THE TRANSLATION OF PERSONAL NAMES IN CHILDREN'S LITERATURE: THE CASE OF PROTAGONISTS

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ABSTRACT:

One of the challenging aspects in translation is the translation of personal names (PN(s) henceforth) in various significations referring to age, sex, geographical background, history, cultural indications, definite meaning, playfulness of language and the effect they bestow on literary characters etc.

The current study investigates the problem of rendering PNs specifically in Children's Literature (Ch.L henceforth) and the strategic options available for the translator in order to do the job satisfactorily.

First of all, the study starts with illustrating the general theoretical grounds that address the translation of PNs in Ch.L. Second, the study explicates the seven strategies proposed by the translation theorist Davies (2003).

It is to be noted that the PNs chosen for the analysis in this paper are randomly- selected from different literary works due to their universality. The type of literary character chosen in this study is the *protagonist* around which the literary work orbits.

KEY WORDS: Children's Literature, Personal Names, Protagonists, Domestication, Foreignization, Davies' Seven strategies, culture-specific items.

1-INTRODUCTION:

It is a known fact that experiences of life differ among cultures. On this universe peoples are at variance when it comes to their cultural systems and values, therefore; what is easily realized in one community may not be comprehended in another. Therefore; a translator has to decide how to deal with cultural gaps whenever they appear while translating. It is an undefeated fact that literature, in general and over the course of humanity,

is the profile on which the values and beliefs of any culture are demonstrated plainly. Yet, it is important here to distinguish between literature as a wide-ranging term and Ch.L as it is a recently coined genre. Over centuries, stories for children were verbally told by adults for the purpose of entertainment. Awareness towards this genre has not existed till the early twentieth century. However, writing for this vital constituent of society is not an easy task since it is not devoid of different pedagogical and ideological values adhered by various cultures. The same is also true regarding the activity of translating Ch.L because the translator is also abided by cultural values of the target text. The dilemma that a translator could face is whether to imitate whatever there in the original text or pull the original to suit the comprehension of the target reader, let alone the system of traditions and values related to the target text. To address this problem, translation theorists proposed two methods, i.e., foreignization and domestication. In dealing with culture specific items, like fictive PNs, Davies (2003) proposes seven strategies: preservation, addition, omission, globalization, localization, transformation, and creation. However, this study attempts to shed light on these strategies within the methods of foreignization and domestication by classifying Davies strategies under these methods according to the results of analysis.

Another interrelated factor in this study is the character of the protagonist. The protagonist is defined by Abrams as "*the leading character in a work that attracts the attention of the readers or audience*". In other words, it is stated that "*the **protagonist** is the hero or heroine of the literary work*" (1993:159). Hence , it is to be noted that *Scheherazade*, for example, is a **protagonist** ; beside being the narrator of the stories of the "Arabian Nights", since she stands for her life against an important opponent, that is, *Shahryar* who is the addressee in the story as well. *Shahryar* can be considered as the antagonist in the "Arabian Nights" as he marries a new wife each night and kills her in the morning.

Most cultures are well acquainted with the stories adapted from the "Arabian Nights" like *Ali Baba*, *Sindbad* and *Aladdin*. These PNs are pretty well known in the Western World. In turn, the main western figures in Ch. L like *Cinderella, Little Red Riding Hood, Robinson Crusoe, Snow White,* and *the Sleeping Beauty* are also well known in the Arab World.

It is worth mentioning that the wording of PNs of fictive character is not a forgiven matter in all texts, especially those of Arabic origin. For example, *Scheherazade* according to some encyclopedia has some different wordings like *Shahrazad, Shirazad, Shahrzad*, or *Shehrzád.*

2- CHILDREN'S LITERATURE: INFLUENCE&UNIVERSALITY

Ch.L plays an important share in the lives of children. It reflects tenets of particular cultures, and it teaches the readers moral lessons. Owing to the translations, the readers; chiefly child audience, are becoming nowadays much aware of other cultures. "*The translators, to some extent, shape the perception of cultural identities*", Schäffner and Kelly-Holmes, (1995:2). The authors see that in order to produce a solid and trustworthy translation, the translator should be skillful on the matters regarding both target and source language and the culture. The translator in this process should be mindful of the geography, social and political events and also the popular cultures. It is the translators' duty to produce a text which the readers will accept. "*As small children do not know about the work of translators, it is fundamental for translators to remain as invisible and fluent as possible*", (ibid). Ch. L is a vigorous part of everyone's childhood. Brewer states three main attributes which define Ch.L: Stereotyped characters, moral lesson and certain predictability of events (2003: 15). Nodelman identifies some other principles which are typically characteristic for Ch.L in writing as well as in translating for children (See Nodelman, 2008: 76-81).

The author (ibid) clarifies that the significance of the Ch.L exists in the very story. Many stories bear some resemblance to each other because they construe the common truth of day-to-day life that is worth re-narrating.

Lesnik-Oberstein (1999:15) poses a question that what can really be underlined under the definition of Ch. L. The overall opinion is that fairy tales have constantly been strictly linked with children. However, as Zipes maintains, the first initiators of these tales were mature persons in order to establish some kind of connections with other people. Those accounts have been taken into further development and adaptation in order to be more appropriate for child readers (2007:4). Mdallel goes to the view that owing to translation "*the international children's bookshelf comprises panoply of books from various cultural horizons*" (2003: 298). This case is essentially as a result of a deep-rooted cultural tradition of story- telling mutually shared by all communities and cultural groups. Mdallel sets examples of these classics: "the Arabian Nights, Hans Christian Andersen's fairy tales, Rudyard Kipling's The Jungle Book, the stories of the Grimm Brothers, Johanna Spyri's Heidi, Charles Perrault's fables,

Lewis Carroll's Alice's Adventures in Wonderland, and many others" (ibid).

This view can be applied to several children's stories which have gained universality throughout centuries, like *Cinderella*. Sierra confirms that: "*Cinderella stories originated through the oral tradition of storytelling*" (1999). That is why there are more than 1500 versions of this story. These versions can be found in mostly all parts of the world and they are definitely told in different languages with different styles according to each folktale system. It is undisputed statement that *Cinderella* story gained its power from its universality. This story reveals two important psychological elements hidden within everyone. Every human soul conceals, to a more or less degree, mutual longings and fears. One can observe that, no matter where it is told or in what culture, the characteristic features of all *Cinderella* versions are similar; that is, a young girl undergoes mistreatment by her family, but she overcomes this problem with magical aid or by her own shrewdness. Finally, her real good nature is exposed, she succeeds over evil, and she gets rewarded in the final run. However, the versions of *Cinderella* around the world allow for differences in the tasks given to *Cinderela* in order to perform the magical power, as well as how she is eventually rescued by her prince (ibid).

As for Ch.L in the Arab World, Mdallel (2003:298) declares that the "*Arabian Nights*" is the first book for children in the Arab world, though not originally meant for them, "*to be translated into many languages and has become part of international Children's Classics*". As in other cultures, Ch. L in the Arab World, for Mdallel, is infused with morals, didactics and fully loaded with ideological spectrums. Mdallel sees that the activity of translating for children has the same rules of the activity of writing for children. Hence, "*translation is not only a lexical but also a cultural transfer*"(ibid). In the process of translating children's fictive works, it turns out to be inevitable for the translator to take into account some protective cultural measures. These measures become crucial when the target culture and source culture do not share much in common (ibid).

Fascinated by the "*Arabian Nights*", Fang (2011:2) sees it as comprising the main literary factors that constitute the greatness of fictive work, i.e. fantasy, mystery, and imagination. "*In it we find bewitching princesses, strange beasts, terrifying jinnis, and epic voyages; from it we draw stories and images that fill our culture with*

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wonder"(ibid). Fang stresses the universality of the "*Arabian Nights*" and its influence on the western culture:

> **Since its introduction to the West by Antoine Galland in 1704, stories from the Arabian Nights have been rewritten and reworked into everything from children's stories to operas, musicals to movies. Of all the stories from the Nights-which consist of more than 400 that a clever girl, Scheherazade, tells to her husband the Sultan over a thousand and one nights in order to stay her execution-the stories of Aladdin and his magical lamp, Ali Baba and his forty thieves, and Sinbad and his seven voyages are arguably the most popular. Since the production of Disney's 1992 animated feature film, Aladdin has become perhaps the most popular of the tales in Western culture** (ibid).

The author confirms that the popularity of *Aladdin* precedes the twentieth century as some scholars claim. In fact the story of *Aladdin* was the first to be incorporated into the British theater, throughout the 19th and the 20th centuries, in numerous collections of "*children's bedtime stories, picture books both cheaply accessible and gloriously exquisite, even into handbooks for English instruction in grammar schools*" (ibid). Fang connects between the Arabic story *Aladdin* and the western stories of *Cinderella* and *Sleeping Beauty* as *Aladdin* "*rises from rags to riches, gets the girl, and defeats the evildoer, all with the help of a jinni in a magical lamp, doubtless appeals to a wide public as so many Western fairy tales - like Cinderella or Sleeping Beauty - do*"(ibid). It is to be noted that this story was written by the German Grimm brothers in 1857. The original story had as its title the PN Brier Rose [internet 1].

Also in 1697 the French author Charles Perrault wrote "*The Sleeping Beauty InThe Wood*" [internet 2].

This resemblance in the contents between the two stories could be due to the verbal circulation of folk stories.

The point understood from this illustration is the universality of Ch. L and the infinite amount of influence cultures exert on each other. Nevertheless, such universality and influence would not exist but for the activity of translation. In this vein Mdallel (2003:299) concludes that: "*In most countries with a fair amount of publishing, children are brought up with these classic stories and they are not even aware of the fact that they are translations*".

However, the point to be emphasized here is that it is better to differentiate between three types of interrelated activities which all have to do with stories for children. The first type is the activity of story-telling

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which is both verbal and age-old. The other types are writing and translating of Ch. L which are interconnected in some way or another. Writing for children in the Arab World, as Mdallel (2003:299) maintains, was not introduced until the late nineteenth century. It was in Egypt by the end of the nineteenth century that the first books for children appeared. "*It was then in Lebanon, Syria, and Iraq that children's authors came into existence*" (ibid). Since then, Mdallel remarks, "*many books have been written for children for mere entertaining like the numerous stories from "The Thousand and One Nights*" such as *Sindbad's travels, where the focus is rather on adventure and imagination*"(ibid:301).

Throughout this illustration, it is obvious that some PNs mentioned by even the theorists got different graphology even within one language like English. For instance, the PN *Sindbad*; It is written as *Sinbad* by Fang, but Mdallel writes it as *Sindbad*.This could tell about the cultural load in handling PNs for each theorist.

3-PROPER NOUNS: PERSONAL NAMES (PNs)

Proper nouns cover several categories such as names of persons, animals, establishments, geographical places, zodiac symbols and festivals. In general, proper nouns are names of specific people (PNs), geographical names, and calendar items. PNs refer to a specific referent, that is, these names serve to distinguish a particular individual from others, for instance, Shakespeare, Alice (Quirk 1986: 76-77). A proper name in The Oxford Concise English Dictionary (2001: 1146): is "*a name for an individual person, place, or organization having an initial capital letter*". Sanaty Pour (2009) sums up the distinctive features of a proper noun in English such as capitalization; mono-reference; and etc.

3.1 PNs AS A CULTURE-BOUND ITEM

As for PNs, Richards (1990 cited in Sanaty Pour 2009) clarifies that they can point to the background, social rank and nationality of characters, and undeniably need a great deal of consideration when rendered into a foreign language. Bachman (1990) explicates that every language has certain proper nouns, a considerable sum of them are entirely linked to the culture of the individuals of that specific language. Hence, these nouns can result in certain comprehending difficulties for the readers of that text. It is important to put in mind that some proper nouns have actual implications; and removing the implied connotations can bring about an inadequate translation. Therefore; "*knowing figurative language and cultural references along with the referential meaning is an important factor*"(ibid). Nord believes that in the real world, PNs may seem

meaningless, that is to say, simple labels indicating reference. For instance, the name *Tom* has nothing significant in itself and refers only to a denotative purpose. In addition, in day-to-day life "*PNs may be non-descriptive, but they are obviously informative* "(2003:183).

As Nord illuminates, when we are pretty well immersed in the culture in question, a PN can reveal to us "*whether the referent is a female or a male person (Alice-Bill)*"(ibid). In the same vein, a PN may even inform us about the age as some parents may name their baby after a celebrity or a character of a movie. Even so a PN may possibly "*tell us about its geographical origin within the same language community for instance surnames like 'McPherson or O'Connor'*" (ibid). Thus, PNs are functionally informative. In other words, getting to know the original culture, one could distinguish masculinity or femininity of a person, let alone the place that the person is from.

For Tymoczko (1999:223), PNs also indicate "*racial, ethnic, national, and religious identity*". Therefore they are, for the author, "*dense signifiers and the most problematic to translate, partly because their significance is often culturally specific and dependent on cultural paradigms*". For Tymoczko PNs can be related to something: "*be semantically, historically, geographically or culturally loaded*". Furthermore, proper names can likewise have specific connotations (ibid: 224).

Dealing with Ch. L, Bertills (2003:45) proposes a different categorization of PNs. The author classifies them into three categories: conventional, invented, and classic PNs.

Conventional PNs comprise names and surnames which are normally used in actual life. Here, it is important to know that in this category the PNs are not intended to depict any character traits by the author of the literary text. For example (*Alice* in Wonderland) which is possibly the only PN in the literary work which does not have any clue about the character's nature.

In the second category; invented names, the PNs are semantically loaded. Such PNs serve to describe the features and traits of a character. Hence, the names can refer to the appearance, such as the name *Snow White* which defines her whitish complexion.

In the third category; classic names, "*the character is named after a historical figure or different literary character. The original name has already established connotations in most people's minds, for instance, the*

cat Lucifer from the classic Disney Cinderella film which is a devilish cat "(ibid).

The informativety and culture-related point connected to the system of PNs needs some further illustration since it is an essential part of the activity of translation.

According to Jaleniauskienė and Čičelytė(2009:32), some translation theorists consider proper names as relating to a definite culture and usually call them culture-specific items (CSI). Proper names in literary works are employed for characterization and selected or shaped with some additional load. Consequently, they are considered meaningful, chiefly in the books originally written for children. What is more, proper names are used not only to strengthen characterization, but in some instances to predict the illustration of a character or even make it as worthless. Proper names not only can have metaphorical meaning or some references formed, "*but also have phonological effect (alliteration) in a text*" Garcés (2003:122) cited in Jaleniauskienė and Čičelytė (2009:32). In literary works proper names are used as loaded signifiers that they hold in themselves suggestions about the destiny of a character or even designates the approach the narrative line may develop (ibid).

In translated literature, according to Jaleniauskienė and Čičelytė, PNs make an extra function, that is, they disclose the existence of the *"cultural other"*. They can also enlighten the reader that the text is originated in "a different culture. For example, the name *Seamus Finnigan* from the Harry Potter books signals Irish descent, while the name *Heinrich* from the Laura series is a typical German name (ibid).

4- MAJOR METHODS IN RENDERING PNs:

Translation and culture are inevitably interrelated. Culture, in relation to translation, may be understood as something that people embrace rather than learn. In other words, people acquire their own language and cultural values unintentionally. This implies that readers may not be aware of the cultural differences until they encounter them. In view of this fact, the translator has to envisage such conditions and transmit them in a way that the target culture will admit them.

The translator has basically two options: either preserve the target culture, or adapt it to the source culture. If the translator chooses not to change the source culture, hence, the translator has to make sure that the readers will understand the culture or at least understand the differences. Limiting the choice to either procedure, Farghal and Shunnaq say in terms

of translation, PNs are transliterated into the target culture. However, some personal names are translated if they have meaning (1999: 61).

In fact, the translation of PNs is one of the most difficult areas any translator usually faces while working on adult or Ch. L. Simply, PNs are not like other words translation of which can be easily found in dictionaries. Generally, they "*occupy an exceptional position with regard to the language system because of their minimal integration to it*" (Hermans, 1988:12).

Jaleniauskienė and Čičelytė (2009:31) state that we can evaluate effect of PNs in a literary text "*having in mind various facets like the use of special names, the use of meaningful names, interpretation of names, the contribution to characterization, allusions in proper names, or text function*" (ibid).

Tymoczko (1999:224) summarizes the methods in translating PNs in that translators can "*bring the audience to the text" and transfer the name unchanged, or "bring the text to the audience" and adapt the name*".

Apostolova specifies a variety of aspects to consider while translating proper names:

> **The transformation of names in translation […] is rooted deeply in the cultural background of the translator which includes phonetic and phonological competence, morphological competence, complete understanding of the context, correct attitude to the message, respect for tradition, compliance with the current state of cross-cultural interference of languages, respect for the cultural values and the responsibilities of the translator. The process reaches from an ear for aesthetic sounding to the philosophical motivation of re-naming** (2004:14).

The illustrated discussion leads us to the point that there are different theoretical opinions regarding the translation of PNs. However, the main strategies can be seen occurring within two opposite vantage points, namely; **foreignization** and **domestication**.

Jaleniauskienė and Čičelytė(200 9:31) clarify that **foreignization** "*aims at preserving all the cultural elements*". **Domestication**, on the other hand, "*brings the text closer to the readers by adapting or even leaving out many of these elements*".

The topics of **foreignization** and **domestication** have been discussed by many scholars who give them different terminology. Nevertheless, it is not far from the truth that their procedures are similar. Among these theorists are Friedrich Schleiermacher, Eugene Nida, Gideon Toury and

Lawrence Venuti. It is generally a well-known view that a text will seem foreignized or domesticated mostly because of the way of handling culture specific items (ibid).

4.1 FOREIGNIZATION

According to Venuti **foreignization** is closely similar to literal translation and tries to produce the foreign sense in the target text itself when the source text syntax and lexis are maintained in order to "*preserve source language items in the target text*" (Venuti cited in Munday, 2001:230-231) .

The present study tries to classify Davies' seven strategies, mentioned earlier, within the methods of **foreignization** and **domestication** as the basic approaches within which fall the technical procedures translators choose to adopt in the process of translating.

It also tries to put each of Davies' strategies along a diagram between **foreignization** and **domestication** in the last section. Davies' strategies are distributed between this section and the following section (4.2 Domestication) in order to facilitate the logical arrangement of the points illustrated in the course of this study.

The strategy of **"preservation"** takes place when a translator renders the item directly from ST into TT with no supplementary clarification. Davies puts under this heading the words that get a literal or direct translation such as PNs which have to be left untranslated in the target text (ibid: 77).

Hence, **preservation** is considered as falling into the category of **foreignization** since the PNs are left intact in the target text. This procedure is also called **transliteration**.

Talking about the Arabic translations of *Robinson Crusoe* , Hussein(2010:54) maintains that most of the names in Robinson Crusoe are **transliterated** "*abiding by the principle of foreignization by which the translators preserve the foreign elements in a text to allow the features of the source language influence the language of the target text*"(ibid).

However, this is not the case in all translations of PNs. Scrutinizing translations of PNs for protagonists in this study could prove that the method of **foreignization** does not always apply for all cases of translating PNs.

The other strategy proposed by Davies is "**addition**". This procedure is applied when a translator chooses to keep the original term but adds to the text whatever information that is considered necessary (Davies, 2003:77). Davies states that "*translators [...] need a good knowledge of the*

*background of their target audience if they are to gauge accurately [...]
what supplementary information it is necessary to include*" (ibid: 78).
Further information can be inserted within the text or in "*a footnote, gloss,
introduction and notes*"(ibid). For instance, as Davies refers to the
intention of the translators of the Harry Potter books into Chinese to
explain "*English terms in footnotes*" (ibid: 77).

As for the strategy of **"localization"** translators "*try to anchor a
reference firmly in the culture of the target audience*" (ibid: 83-84).
Davies confirms that phonological and grammatical adaptation of names
and also the use of gender endings in some languages that require gender
endings are also included in this strategy.

It is to be noted that this strategy is entirely opposite to the strategy of
globalization which belongs to the method of **domestication** (ibid).

Some scholars consider certain factors to fulfill this procedure like the
age of targeted children. According to Hussein PNs should not be
changed because this could deprive children to have any knowledge about
the cultural diversity. She supports the idea that PNs introduce the readers
to the cultural 'other', and point toward the events of the text as taking
place in a different place and culture. As long as PNs "*do not affect the
plot and events of any literary text, they can be preserved except for very
little children who would not be interested to read about foreign people
and strange names that they would not be able to pronounce*"(2010:55).
She concludes that "*for older children, like teenagers, the situation is
different since they start to accept and even like to read about people
other than themselves*"(ibid).

4.2 DOMESTICATION

It is assumed that in the process of translating a literary work a
translator should have in mind as a priority what the original author chose
to be a functional and intentional significance in using such techniques as
PNs (Al Rabadi, 2012:43).That is, when PNs appear in a literary text, the
translator can assess their occurrence having in mind different aspects:
"*the use of special names, the use of meaningful names, interpretation of
names, text function or effect they create, etc.*" (ibid: 44).

Literature is a minor aspect of life where PNs are interrelated to
referents having as well the least "*charge of denotation flexible enough to
stretch intentionally in literature to further dense connotative and
associative loads of meaning*" (ibid). Not only do names of literary
character hold functional roles but they also activate each reader's

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personal background, and consequently trigger for new concepts and understanding of the text to be liberated. King points out:

> **Instead of insisting that a name refers to a specific object or concept exclusively, I argue that poetic names contain semiotic spaces that describe, refer to, and voice a kind of deep talk of their own within an encoded text. This deep talk is the interpretative discourse, or utterances, of a poetic name that expresses actions and onomastic intent. It assumes multileveled interpretative roles within literature – roles that pivot upon a name's use as symbolic, metaphoric, metonymic, or allegorical discourse.** (1994:181)

For Bertills nearly all names of fictive quality are but embodiment of artistic creativity and linguistic innovation. Hence, finding literary characters of alike names in Ch.L is rare if not impossible. "*Therefore the procedure of naming characters after other characters is commonly not used. New characters need new names* "(2003:42).

Hence, as illustrated in this section, the call for **domestication,** in order to gloss the meaningfulness of PNs used for literary function, appears.

Hussein believes that **domestication** is another term for **adaptation**. **Domestication** is contrary to **foreignization**. It is a method of carrying out the translation in a manner that is closer to the target readers by substituting the foreign features in the original text with more familiar ones in the targeted culture (2010:54).

The present study considers that Davies's closest strategies as falling into the category of **domestication** are: **omission, globalization**, **creation**, and **transformation**.

The strategy of **omission** is employed when translators choose to completely omit a problematic culture –bound item, so that no clue of it is found in the translation, for instance, choosing a standard language in translation to a dialect in the original text, (Davies, 2003:79). **Omission** can be considered justifiable, when a translator cannot convey any culture specific items in the translation. Davies argues that, when "*the inclusion of a problematic culture-specific item might create a confusing or inconsistent effect, it is better to omit it*"(ibid: 80). It is to be noted that the strategy of **omission** stands as utterly opposite to the strategy of **addition.** Davies's strategy of "**globalization**" can be explained as the procedure of substituting "*culture-specific references with the ones which are more neutral or general*" (ibid: 83). Semantically speaking, some scholars prefer to adopt this strategy by replacing the culture –bound terms by more generic terms that can approach the understanding of the target audience. This strategy is termed by Baker as "*translation by a more*

general word (superordinate)" (1992:28). She goes with what is known as neutral terms by setting an example of a specific breed of cats called a Siamese cat which can be simply rendered as a cat in translation (ibid)

Hussein (2010:56) clarifies that translators may know that there have to be gaps in their own reading. They may also be aware of the fact that certain intertextual or cultural references do not function properly in the target culture, and therefore decide that certain references would remain hidden for most intended audience in the target culture. Thus, since translators are entitled to produce their own version of intertextual text, they may choose to use substitution, whereby cultural –bound items are substituted by different references of an analogous kind that do the same role in the target culture and produce parallel result in the target reader (ibid). **Substitution** as a strategy, for Hussein, is linked with **compensation**, that is, where it is difficult to create the same effect translators can "*compensate by creating that effect in a place where the source text does not have a reference*"(ibid).

Davies' strategy of **creation** means the formation of a culture-specific item; intended only for the target reader, which is firmly or totally different from the source text or it is not even present in very original text. For example, when a translator chooses to omit puns or alliterations from certain paragraphs and moves them elsewhere in the same text. Like **globalization**, this strategy also includes the idea of **compensation** (2003: 72) .What can be understood from this point is that a translator may also create a PN for a literary character when it does not hold a name in the original text or it is only referred to by an adjectival structure .

The strategy of **transformation**, as Davies argues, involves an "*alteration or distortion of the original*". It simply can be seen as the "*cases where the modification of a CSI (culture specific item) goes beyond* **globalization** *and* **localization***, and could be seen as an alteration or distortion of the original are called* **transformations**"(2003:86). An example given by Davies reveals the difference between the titles of the first "*Harry Potter book*" in the United Kingdom and the United States. "*Rowling's Harry Potter and the Philosopher's Stone was transformed into Harry Potter and the Sorcerer's Stone for the American publication*" (ibid: 87). Another example of transformational translation is that when a translator faces rendering items of currency of the original text like theses found in such proverb "*nickels and dimes were hard to come*" (Barvainytė, 2003:15). The translator finds it necessary to transform these items into another ones used in the target culture (ibid).

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5- ANALYSIS

To begin with, the focus in this analysis is on certain PNs of universal protagonists in Ch. L; as the aim of the paper is not to set an inventory of all the PNs of protagonists mentioned in the work for children.

For the ease of the process , the **protagonist**s employed in this paper are divided into two types : that is Arabic in origin or those got Arabized in the course of time- all judged as Arabic- , and that is of foreign origin . First, the Arabic personal names of the protagonists analyzed here are*: Scheherazade, Ali Baba, Aladdin,* and *Sindbad.*

Second, the protagonists of foreign source are: *Cinderella, Alice, Robinson Crusoe, the Sleeping Beauty, Snow White,* and *Little Red Riding Hood.* It is to be noted that adjectival phrases like: *the Sleeping Beauty, Snow White,* and *Little Red Riding Hood,* are the protagonists in these stories as well as the titles of these very stories. However, inserting them in the analysis is not by chance but to investigate how Arab translators try to handle these phrases into their language by rendering them into certain phrases or words, generally PNs.

5.1 PROTAGONISTS OF ARABIC ORIGIN

Starting with the PN *Ali Baba*; it gets transliteration in all English translated texts, that is, its graphological Arabic units are replaced by English graphological ones as in the translation of Lane (1909:443). Edward William Lane was a British orientalist. He is well known in the Western World for his translation of (*Kitāb ʾAlf Layla wa-Layla*) into English in 1840. Lane's translation was first published in 1909.

The other acknowledged translation of (*Kitāb ʾAlf Layla wa-Layla*) is by Sir Richard Francis Burton, who named himself as Haj Abdu –Allah , in 1885 entitled "The Book of the Thousand Nights and a Night" which is set in ten volumes. It was printed in1885 by the Burton Club for Private Subscribers only in the USA[internet4].

In his Translator's Foreword (1885: Vol.1: xiii), Burton says that he not only preserves the spirit of the original but also the manner and the matter. Therefore, he stresses (ibid: xxi) that proper nouns should be written in translation as they are pronounced in the original. He says that he prefers writing, for instance, the words Obayed (a little slave) and khokh (peach) to Lane's Ubayed and khukh (ibid: xxii). Hence, Burton (1886:369.v3.supp.pt.2) renders this PN into *Ali Baba. Ali Baba* gets foreignized in Lane's translation, using the strategy of **preservation**. For Burton's translation, though he follows the method of **foreignization**, he actually uses the strategy of **addition** in his footnote explanations.

The other famous protagonist in the Arabian Nights is *Sindbad*. It is to be noted that this PN is written in two different ways in section two in this paper as quoted from two authors: Fang (2011:20) who writes it as *Sinbad*, and Mdallel (2003:301) who writes it as *Sindbad*. However, it is worth mentioning that this PN is circulated in the Western World in the form (*Sinbad*). Edgar Allan Poe (1809-49), the famous American poet and short-story writer tends to write it as (Sinbad) in his short story "The Thousand and Second Tale of Scheherazade" in 1845. Nevertheless, what does matter here is how translators render this PN. Lane tends to parallel the Arabic phonetic transcription pattern in using the Arabic definite article. It is known that in Arabic the consonant letters are divided, on phonetic grounds, into Sun letters and Moon letters. Hence, when the Arabic definite article (الـ) restricts a word beginning with a Sun letter, the lam (ل) of the article; as itself a dental, is assimilated by the Sun letter which is doubled in Arabic pronunciation only not in writing. Abiding by the Arabic phonetic transcription, the accurate English graphological equivalent of the word for Lane (1909:245, Vol .16) is (*Es-Sindibad*). Lane goes with the method of **foreignization**, but he resorts to the strategy of **localization** which is obvious in his grammatical as well as phonological adaptation.

Burton (1885:50, Vol. 1), though not following the Arabic phonetic pattern of Sun and Moon letters strictly, he chooses to translate the word without omitting letter (d), as in the Western writings, into (Sindbad). Burton uses the method of **foreignization** and the strategy of **preservation.**

The other famous protagonist of Scheherazade's stories is *Aladdin.* Using a compound structure, Lane translates the word as (*Ala-ed-Din*). Lane seems to deal with this PN as two separate nouns combined to make one compound PN which is fairly popular in Arabic. This is obvious as Lane capitalizes both *(Ala)* and (*Din*) (1909:355, Vol.16). It is clear that lane's choice is **foreignization** with the strategy of **localization.**

Burton tends to translate this PN into *Alaedddin* (1887:51, Sup. Vol.3.). However, Burton gives full explanation for his rendering in a footnote. First of all, he gives the Arabic meaning of the word in English saying that" height or glory (*Ala*) of the faith (*al-Din*)"(ibid). Burton writes in his note that:

> ***Alaaddeen* , which is fairly represented by the old form "Aladdin ;" and better by De Sacy's " Ala-eddin".** The name has occurred in The Nights, vol. iv. 29-33; it is a household word in England and who has not heard of Thomas Hood's

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"A-lad-in"? **Easterns write it in five different ways and in the Paris MS. it is invariably *"Ali al-din"*, which is a palpable mistake. The others are (i) *'Ala al-Din,* (ii) *'Ala yadin,* (iii) *'Alah Din* in the H. V. and (iv) *'Alaa al-Din* (with the Hamzah), the last only being grammatical (ibid).**

It is to be noted that the difference between Lane's rendering and that is of Burton's is graphological in that Lane, contrary to Burton, chooses to hyphenate the word to give the Arabic resonance in using the Sun letters. Burton uses the method of **foreignization** in translating this item, but his strategy is **addition.**

Following Burton's rendering of this PN, Payne translates it as (*Alaeddin*) (1901:55, Vol. 13). Though this item is obviously foreignized in Payne's handling, the strategy is different from that of Burton's. Payne's tactic **is preservation.**

As for the main protagonist who narrates all the stories of The "Arabian Nights", Lane (1909: 17. vol.16) chooses to translate this PN without diacritical marks as (*Shahrazad*). No doubt, Lane's method is **foreignization** with the strategy of **preservation**.

Burton(1885:14,Vol.1) prefers not to write the PN *Scheherazade* as it is written in most translations of The "*Arabian Nights*" previous to his translation . He resorts to write it in a different spelling with diacritical marks on the last two letters (a) *Shahrāzād*. He explains in the footnote that it can be written in three different spellings: *Shahrāz ād* , *Shāhrzād* ,or *Shehrz ād*. He writes "I have ventured to restore the name as it should be" (ibid). Burton's method, hence, is **foreignization** with the strategy of **addition**.

Payne (190: x: vol. 1) tends to retain the early graphological rendering of this personal name as (*Scheherazade*) clarifying that it is "*advisable to depart, in several particulars, from the various systems of transliteration of Oriental proper names*" as modern scholars used to employ this strategy in works having a scientific or non-literary theme. Those scholars rest, according to Payne, "*upon devices (apostrophes, accents, diacritical points and the employment of both vowels and consonants in unusual groups and senses) foreign to the genius of the English language and calculated only to annoy the reader of a work of imagination*"

He adds that: among those points of departure from established usage is a main case that of employing diacritics such as the short vowel fet-heh which is usually written (ā) (ibid). It is evident that Payne inclines to the method of **domestication** and to the strategy of **transformation** since he chooses the German graphological units instead of the English ones.

Merriam Webster[internet5] refers that the graphology of the word *Scheherazade* is German in origin.

5.2 PROTAGONISTS OF FOREIGN ORIGIN

As it is mentioned earlier the most well-known characters in Ch.L are *Cinderella, Alice*, *Robinson Crusoe*, *the Sleeping Beauty*, *Snow White*, and *Little Red Riding Hood.*

Cinderella, to begin with, has maintained to some extent its phonological pattern in the Arabic rendition, though with some differences in the wordings. Al-Addnani (2000:2) renders it as سيندريّلا, while Al -Abrashi (2009: 2) renders it as (سِنْدرلّا). Trying to imitate the English phonological traits of the word, Al- Abrashi puts (الكسرة) under the Arabic letter (س) and (سكون) under the Arabic letter (ن). It seems that Al-Abrashi was aware of its original signification. It is to be mentioned that the PN *Cinderella* is given intentionally to this character (Zipes 2000: xviii).

According to Zipes, *Cinderella*'s name comprises a word "cinder" which is noticeably a synonym for an ash and she "similarly to Phoenix changes from the girl who was always covered in dirt into a beautiful woman"(ibid).

As regards the procedures taken in translating this PN, both translators select the method of **foreignization**. However, they differ in their choice of strategy; as Al-Addnani adopts **preservation** and Al-Abrashi goes for **localization**.

Alice, is translated by Alkabbear (2013: 2) into Arabic (أليس) transforming the short vowel sound / ɪ / as it is pronounced /'alɪs / into prolonged / iː / for which the Arabic letter (ي) is employed. The same is true for Nassralddin's translation (أليس) (2012:3). Hence, it is to be noted that this translation of the PN *Alice* into (أليس) could cause ambiguity because it can be mistaken for the Arabic rhetorical interrogative particle which has the same graphological and phonological form. It was better if the translators had rendered it into Arabic as(آلس) using the lengthening Arabic diacritic (~) above letter (ا) instead of (ء) with the (الكسرة) under the second letter (اللام). But it seems that both translators wanted to adjust the pronunciation in order to facilitate its articulation for the targeted Arab readers.

It is to be noted that both translators adopt the method of **foreignization** and the strategy of **preservation**.

Kailani (2012:2) renders *Robinson Crusoe* (/'rɒbɪns(ə)n/, /'kruːsəʊ/) into Arabic as (روبنسن كروزو) which shows that he follows the English

phonological pattern in transliterating the personal name *Robinson* into (روبنسن) by not prolonging the English sound (ə). However, as for the word *Crusoe*, he does not try to replace the English sound (s) with its nearest Arabic equivalent (س). Kailani, in rendering the name of this protagonist, adopts the method of **foreignization** and the strategy of **preservation**. Maher, contrary to Kailani, transliterates *Robinson* into (روبنسون) by lengthening the English sound (ə) to become the Arabic letter (و). As for the word *Crusoe*, Maher does the same rendering of Kailani. Maher, likewise, goes for the method of **foreignization** and the strategy of **preservation**

As for the story of "*The Sleeping Beauty*", the title here does not bear a PN. In fact it is an adjectival phrase. However, the whole story does not indicate the PN of the protagonist. Some translators add a PN to the translated texts.

It is worth mentioning that in the animated movie produced in 1959 by the famous American company Walt Disney, the main protagonist, that is, the princess has given the PN *Aurora* [internet 3]. Likewise, in the translated Arabic version of this movie the princess is given the compound PN شَفَقْ- (وَرْد). In this sense, the Arabic rendering of this protagonist's name in the translated version of the movie adopts the method of **domestication** using both strategy of **globalization**; as for the word *Aurora* which is translated into (شَفَقْ), and the strategy of **creation**; as for the word (وَرْد) as it does not exist in the original.

However, in the written translations of this story, translators stick to the adjectival title translating it into adjectival Arabic phrase. Al-Ghadban (1997:2) translates "The Sleeping Beauty" into an equivalent Arabic adjectival phrase: (ألجَميلة النائمة). Al-Ghadban goes for the method of **foreignization** and the strategy of **localization.** Likewise, Ghareeb (2000:4) does the same rendering concerning the grammatical structure, namely, an equivalent Arabic adjectival phrase. On the other hand, Ghareeb chooses another semantic rendering as she translates the phrase into (الأميرَة النَّائمَة) which does not contradict with the context of the very story. Ghareeb's rendering comprises two strategies within the method of **domestication** concerning the first part of the structure (الأميرَة). Ghareeb resorts to the strategy of **omission** in omitting the word (beauty). She also uses the strategy of **creation** in adding the word (الأميرَة). Yet, she preserves the second part of the structure (النَّائمَة) adopting the method of **foreignization**.

The title of the story, which also holds the PN of the protagonist, *Snow White* is translated by Abrashi (2013:1) into (الأَميَرة ألحَسنَاء). However , throughout the story the translator mentions the **transliteration** with the translation of the term as he writes it in Arabic (سِنُو هُوَيْتَ) adding the Arabic meaning of which as (أَلبَيْضَاءَ كَالثَلِج) (ibid:4). The translator comes up with another pronunciation of the original/ˌsnəʊ ˈwaɪt/, which might be out of mispronunciation. It is obvious here that the translator adopts the method of **domestication**, and uses the strategy of **creation**. .

Binabood (2013:97) in his translation of the story "Snow White" says: that since it is proliferated as (بياض الثلج) due to cartoons and animations, it is better that the translator sticks to it. Binabood clearly employs the method of **foreignization** and adopts the strategy of **addition**.

Helou (2000:4) translates the title "Little Red Riding Hood" into لَيْلى (ألحَمْرَاءُ) وَالذِّئْب. Here the translator bestows a well- known personal name in the target culture to the protagonist of the story (لَيْلَى). The title of the translated version could mislead the reader that this character might have been named the reddish Leila due to her reddish complexion. Anyway the translator within the events of the story gives the actual reason behind naming the protagonist stating that her grandmother had made her a nice red velvet cape which she kept wearing every day. Seeing her in the same cape whenever she had gone out, the neighbors named her (لَيْلَى ألحَمْرَاءُ) *Leila Alhammraa* (ibid). Helou employs the method of **domestication** and goes for the strategy of **transformation**. It is worth noting that most of the Arabic translations of this story agree with choosing the Arabic PN (Leila: لَيْلَى) for the protagonist of this story, as Kailani (2012:5) also renders it into (لَيْلَى). He translates the title of this story into (لَيْلَىْ والذئب) though there is no mention of the word (ذئب: wolf) in the original title "Little Red Riding Hood". It can be said that Kailani adopts the method of **domestication** and the strategy of **creation**.

6. CONCLUSION

There are some points concluded throughout this study. To begin with, the cultural factor is vital in the process of translating and affects the choice a translator resorts to, especially when the translator deals with Ch. L. The second point concluded here is that; best methods the translator can depend on when it comes to cultural-based items are **foreignization** and **domestication** since they give the translator freedom of choice in resolving cultural-bound problems.

The third point reached here is the applicability, Davies's strategies to be combined with the methods of **foreignization** and **domestication** to

aid the translator by giving a variety of options in solving problematic issues relating to cultural-bound items. This variety of choices can be seen in the numbers of examples given in translating PNs. Examples with the percentages are shown in the following diagram:

Foreignization	Preservation	9	37.5%
	Addition	3	12.5%
	Localization	4	16.6%
Domestication	Globalization	1	4%
	Omission	1	4%
	Creation	4	16.6%
	Transformation	2	8%
		24	100%

The fourth point that can be derived from the diagram is that the method of **foreignization** together with the strategy of **preservation**, which comprises phonological adaptation, are applied most in translation a matter which shows the tendency of most translators to introduce the target readers to the world of the source culture.

The fifth point that is noted throughout the study is that when the PN is easy to pronounce in the target culture, it is simply transliterated. Proper names used functionally, that is, on purpose to create some sort of effect on source readers, are not always expressive in translations due to linguistic and cultural factors.

Finally, Arabic graphological and phonological systems are not a linguistic barrier to adapt foreign items, a matter which can be seen in the phonological adaptation of, *Cinderella* and *Robinson Cru*soe for instance.

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