بحدة : " لا أعرف من أين أتيت بهذه الفكرة ,لو أنه من(آكلي الموت) ,ما كان يتفاخر بأنه هجين أليس كذلك ؟" الأمير الهجين ص ٢٥٤
٢-she said, "We'll be repo sitting Mandrakes today. Now, who can tell me the properties of the Mandrake?" The Chamber of Secrets P.٩١	٢-الأستاذة تقول "سوف نعيد زراعة الماندريكس اليوم. من منكم يستطيع أن يخبرني بخصائصالماندريكس ؟" . حجرة الأسرار ص ٨٥
٣-"Who are you?" "Dobby, sir. Just Dobby. Dobby the house-elf," said the creature. The Chamber of Secrets P.١٣	٣- من أنت ؟ أجاب دوبي .. اسمي دوبي.. وأنا جني المنزل. حجرة الأسرار ص ١٢
٤-"Oh, no," said Hermione, stopping abruptly. "Turn back, turn back, I don't want to talk to Moaning Myrtle." The Chamber of Secrets P .١٣٢	٤-فجأة .. صرخت هرميون . "أوه .. لا .. أرجعواأرجعوا لا أريد أن ألتقي مع ميرتل الباكية. " حجرة الأسرار ص ١٢٥
٥-Of the many fearsome beasts and monsters that roam our land, there is none more curious or more deadly than the Basilisk, known also as the King of Serpents. This snake, which may reach gigantic size and live many hundreds of years, is born from a chicken's egg, hatched beneath a toad. Its methods of killing are most wondrous, for aside from its deadly and venomous fangs,.. The Chamber of Secrets P. ٢٩٠	٥- من بين كل الحيوانات المتوحشة التي تملأ الأرض .. ليس هناك أخطر من ثعبان (الباسلبك). هذه الحية التي تعيش مئات السنين .. وتبلغ أحجاماً عملاقة هائلة .. وهي مولودة من بيضة دجاجة . رقدت عليها ضفدعة .. أساليبها في القتل شديدة. حجرة الأسرار ص ٢٥٢

Analysis

١-The Death Eaters are those wizards who follow Voldemort.("The Harry Potter Lexicon"). It has been literally translated into"آكلي الموت".

٢-The Mandrake is a magical plant. "The screams of the roots are dangerous; those of a full-grown adult mandrake can kill. Etymologically , mandrake is derived from Medieval Latin 'mandragora' which means 'man-shaped dragon'("The Harry Potter Lexicon"). It has been transliterated and borrowed as "الماندريكس" whereas there are many formal equivalents for it in Arabic as ; بيض الجن ,لفاح)(البيروح,تفاح المجانين سشجاع,ماندراكورا,.

٣-Dobby the house-elf, "House-elves are small humanoid creatures who inhabit large houses belonging to wealthy wizards families"("The Harry Potter Lexicon"). The translator has transliterated the name into Arabic as "دوبي",whereas the word house-elf has been literally translated into Arabic as المنزل "جني" which could be also(قزم المنزل).

٤-Moaning Myrtle is a ghost who haunts the bathrooms in Hogwarts castle("The Harry Potter Lexicon"). Here, the name of the ghost has been transliterated into Arabic as "ميرتل" and the word moaning has been literally translated as "الباكية".

٥-Basilisk is a wizard-bred dark creature of enormous power ("The Harry Potter Lexicon"). It has been transliterated and borrowed as "الباسليك" instead of (الباسليسك).

etc.

Results

After examining the data above, it can be recognized that the translators have intended to use a source –oriented strategy and direct method of translation since they retain both form and content of the original. Hence ,they have made use of borrowing, formal equivalence, and transliteration.

١٢,٦. Magical Powers and Activities

In Harry Potter world, we can refer to so many magical powers and activities which are among the most important factors that participate in the unprecedented success of the series all over the world .Of course, these powers help wizards and witches to perform the magic of the professionals.

Table - ٦ -
Translating Magical Powers and Activities

ST	TT
١- "He's a Parselmouth. Everyone knows that's the mark of a Dark wizard." The Chamber of Secrets P.١٩٩	١-"انه يتحدث اللغة الثعبانية ..والجميع يعرفون إن هذا هو شعار السحر الأسود. " حجرة الأسرار ص ١٨٥
٢- "It's survivor's guilt," said Hermione. "I know Lupin's tried to talk her round, but she's still really down. She's actually having trouble with her Metamorphosing!" The Half-Blood Prince P.٩٥	٢-قالت (هرميون):"انه الإحساس بالذنب الذي يشعر به الناجي، أنا أعرف أن (لوبين)حاول أن يتكلم معها حول الموضوع ،ولكنها ما زالت مكتئبة ،كما أن لديها مشاكل مع موهبتها في (الميتافورماجوس)!" الأمير الهجين ص ٩٩
٣-"You have not, of course, passed your Apparition Test," he said. "No," said Harry. "I thought you had to be seventeen?" The Half-Blood Prince P. ٥٨	٣ -قال (دمبلدور):"انك بالطبع لم تجتز اختبار الانتقال الآني بعد" .قال (هاري):"لا ،يجب أن ابلغ السابعة عشرة ،أليس كذلك ؟" الأمير الهجين ص ٦٠
٤-"They call it the Dementor's Kiss," said Lupin, with a slightly twisted smile. "It's what dementors do to those they wish to destroy utterly. I suppose there must be some kind of mouth under there, because they clamp their jaws upon the mouth of the victim and — and suck out his soul." The Prisoner of Azkaban P.٢٤٧	٤-أجاب (لوبين) بابتسامة ملتوية :" إنهم يطلقون عليها أسم قبلة الحارس . والحراس يستخدمونها عندما يريدون تدمير أحدهم بشكل تام . واظن أن هناك ما يشبه الفم أسفل هذا الغطاء ، فهم يدفعون بأنيابهم في فم الضحية ويمتصون روحه." سجين أزكابان ص٢٤٧
٥-"This is the one that gives explicit instructions on how to make a Horcrux. Secrets of the Darkest Art – it's a horrible book, really awful, full of evil magic." The Deathly Hallows P.٨٩	٥-" هذا الكتاب يعطي تعليمات واضحة عن كيفية عمل الهوركروكس .أسرار أكثر فنون الظلام شرا . إنه كتاب فظيع ، رهيب فعلا ،ملئ بالسحر الشرير." مقدسات الموت ص٨١

Analysis

١-Parselmouth is the ability of speaking to serpents. It can noticed that the translator has used its functional equivalence in Arabic which is " اللغة الثعبانية".

٢- Metamorphosing is the ability to change the appearance at will ("The Harry Potter Lexicon"). It has been transliterated and borrowed as "الميتافورماجوس",whereas the correct transcription of the word in the phonetic and morphemic system is "ميتامورفوزنج". The translator can also resort to its functional equivalence in Arabic which is (قدرة التحول أو المسخ).

٣-Apparition is the ability of disappearing from one place to instantly appear at another place("The Harry Potter Lexicon"). It can be recognized that the translator has not resorted to use the formal equivalence of the term in Arabic which is (الظهور الشبحي). Instead, he has resorted to the functional equivalence of the word which is "الانتقال الآني".

٤- Dementor's Kiss is the ability of absorbing the good passions and memories of the victim leaving him / her physically live but with empty soul. The translator has modulated the expression and replaced the word dementor "ديمنتور" by the word "حراس أزباكان" because dementors are the guards of Azkaban prison. Azkaban is an island prison in the middle of the North Sea for dangerous wizards and witches ("Pottermore from J.K. Rowling"). Whereas the word 'kiss' has been literally translated as "قبلة".

٥- Horcrux is the receptacle in which a dark wizard has hidden a fragment of his soul for the purposes of attaining immortality. The translator has chosen to transliterate and borrow it as "الهوركروكس" and add the definite article "ال التعريف". A possible ideational equivalence of the word is "مخابئ الأرواح".

etc.

Results

The above analyses show that the translators have made use of different kind of techniques of translation vary between transliteration, formal equivalence, descriptive equivalence, functional equivalence, and borrowing. It evidently means that they have worked randomly while they have not depended on a certain method of translation.

١٢٫٧. Taboos and Colour Symbolisms

Two of the most crucial and serious issues the researcher tries to figure out in this study are the translation of taboo words and symbolisms that have a different cultural preference in different countries that are found in HP. No doubt, these words and beliefs would cause much harm to the host readers when they render literally without reformulation, deletion or euphemism.

Table -٧ -
Translating Taboos and Colour Symbolisms

ST	TT
١- Engraved in foot-high letters at the base of the statue were the words: **MAGIC IS MIGHT**. The Deathly Hallows P.١٩٨	١-المدفأة أدناهم , بينما محفور بحروف بارزة بارتفاع قدم عند قاعدة التمثال الكلمات: **السحر هو القوة.** مقدسات الموت ص١٩١
٢-"The Dark Arts," said Snape, "are many, varied, ever-changing, and eternal. Fighting them is like fighting a many-headed monster, which, each time a neck is severed, sprouts a head even fiercer and cleverer than before. You are fighting that which is unfixed, mutating, indestructible." The Half-Blood Prince P.١٧٧	٢-قال (سناب) "فنون السحر الأسود كثيرة ومتنوعة ودائمة التغير وأبدية . محاربتها تشبه محاربة وحش له عدة رؤوس كلما قطع رأس منها نبت رأس آخر اعنف وابرع من الذي سبقه فأنت تحارب ذلك الشئ المتغير المتبدل الذي لايفنى ." الأمير الهجين ص ١٨٦
٣-"Harry, you're to come with me and Tonks," shouted Mrs. Weasley over the repeated screeches of "MUDBLOODS! SCUM! CREATURES OF DIR!" "Leave your trunk and your owl, Alastor's going to deal with the luggage. . The Order of the Phoenix P.١٨٠	٣-صاحت السيدة (ويسلي) (هاري)" ستأتي معي أنا وتونكس" وصوتها يصل بالكاد من بين الصرخات " **يا أنصاف السحرة يا أقذر البشر يأبناء الطين**" وأكملت قائلة . "اترك حقيبتك ومعها البومة سيعتني بها الستور." جماعة العنقاء ص١٦١
٤-"Your mother was Muggle-born, of course. Couldn't believe it when I found out. Thought she must have been pure-blood, she was so good." The Half-Blood Prince P.٧٠	٤-"كانت والدتك مولدة للعامة بالطبع لم اصدق هذا عندما عرفت. لقد اعتقدت إنها من أصحاب الدم النقي , فقد كانت موهوبة جدا." الأمير الهجين ص ٧٣
٥- "If you think they can't spot a Mud blood, stay where you are." The Goblet of Fire P.١٢٢	٥-" إذا كنت تظن إنهم لم يستطيعوا رؤية أصحاب الدم العكر فدعها تقف مكانها." كأس النار ص ١٢١

Analysis

From the data above, we can easily infer that there are three references to three undesired concepts and attitudes in TT culture. They are :

١-The Eternity of Dark Powers and the Mighty Magic

In the first two items, there are references to the idea that the powers of dark magic are eternal and magic is mighty. Besides, they are written by certain size and font which demands a certain manipulation like deletion or euphemism because they contradict with the religious teaching of Muslims that has been discussed previously.

٢-The Humiliation and Degrading of Non-Wizards

Within the items No . ٣،٤،٥،٦،٧and ٨ ,the writer uses taboo words to show the degrading of wizards of pure blood (borne for wizards parents) towards those wizards of mud blood (born ,for example, for a muggle mother and a wizard father or vice versa).They are, as it has been seen, written by certain font and size. We have also seen that the translators have literally rendered them to TT. They retain both form and content of the ST. However, such taboo words should have a certain manipulation too like euphemism or deletion in order to lessen some of its harshness.

Another important point in this respect needs to be highlighted for its significance. Rowling has portrayed the only pure muggle family, the Dursely (Vernon, Petunia, and Duddly), in HP as being the most hateful, mean, useless, and silly. She has chosen the name 'Dursley' which is derived from the name of a town in Gloucestershire because it sounded 'dull and forbidding'(The Harry Potter Lexicon).Dudley Dursley is Harry Potter's Muggle cousin, and the only son of Vernon and Petunia . Dursley is depicted as being fat, mean, idiot, coward, spoiled, and useless. According to (The Harry Potter Lexicon) his favourite hobbies are :

-Harry hunting (prior to Harry starting at Hogwarts);

-eating;

-watching television (including The Great Humberto;

-blowing up aliens on his computer ;

-eating;

-hitting things and people with his smelting stick;

-eating;

-watching Harry being bullied by Uncle Vernon;

-eating;

-playing Mega-Mutilation Three on his PlayStation ;

-not reading;

-eating;

-breaking his toys, and

-hanging around with his gang, vandalizing the play park, smoking, and beating up younger kids .

Whereas Vernon, Duddly's father is "a large, beefy man extremely boring and predictable, while dismissing magic as codswallop" (The Harry Potter Lexicon). Petunia, Duddly's mother and Harry's aunt is represented as being sever and violent with Harry. Rowling says that the name Petunia "was a name she and her sister used during play pretend games for unpleasant female characters"(The Harry Potter Lexicon).

Apparently, there is a kind of a clear announcement of Rowling's humiliation and disgusting towards muggles as if she says that people who have no magical powers are no more than nonsense!

٣- The Colour Green as a Symbol of Dark Powers

In the last two items, Rowling has made use of colour symbolisms. No need to say, she depends on the Western cultural preferences of these symbolisms. We have seen that she uses the colour green as a sign of darkness and evil presence in the sense that she has combined it with Lord Voldemort who represents the most evil and dark wizard in Harry Potter world. In this respect, Rowling states:

Green has long had a supernatural connection in the UK. Superstition says that it ought to be worn with care; the fairies are supposedly possessive of it, as it is their proper colour. It ought never to be worn at weddings, due to a further association with misfortune and death. Green is the colour of much 'Dark' magic; of the 'Dark Mark', of the luminescent potion in which Voldemort conceals one of his Horcruxes, of many 'Dark' spells and curses, and of Slytherin house. (" Pottermore from J.K. Rowling")

Moreover, Hui-Chih writes that the colour green has a dark side that represents danger, death, and paranormal activities. He elaborates that " The ancient Egyptians feared cats with green eyes and imposed the death penalty upon all those guilty of killing these creatures. In medieval Europe, green was associated with the Devil and wearing it was considered unlucky for human beings"("A Cross-Cultural Analysis of Symbolic Meanings of Color").

Meanwhile, the colour green has sacred significances in the Arabic culture for it is a symbol of Islam ,Prophet Mohamed (PBUH), paradise ,goodness , peace, nature, life, hope, and so many positive connotations. Abu Bakar elaborates that the green colour is the most typical one to Islamic culture during the lifetime of the Prophet. He states that " in fact, during the time of the Crusades, it is said that there is a time during which the European Crusaders avoided using green colour in their coats of arms to avoid being mistaken for Muslims during battles….". He adds that in the Islamic culture, the green colour is a symbol to life and nature due to the fact that the Middle East, the birthplace of Islam, is located in the dry desert. So, greenness represents a source of life ("Colors of Islam").

Therefore, the translators should bridge this cultural gap of colour symbolisms by adaptation. In other words, they can simply substitute the colour green which is used as a sign of dark powers by the red colour, for red in the Arabic and Islamic culture is associated with so many negative connotations like war, sin, blood, Satan, injustice, etc. Yet, they have intended to keep the unusual of the original at the expense of the desired effect of TT.

١٢٫٨.Translating the Occult in *Harry Potter and the Order of the Phoenix*

The researchers have allotted a particular section to negotiate the translation strategies that have been followed by the translators of this book. After careful examining, it has been found that they are different from other translation strategies that have been handled by other translators of the other books of the series. The translators have intended to illustrate much of the foreign references by using footnotes where explanations, justifications, and definitions have been added.

Table - ٨ -
Translating the Occult in *Harry Potter and the Order of the Phoenix*

ST	TT
١-"Unless anyone brought any Veritaserum?" P.٤٨	١-" إلا إذا كنت أحضرت معك بعضا من (الفيريتاثيرام)؟" ص ٤٤
٢-"Of course, it could just be a boggart, but I thought we ought to ask Alastor to have a look at it..." P.٨٥	٢- "ربما يكون (عو) ، ولكن الأفضل أن نطلب من الستور إلقاء نظرة عليه ..." ص ٧٧
٣-"Time is Galleons, little brother," said Fred. P.٦٨	٣. قال جورج " الوقت كالعصا" ص٦٣
٤- Voldemort will know all about me being an Animagus by now ,… P.٨٢	٤- ومؤكد أن فولدمورت قد عرف أنني (أنيماجوس)... ص٧٥
٥-Okay, let's go. "LocomotorTrunk."Harry's trunk rose a few inches into the air. P.٣٥	٥- إذن هيا بنا ."لوكوموتور ترانك" ارتفعت حقيبة هاري بضع بوصات في الهواء... (ص ٤٩)
٦-Tomorrow morning he would be awoken by the alarm at five o'clock so that he could pay the owl that delivered the Daily Prophet . p.٨	٦- صباح الغد سوف يوقظه المنبه في الخامسة فجرا ليدفع النقود للبومة التي ستوصل إليه جريدة (دايلي بروفيت). (ص ٨)
٧-"Well, it's no good crying over spilled potion, I suppose . . . but the cat's among the pixies now . "	٧-"لا فائدة من البكاء على التركيبة السحرية ,فالقطة وقعت وسط العفاريت بالفعل . " ص (٢٣)

p.٢٤	
٨-He kept listening, just in case there was some small clue, not recognized for what it really was by the Muggles . p.٣	٨-تابع إنصاته للنشرة فربما يسمع خبرا صغيرا –لا يعرف دلالاته (العامة). ص ٥
٩--"You will find on the tables before you copies of The Dream Oracle, by Inigo Imago. Dream interpretation is a most important means of divining the future." P.٢٣٧	٩-"ستجدون على الموائد نسخاً من كتاب (فضل الكلام في تفسير الأحلام) تأليف أبن أنيجوإيماجو إن تفسير الأحلام من أهم أدوات استشراف المستقبل." ص٢١٣
١٠-"I've been flicking Dungbombs at it"... p.٦٩	١٠-"فالباب محمي بتعويذة مانعة ، ولكي أتأكد ألقيت بعض (الدانجبومب)"... ص ٦٣

Analysis

١-The translators have used a footnote to explain:

-واضح من الاسم أنه مسحوق ما يتحقق من الشخصية فهو مكون من مقطعين بمعنى (عقار التثبت).

It is recognized that the translators have added the functional equivalence of the term 'veritaserum ' and clarifies its function .

٢-The translators have adapted the word 'boggart' to Arabic as"العو " and added the footnote that states:

- سبب اختيار لفظ العو في الخيال الغربي الشعبي إن العو هو كائن كابوسي يختبئ في الدولاب والأطفال نيام ,ويخرج في الظلام يأكل الطفل الذي يعصي أمه .. وهو ما يذكرنا بفكرة (أصمت وإلا جاءك العو) في خيالنا الشعبي.

٣-The translators have literally translated the proverb into Arabic and added this

footnote to adapt it into Arabic as:

-يقصد جورج :الوقت كالسيف ..لكن المثل تحول ليصير هكذا في عالم السحرة.

٤-The translators have transliterated the word 'anigumos ' and added this footnote to clarify it and give it a functional equivalence as:

-أو متحول والانيماجوس هو الساحر القادر على التحول إلى حيوان معين باستخدام السحر ، وهي مهارة يصعب على الكثيرين التمكن منها.

٥-The translators have transliterated the spell into Arabic as 'لوكوموتور ترانك', and at the same time added this footnote to give its functional equivalence in Arabic and explain that:

-أو (لتطيري يا حقيبة)) بالرغم من أن معظم التعاويذ تلقى بلغة شبيهة باللاتينية فإن بعضها بالإنكليزية لكن لتوحيد لغة إلقاء التعاويذ لم تذكر أياً منها بالعربية.

٦ - The translators have transliterated the name of the newspaper and added this foot where they explain:

-أو جريدة المتنبئ اليومي وإن كان يفضل تركها كما هي احتراماً لها كاسم كبير في عالم الصحافة.

٧- The translators have literally translated the proverb ;yet, they have added this footnote where it has been adapted into Arabic as:

- كالمثل القائل (لا فائدة من البكاء على اللبن المسكوب) لكن من وجهة نظر السحرة

كأنها تقول (سبق السيف العزل) لكن بطريقة السحرة.

٨- The translators have used the functional equivalence of the word 'muggles'

and added this footnote to explain its meaning as:

-وتعني الإنسان العادي الذي لا يعرف شيئاً عن عالم السحر والسحرة.

٩- The translators have adapted the name of the book into Arabic.

١٠- The translators have transliterated the word 'danjubombs ' and added this

footnote to explain that:

-أو قنابل الروث،وهي ألعاب نارية سحرية كريهة الرائحة من عالم هاري بوتر.

Results

It can be recognized that the translators have made use of two techniques of translation to render the occult references that have been occurred in the fifth book of HP series *The Order of the Phoenix*, in an attempt to produce an adequate and readable TT. The translators have intended to keep both the form and content of the message and, at the same time, they have tried to transfer the same effect of the original text on the target readers by adding footnotes and adaptation.

Moreover, to add much authenticity to the findings of the present study, the percentages of different translational procedures that have been carried out in HP seven -book series is reckoned in table (٩) below:

Table - ٩ -
The Percentages of Translation Norms of G. Toury's Descriptive Approach in *Harry Potter*

Occult References	Formal Equivalence	Functional Equivalence	Borrowing	Adaptation	Transliteration	Other Norms of Translation
١-spells	٠	٠	٠	٠	١٠	٠
٢- potions and magical materials	٤	١	٤	٠	٠	١(pseudo-translation)
٣-places	٢	١	٠	٠	٧	٠
٤-publications	٧	٠	٠	١	٢	٠
٥-magical creatures and plants	٥	٠	٥	٠	٢	٠
٦-magical powers and activities	٢	٢	٤	٠	١	١(descriptive equivalence)
٧-taboos and colours	١٠	٠	٠	٠	٠	
Percentages	٤٢,٨٦٪	٥,٧١٪	١٨,٥٧٪	١,٤٣٪	٣١,٤٣٪	٢,٨٦٪

Apparently, the most regular and lion's share of the procedures followed by the translators go to the formal equivalence, transliteration, borrowing and then to the functional equivalence, adaptation and other procedures in minimal percentages.

١٣. Analyzing Data in Terms of G. Toury's Norms

It has been mentioned previously that Toury classifies norms into initial, preliminary and finally operational norms. Let us investigate the results of the analysis according to these norms :

١-**Initial Norms**: According to the analysis of the data above, it can be recognized that the translators have intended to use foreignization as a strategy of translation. In other words, their translations are source-oriented where they try their best to retain both form and content of the ST.

٢- **Preliminary Norms**: In the light of the directness of the performance of the translators, it has been observed that the translators have directly translated the ST from English into Arabic TT. Whereas the policy of translation depends on the splendor and wonderment of Rowling's HP and its unprecedented success worldwide. However, the text type of HP has not been taken into the consideration as CL. Thus, the translators' performance has not been confined to the norms of CL translation.

٣-**Opertional Norms**: In terms of the metrical norms, it has been seen that the translators have used a direct method of translation to render the occult references from ST to TT. Meanwhile, they almost resort to the techniques of transliteration ,formal equivalence and borrowing as textual norms of translation. Yet, the translators of *The Order of the Phoenix* have decided to use adaptation and footnotes in addition to the use of transliteration, borrowing, and literal renderings.

١٤. Discussion

From the assumption that translation in the light of the cultural turn has shifted its focus from the ST to the TT, there is no need to say that the translators should pay the most attention to the cultural factors that are supposed to dominate both the ST and the TT for the benefit of the TT in order to produce a readable text to the target readers. Therefore, any cultural gap that exists between the ST and the TT is not desired.

For this reason, there is a proposed solution to bridge it. In terms of the hypothesis of the study, it is supposed to consider two important aspects in the Arabic translation of HP. Firstly, the occult references that have been occurred in Rowling's HP need to be reformulated so as they sound more natural to the TT especially when the TT aims at addressing children and young adults. Secondly, the forbidden beliefs, attitudes and taboos should be manipulated so as they cause no much harm to TT.

Meanwhile, examining the data that have been analyzed above, it has been found that the translators have not taken the macro level of translation in their own considerations as being an important factor in satisfying the cultural meaning of HP. In other words, they have not resorted to the strategies and procedures that could naturalize the oddness of these references. In fact, there are so many obscure linguistic and cultural references that have been left intact in the Arabic translation of HP which cause so many problems to the reader who finds himself / herself facing what is unnatural and beyond their limits of comprehension. Definitely, the target readerships will find that there is no outlet of this situation except by considering the whole context in an attempt to reconstruct the whole events and guess the desired meaning of the ST which might be inaccurate.

Besides, the sense of superiority and modernity of the West had actually affected the policy of the translation of HP. Thus, we can easily recognize that the translators try their best to catch the train of modernity and be modernized while, at the same time, decide to satisfy the desires of the original author by the alleged notion of the global culture which demonstrates itself in translation by foreignizing or westernizing the TT. We can observe that they have intended to let the TT sound unnatural to the target reader in an attempt to modernize the traditional thought of the Middle East culture as it has been mentioned previously.

The norms of the ST have dominated the Arabic translation of HP which proves that the TT of HP is ranked   inferior since it is no more than a copy of the original which represents the powerful culture. Thus, we can detect the sense of inferiority of this copy while it satisfies only the desires of the ST author at the expense of the TT that is full of cultural gaps. We can also detect the sense of superiority of the original British text to the inferiority of the Arabic copy by foreignizing the forbidden beliefs and neglecting the religious and cultural teaching of Middle East while retaining them intact by literal translation. Yet, we have discussed that typical and long-time cultural formation hinder the sudden adoption of foreign beliefs and attitudes as it has been mentioned before. However, we find the TT of HP is quite obscure and full of contradictions to the established religious, social and cultural formation of the TC. A good example on such a fact can be seen in the literal translation of the bad references colour green and the mighty of magic which contradict with the established beliefs and attitudes of Arabs and Muslims of the TC. We know that HP is a product of the British culture   which is very much typical to Britain and similar to other western communities. However, it cannot be shared by Arabs. Thus, foreignization and direct translation of the HP occult references are inappropriate and intolerable to the TT. Consequently, it demolishes their cultural identity. Sapir states as it has been mentioned previously that in every large community "a mode of thinking, a distinctive type of reaction ,gets itself established, in the course of a complex historical development ,as typical, as normal" (Wierzbicka ٨).

Away from what is tolerated and what is not in the TT, it can be observed that the translators have preserved the foreignness of the original in the sense that the analyzed data quoted from the seventh Arabic translations of HP   contain different kinds of occult references and they have been almost retained in an attempt to preserve the Western cultural flavour (the powerful).They have not been substituted by the Arabic equivalence (the marginal). It has been seen that they are not even translated. Instead, they have been transliterated. However, they are not typical for the TT and create linguistic and cultural barriers for the young readership. It seems that the translators have considered that the importance of these references as western cultural marker is greater than their informative value to the TC. Consequently, the connotative(effect) and denotative (functional)meanings are lost and consequently the target readers have lost the experience of the ST readers. Furthermore, in the light of the previously mentioned characteristics of CL, problems and solutions for translating for children, it has been noticed that the translators are not confined to the norms of translating for children while describing and comparing the ST and TT for the methods and the strategies of translation. It is agreed that when translating for children we should focus on the host culture to produce a domesticated (acceptable)text, whereas translating for young readerships requires paying attention to the cultural, informative, educational, intellectual and social values of the TC as it has been mentioned previously. CL is a means of introducing children to different kinds of lives in other cultures which definitely will participate in broadening their levels of comprehension of other cultures. Thus, CL should be transparent and simple; however , these features are not found in the analysis of the Arabic translation of HP in terms of occult references, as a text devoted to children and young adults. It has also been mentioned that children's minds are so flexible to be affected by any bad

or good impression since they are less experienced than adults to comprehend things around them. Therefore, the right decision for translating for children is to resort to adaption and to provide explanations which could make materials of reading much more understandable for them. And, this is really possible since literature written for children has a peripheral position in Polysystem theory. Therefore, this inferior status should actually liberate the children's author or translator from the constraints or the norms of the conservative literature and allow the translators to manipulate the text to meet the desires of children as it has been mentioned previously. However, we have not found any kind of translational procedure goes with this orientation after analyzing the data above. The translators have intended only to keep both the content and form of the ST at the expense of exposing the target readers to the foreignness of the original which contradicts with the ultimate aim of cultural turn and DTS.

To conclude, foreignization, direct methods and techniques of translation that are used most frequently in the Arabic translation of HP series let the target readers totally lost in the sense that they have missed the original impression that fantasy created by Rowling exposes to the readers of the ST. It has also been concluded that the essence of the original is lost in the Arabic translation to a great extent since most of occult references have been westernized by borrowing and transliterating which undoubtedly costs the readers of the TC the experience of the same flavour as that of ST. Moreover, it has been concluded that the procedures that are used by the translators have not paid attention to the local culture of Arab Muslims where they tend at all times to keep the Western model of beliefs and attitudes at the risk of marginalizing the host culture .

١٥. Conclusions

The aim of this study was to examine the translation of occult references in Rowling's HP series in terms of Toury's descriptive approach and norms of translation. In other words, it has investigated whether these references have been westernized or localized to the target readers, in particular children. Throughout the analyses of these references, quoted from Rowling's HP seven -book series by comparing the British text (ST) to the Arabic text (TT), the researchers have concluded the following:

١-It has been observed that the translators have left the writer in peace as much as possible and moved the readers towards him/her.

٢- The translators have followed the same strategy, method and techniques of translation where they use foreignization as a strategy for translating, direct translation as a method of translation and frequently use transliteration and formal equivalence as techniques of translation.

٣- The translators of the fifth book *The Order of the Phoenix* has intended to make a mixture between literal rendering, adaptation and foot notes in an attempt to illustrate much of unusual references of the foreignized text.

٤- It has been proved that the Arabic translation of HP pays no attention to the young readers since the translators have produced a text which is full of cultural codes that do not match children' limited cognitive abilities and social experience.

٥-The impact of westernization has been manifested in the Arabic text where the translators have attempted to preserve the originality, power, centrality, beauty, healthy and civilized form of the ST at the expense of what is deemed as the copy, weak ,marginal, ugly ,patient ,and traditional (the TT).

٦-The domestication, indirect translation, adaptation and foot notes have been crucial to dismantle the cultural codes that Rowling has planted in her British text.

٧-The translators have not behaved as being part of a social community where they have not shown their individual nor their social ideologies, i.e. the ideologies of the recipient audience. They have totally neglected the establishment of the   beliefs, attitudes and values of their   culture .This has been really manifested by their own decision to foreignizing the ST.

٨-The most important issue has been figured out in the present study is that   with the advent of DTS, both of the text adequacy and   acceptability are no more than two faces of the same coin in the sense that they are not two opposing binaries as much as they complete each other .Since the centre of the translational focus is the target reader and the translator has intended to be faithful, s/he should be faithful to the target reader, thus, s/he looks for what is adequate which ,in turn, is appropriate to meet the desires of the target readership and the host culture , not being faithful to the foreign references of the ST. However, if the translator had chosen to be faithful to the original text and produced a literal or foreign text (adequate), then s/he would have produced unusual text, something that the target readerships cannot figure out its meaning. Therefore, the product would have been inaccurate to what is supposed to mean in

the TT. Ultimately, the researchers have inferred that to be adequate is to find the right decision that could produce a TT(form and content) that meets the desires of the target readerships.

٩-The translators are behaved as being free of any ties to the cultural and social preferences of the TC, and did not pay attention to what is usual or unusual, forbidden or tolerated. Yet, they should investigate the domain of norms of host culture so that the goal of intercultural communication could be achieved.

١٠- Another important fact has been figured out in the present study. It has been found that westernization is the main cause behind the idea that translation has only a peripheral position in the literary polysystem and literary criticism for its being no more than a copy of the ST for it lacks so many literary and aesthetical values. As it is agreed upon, westernization is no more than another form of colonization to the political and social life of people; foreignization as a strategy of translating is more than a form a colonization to the intellectual and cultural attitudes of people.

١١- HP as British fantasy that is used to teach black magic was translated to a very distant culture, i.e. Arabic. Besides, it aims to address children. Consequently, the translators were supposed to achieve the ultimate aim of translation by resolving the cultural problems. In other words, the translators had to retain the aesthetical and literary magnificence of HP as a master piece and they had to avoid the harm of occult that HP as a ST dealt with as well. In short, the translators had to control the whole situation so they could hold a mid-way position   and   retained   both the positive values of the work and, at the same time, renounced all its passive and destructive values. It has been concluded that they were capable of achieving that if they had used domestication as a general strategy of translation instead of foreignization.

١٢- In the light of the effect of westernization on the intellectual life, the translators must not betray their cultural identity for the benefit of the alleged global culture.

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