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Cultural Difficulties in Translating Fairy Scary Creatures Names in Mosuli Arabic Folktales into English

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Abstract

This research paper is a corpus- based study of the cultural difficulties encountered in translating fairy scary names of creatures rooted in Mosuli folktales. It highlights the complex relationship between cultural differences and language which significantly affects the translation process. The study adopts the cultural approach of Susan Bassnett and Andre Lefevere “The Culture Turn in Translation Studies” (1990) to identify major translation difficulties and evaluate strategies used to preserve the emotional, and cultural impact of these names in the target language. The problem of this study concerns the variation in rendering Mosuli equivalents into English, focusing on the difficulties that arise from cultural diversity between Arabic and English. The aim of the study is to raise awareness of cultural specific- terms as unique and distinctive entities within a language. Furthermore, the study aims to investigate the various translations of the names of scary fairy creatures from Arabic into English and to analyze the causes of their diverse interpretations in both cultures, the Mosuli heritage and the English one. The hypothesis of this study arises from the assumption that translating the names of terrifying folktales figures from Arabic into English poses significant linguistic and cultural challenges. Such names are not mere words, but culturally rooted symbols in the Mosuli local context and often lack direct equivalents in the target language

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الصعوبات الثقافية في ترجمة أسماء المخلوقات الخرافية المرعبة في الحكايات الشعبية العربية الموصلية الى الانكليزية

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الملخص

معلومات الارشفة

يعد هذا البحث دراسة قائمة على مجموعة من النصوص التي تتناول الصعوبات الثقافية التي تواجه ترجمة أسماء المخلوقات الخرافية المرعبة المستمدة من الحكايات الشعبية الموصلية. وتسلط الدراسة الضوء على العلاقة المعقدة بين الاختلافات الثقافية واللغة التي تؤثر بشكل كبير على عملية الترجمة. وتتبنى الدراسة النهج الثقافي لسوزان باسنيث وأندريه لوفير "التحول الثقافي في دراسات الترجمة" (1990) لتحديد صعوبات الترجمة الرئيسية وتقييم الاستراتيجيات المستخدمة للحفاظ على التأثير العاطفي والثقافي لهذه الأسماء في اللغة الهدف. تتعلق مشكلة هذه الدراسة بالاختلاف في ترجمة المرادفات الموصلية إلى اللغة الإنجليزية، مع التركيز على الصعوبات التي تنشأ عن التنوع الثقافي بين اللغتين العربية والإنجليزية. وتهدف الدراسة إلى زيادة الوعي بالمصطلحات الثقافية المحددة ككيانات فريدة ومميزة داخل اللغة. علاوةً على ذلك، تهدف الدراسة إلى دراسة الترجمات المختلفة لأسماء المخلوقات الخيالية المرعبة من العربية إلى الإنجليزية، وتحليل أسباب اختلاف تفسيراتها في الثقافتين، التراث الموصلية والإنجليزي. تنطلق فرضية هذه الدراسة من افتراض أن ترجمة أسماء شخصيات الحكايات الشعبية المرعبة من العربية إلى الإنجليزية تُشكل تحديات لغوية وثقافية جسيمة. فهذه الأسماء ليست مجرد كلمات، بل هي رموز متجذرة ثقافياً في السياق المحلي الموصلية، وغالبًا ما تقتصر إلى مرادفات مباشرة في اللغة الهدف.

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معلومات الاتصال

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Introduction

Folktales are an integral part of cultural heritage, preserving the values, fears, and collective imagination of societies. Mosuli folktales represent a rich tradition that includes a variety of mythical and terrifying creatures, serving as symbolic reflections of social and psychological realities. These creatures often carry deep cultural meanings that are difficult to transfer to another language.

1.Folk

Al-Obaidi (2017:16-17) states that folklore “refers to popular heritage, (folklore) as the art of oral tradition associated with customs and traditions. “It is a product of collective creativity, transmitted through oral transmission and storytelling, and is characterized by its diversity, which includes myths, legends, tales, biographies, narratives, proverbs, sayings, riddles, and songs”. All of this takes its final form beyond logic, merging with imagination, abstraction, and symbolism. On the other hand, folklore tradition represents the spontaneous and original creativity of a nation.

According to Dundes (1965: 282, 284), “folklore includes myths, legends, folktales, jokes, proverbs, riddles, chants, charms, blessings, curses, oaths, insults. He adds that folklore reflects culture because it relates to the way of life of those who produce it: their ceremonies, institutions, crafts, etc. Also, he says folklore cannot be fully understood without understanding its cultural context . Folk can be classified into several types, such as:

1.1 Folktales

According to " Oxford English Dictionary, folktales are the traditional narratives of peoples that reflect their culture, values, and social norms. They are commonly characterized by oral storytelling, fantastic elements, and protagonists who often undergo significant challenges or adventures"(2023:84).

Cuddon (1979:683-684) states that tale is a narrative, written (in prose or verse) or spoken. When in prose, barely distinguishable from a short story. If there is a difference, then a tale perhaps suggests something written in tone of voice of someone speaking. Usually the theme of a tale is fairly simple but the method of relating it may be complex and skilled..

Abrams (2012:136-137) defined folktale as “a short narrative in prose of unknown authorship which has been transmitted orally: many of these tales eventually achieve written form”. The term, however, is often extended to include stories invented by a known author- such as “The Three Bears” by Robert Southey (1774-1843) and the cherry tree – which have been picked up and repeatedly narrated by word of mouth as well as in written form. Folktales are found among peoples everywhere in the world. They include myths, fables, tales of heroes and fairy tales. Grimm(2016:59), mentions that many folk tales involve mythical creations and magical transformations. A folktale is a fictional story that has been orally passed down over hundreds, sometimes thousands, of years .

1.2 Fairy Tales

Fairy tales are traditional stories created by ordinary people and passed down orally. They often reflect historical events and express social and political issues of their time .Fairy tales play a role in preserving cultural heritage and uniting communities. Examples of fairy tales as "Cinderella," "Little Red Riding Hood," "Hansel and Gretel," "Jack and the Beanstalk," "Lucky Hans," "Bluebeard," and "Henny Penny." (Donald 2008:).

1.3 Legend

According to Simpson & Roud (,2000:213), a legend “is a short traditional oral narrative about a person, place, or object that actually exists, once existed, or is believed to have existed; even when it relates a supernatural or highly unusual event, it is claimed to have occurred in real life”. Unlike a fairy tale or a joke, it is presented as true; it offers information, moral judgments, or warnings that reflect the listeners' concerns. The term legend also applies to a literary genre that elevates myths by addressing major historical events through poetic expression such as is the legend of Centuries by Victor Hugo(Badanjki,1996:8).

1.4 Myths

Myths are fabulous stories, reaching back into the dim past, which offer an interpretation of some natural phenomenon or some long –established belief or custom (Robinson &Wilson,1977:9).

Simpson & Roud (2000:254) define myths as “Stories about divine beings, usually organized into a coherent system; they are venerated as true and sacred; they are endorsed by rulers and priests, and are closely linked to religion. Once this link is broken, and the actors in the story are not considered gods, but human heroes, giants, or fairies, it ceases to be a myth and becomes a folk tale.

1. 5. Fables

Short comic tales that present a moral about human nature, usually through animal characters behaving in a human way. The vast majority were first recorded in ancient Greece or India; they became very popular in medieval Europe, both in oral and literary versions, especially those about the trickster Reynard the Fox. (Simpson & Roud 2000:115).

2.Mosuli Folktales

Al-Obaidi (2023:36) states that Mosuli tales, as a folk narrative genre, belong to the general genre of the short story. They are characterized by specific features and a unique style, which give them distinction and quality, especially since they are shaped by their local environment and language both of which differ from those of other regions and dialects. Mosuli tales possess a special appeal to the ear, along with a desire to convey an integrated meaning and a sense of hope. They often end with a conclusion that carries a specific intent. These tales include scenes presented through attractive, vivid moments that convey richness and generosity. Such scenes are expressed through breathlessness, panting, and a constructive rhythm, marked by perfect narrative traits designed for lasting impact and cultural vitality.

2.1Characteristics of Mosuli Folktales

Mosuli folktales are distinguished by several defining characteristics, including the use of rich symbolic imagery, linguistic diversity rooted in regional dialects, the transmission of moral and cultural values, and a narrative structure that combines mythological elements with realistic social contexts. Al-Obaidi (2023: 37-38) points out the most important traits of Mosuli folktales:

1. The stories vary in content and style. Some are very simple and suitable for children, but many are filled with terrifying symbols (such as the deer, and the bloody one). Some of them rise to the level of education and upbringing for children and adults. The tone of the tale varies from one neighborhood to another due to the different local dialects.
2. It is also noted that fairy tales and folk tales do not address the issue of possibility. In other words, they do not focus on the actual realization of their content, but rather are concerned with desires, wishes, and hopes.
3. Like stories everywhere, some are purely mythical or legendary and derive their components from temporal and spatial reality.

3. Concept of Fairy Scary Creatures

A horror creature, or monster, is something that inspires fear. A monster is a dangerous and repulsive creature that can be deformed, gigantic, composed of animal parts, an aberration, non-human, or simply human (Kawin 2012, 50). Kawin also mentions that the monster is feared not only for its appearance but also for its power to harm those around us. Some examples of more typical horror monsters are ghosts, very common especially in Japanese and Chinese folklore, creatures with animal features such as werewolves, and entities based on religions such as the devil. Every culture and religion has its own horror and monster stories, which often arise from people trying to explain something seemingly supernatural. Therefore, these monsters are usually linked to specific places or times. In any case, whether a supernatural monster, an animal, or even a human, John Landis considers them the embodiment of fear (Landis 2011, 13).

Supernatural creatures constitute the most common and extensive category of monsters. While the concept of a monster being evil is common, it is not absolute. Like an animal, a monster may simply follow its nature, whether supernatural or not. Some monsters are tied to a society of a particular time period (Kawin 2012, 91).

The following are principal terrifying creatures in folk tales:

3.1 Giants and ogres

Robinson and Wilson (1977:187) state that giants and ogres' figures are largely in Celtic and Scandinavian myth and legend. They are beings, more or less manlike, but enormous in their size and strength and appetites. boulders, rocks, even islands were said to have been dropped by them as they were carrying them from one place to another. Occasionally the giant is thought of as kindly helper, benevolent if slightly stupid; sometimes he is the acme of stupidity; and very often he is an ogre, a monster or hideous giant who lives on human flesh.

3.2 The witch

The witch was regarded usually as a human and woman who by some foul means, usually a compact with the devil, acquired mystic powers of evil. Satan conferred the power and received the soul of the witch as compensation.

However, the witch is often a spirit other than human, appearing in any form, even that of animals. Sometimes witches had goose -feet or several heads. Witches were supposed to have the power to transform themselves into animals to escape detection, and were believed to be accompanied by FAMILIARS- spirits who did their bid-ding. were pictured as beautiful and attractive women who enticed lovers and then deserted them. (Robinson and Wilson ,1977:191).

3.3 Al-Sa'loua

The Se'la, or Se'laa, plural: Se'ala (in colloquial Arabic: Se'luwa), is a female demonic character. The Se'la has a strange and frightening appearance. Her body is covered with hair, resembling that of an ape, but she has the ability to transform into a beautiful, tall, and well-groomed woman. She seduces men, and kills them. Generally, this character still exists today in the stories of Arab folk literature, and Iraq where grandmothers used her to scare children in folk tales. (Kramer,1971:122).

Abdel –Hakim (1974:23) states that in Greek mythology tells that Lamia was a Libyan princess and one of the wives of Zeus, the king of the Greek gods. However, he eventually abandoned her, which filled her with a spirit of vengeance and made her eager to steal husbands from their wives. The myth of Lamia later evolved in Arab and Egyptian folklore into the character of Al-Naddaha or Al-Sa'loua a supernatural being who deceives travellers and young peasants when they are alone, often causing them harm, sometimes even going so far as to suck their blood. In European lore, this demon is called Succubus.

3.4 Vampires

Borges and Guerrero (2006:110) state that according to the ancient Latins and Greeks, female vampires (Les Lamies) were believed to inhabit Africa. They had the upper body of a beautiful woman down to the waist, and the lower body of a serpent. Some considered them to be witches, while others saw them as belonging to the race of evil monsters. They were deprived of the power of speech but were gifted with a melodious whistling voice. In the deserts, they lured travellers in order to devour them.

3.5 The Ghoul

Tales of ghouls and mythical creatures were widespread throughout the Arabian Peninsula and North Africa. The ghoul (female ghoul) is a legendary being that takes the form of an ugly, obese woman.

She constantly tries to hunt, kill, and devour human beings. In fairy tales, she is often portrayed as living in a house filled with cooking utensils and pots. Sometimes, she is depicted as having daughters or female companions. Usually, the hero of the tale manages to defeat her sometimes through cunning and other times through kindness and gentleness. The ghoul often has a fatal weakness, which the clever hero of the story usually discovers (Abdel-Hakim, 1974:38).

3.6 Jinn

Djinni or Jinni (plural Djinn, Jinn), also sometimes called Genie, of Arabian mythology was a sort of fairy, the offspring of fire. The djinn propagated their species like human beings. Their chief abode was the mountain Kaf, and they appeared to men in the form of serpents, dogs, cats, monsters, and even human beings. When they chose to appear in human shape they were not to be distinguished from mortals. The good djinn was exquisitely beautiful, the evil djinn hideously ugly. Euphemistically these were addressed as Mubarak in "blessed ones". They were naturally hostile to men though compelled sometimes to serve them as slaves. Robinson and Wilson (1977:190).

4. Difficulties in Translating Culture-specific Terms

One of the most significant challenges in translating literary texts arises from the cultural differences between the source and target languages. Müller, (2005:35) views culture as :

“ the sum of elements that any society consist of the total some of ideas, conditioned emotional response, and patterns of habitual behaviour which the members of that society have acquired through instruction or imitation and which they share to a greater or less degree” .

Culture-specific terms (CSTs) are especially problematic in translation, particularly in the context of folktales. According to Davies (2003:68) culture – specific items refer to “terms which are specific to the source and which convey local customs, institutions, or values, and thus pose challenges for translation”.

These items refer to words or phrases that have unique meanings within a particular cultural context. These expressions represent the essence of a culture's beliefs and values and often lack direct equivalents in other languages. The presence of these words poses challenges in communication and translation, making it difficult to accurately understand ideas across linguistic and cultural boundaries. Larson (1984: 95) emphasizes that "different cultures have different focuses, some societies are more technical and others less technical". And adds, "When the cultures are similar, there is less difficulty in translating because both languages will probably have terms that are more or less equivalent for the various aspects of the culture " .

The challenge of translating between two cultures stems from the fact that every culture has unique idioms and words that may not exist or be understood in another. Translating cultural bound terms is often a difficult task for translators because such peculiarities may be unfamiliar to people from different countries. Therefore, it is the translator's responsibility to ensure clarity. The most important factor in translating culturally specific words is how the recipient perceives and reacts to them. As Proshina, (2008: 119) points out, "a translator must be aware of the potential difficulties the recipient may face and, by considering their prior knowledge, choose the most appropriate translation method". Hoshimov (2020:15) highlights that misinterpretation or mistranslation of cultural terms can lead to serious misunderstandings, particularly when inappropriate strategies are used. A translator must carefully analyse the cultural context and apply the appropriate techniques to avoid distorting the intended meaning.

5.The Model adopted:

To achieve the objectives of the present study, this research adopts the strategies proposed by Bassnett and Lefevere, in addition to Larson's assessment of accuracy (1984).

In their introduction to the collection of essays *Translation, History and Culture* (1990), Bassnett and Lefevere dismiss the kinds of linguistic theories of translation which, they say, "have moved from word to text as a unit, but not beyond". (Munday, 2001:127).

The cultural turn in translation studies was initially introduced by Bassnett and Lefevere (1990). They highlighted the vital role of culture in relation to translation. Bassnett (1998, 138–139) notes that "the study of translation, like the study of culture, needs a plurality of voices. Similarly, the study of culture always involves an examination of the processes of encoding and decoding which comprise translation. Bassnett and Lefevere (1990, 4) state that "we believe that the study of translation should move out of the linguistic phase and into a cultural one. We see translation as rewriting, influenced by ideology and the institutional context in which it is produced. Bassnett adds (1998:123) "Translation is an act of communication across cultures and across power structures. Translators are negotiators who engage in the transfer of meaning not in a vacuum but within the complex dynamics of power, ideology, and identity" .

According to Larson (1984), translation quality should be assessed using three essential criteria: accuracy, clarity, and naturalness. Among these, accuracy is considered the most important, as it ensures that the meaning of the original text is faithfully transferred to the target language without omissions, additions, or distortions. Therefore, accuracy goes beyond literal word-for-word translation; it ensures that the translation communicates the original message while maintaining its semantic integrity. This criterion is especially vital when dealing with texts with a strong cultural or religious component, where any inaccuracy can lead to loss of meaning, misinterpretation, or even distortion of the original message (Larson, 1984, 485).

6. Data Analysis and Discussion:

This research follows the approach proposed by Susan Bassnett and André Lefevere within the framework of the cultural turn. A mixed methodology, combining both qualitative and quantitative methods, was employed to analyze translation. The analysis is based on four main criteria. Cultural/cognitive difference examines the extent to which the cultural gap between the source and target languages affects comprehension, highlighting concepts that may not exist in the target culture. Retention of cultural meaning assesses whether the translation retains the original folkloric and symbolic meaning, maintaining authenticity and cultural identity. Substitution/rewriting of cultural meaning refers to strategies in which the translator adapts, modifies, or replaces culturally bound terms with equivalents that are more accessible to the target audience, even if some original connotations are lost.

Finally, ideological influence considers the role of the target audience's view, values, and expectations in shaping the final translation. Together, these criteria provide a comprehensive framework for assessing translation accuracy and cultural appropriateness.

Data was gathered through surveys conducted with sixteen PhD students from the Department of Translation, College of Arts, as well as five lecturers of literature from the Department of English, College of Humanities and Education. These participants provided translations of Mosuli scary creature names in folktales, which were then examined according to the adopted model. According to the accuracy criterion, the following symbols are used :

(Full) = +, (Partial) = ± , (Absent) = -

Text 1

1. فقالت له العجوز : ليس في هذه المدينة الا عين ماء واحدة يستمد جميع الاهالي ماء هم منها الى ان استولى على هذه العين عملاق اسود و مارد جبار لا يستطيع احد منازلته وقتلة.

(Al-soofi,1962:56)

Renderings

1. The old woman told him: There is no a single spring in this city from which all the people could get water until it was seized by a black giant and a gigantic ogre whom no one could fight and kill.
2. 1.The old women told him "in this town there is no single spring from which all folks drink until this spring was captured by a black giant and a strong marid whose character no one can rival or kill.
3. An old woman told him that a black giant and a powerful ogre had taken over the city's only water spring, and no one could stop him.
4. The old woman said to him “in this city there is no single spring from which all people get what is most important from it , except that a formidable black giant and a strong marid no one can fight or kill.

Table (1)- Text Analysis No. (1)

SLT	عملاق , مارِد					
Sub .No.	TL	Cultural/ Cognitive Difference	Retention of Cultural Meaning	Substitution / Rewriting of Cultural Meaning	Ideological Influence of TL Audience	Accuracy
T1	giant, ogre	±	±	±	±	±
T2	giant, marid	+	+	+	±	+
T3	giant, ogre	±	±	±	±	±
T4	giant, marid	+	+	+	±	+

Discussion

This table presents four translations (T1–T4) of the Arabic terms “عملاق” (Giant) and “مارِد” (Mārid) into English. Each attempt analysed in terms of cultural/cognitive difference, retention of cultural meaning, substitution/rewriting, ideological influence, and accuracy.

According to (Al-Mu‘jam Al-Wasīt:621) dictionary “العملاق” refers to a human or a tree that exceeds its kind in height and size, while “مارِد” refers to tyrant or a giant ,or one who moves actively back and forth.

Translations T1 and T3 (giant, ogre) show a tendency toward partial substitution, while giant is a proper equivalent of عملاق, the use of ogre instead of مارِد reduces the cultural and cognitive difference, since ogre belongs to TL folkloric culture rather than Arabic culture. This concludes in partial retention of meaning , ideological influence ,and accuracy. By contrast, T2 and T4 (giant, marid) demonstrate a higher level of cultural retention. The transliteration of مارِد as (marid) preserves its cultural specificity and highlights the Arabic folkloric culture, while giant ensures comprehensibility for target readers. These renderings maintain both semantic accuracy and cultural difference, though they may require explanatory notes for readers unfamiliar with the concept of marid.To sum,T1 & T3 culturally diluted through substitution (ogre), leaning toward TL readers while

T2 & T4: Preserve cultural distinctiveness by retaining marid, leaning toward SL readers and offering greater cultural fidelity.

Text 2

2. وفيما هما كذلك اذ جاءت عليهما السعلوة راسها يدق السقف ووجها اسود يموت من الخوف ,
وشعرها منبوش كثيف منسدل على كتفيها .

(Al-soofi,1962:59)

Renderings

1. While they were there, the succubus came. Her head is touching the ceiling, her face is black and terrifying, her hair is dishevelled and thick hanging over her shoulders.
2. While they were so, a fearful hybrid animal appeared suddenly .Her head reaches the roof , her black face frightens to death, and her bristled hair covers her shoulders.
3. The Si'liwah appeared. She was so tall her head hit the ceiling, her face was terrifyingly black, and her thick, messy hair fell over her shoulders.
4. While they were like this , the bogeywoman came upon them suddenly .Her head hitting the roof , her face black with fear ,and her hair disheveled and thick, hanging over shoulders

Table (2)- Text Analysis No. (2)

SLT	السعلوة					
Sub .No.	TL	Cultural/ Cognitive Difference	Retention of Cultural Meaning	Substitution / Rewriting of Cultural Meaning	Ideological Influence of TL Audience	Accuracy
T1	succubus	±	–	+	+	±
T2	a fearful hybrid animal	±	±	+	+	±
T3	Si'liwah	+	+	–	–	+
T4	bogeywoman	±	–	+	+	±

Discussion

According to (Al-Mu‘jam Al-Wasīt :300) dictionary السعلوة "السعلوى" denotes to Si‘lā (plural: Sa‘ālī): A female ghou or demon in Arab folklore.

The analysis of translations of the Arabic folkloric term 'السعلوة' demonstrates how translators employ different renderings that vary in their fidelity and cultural accuracy. In the first translation (T1), 'succubus,' the cultural/cognitive difference is stark, as the word belongs to Western medieval demonology. As a result, the cultural meaning is not preserved and the accuracy is considerably weakened, while the ideological influence is evident. In the second attempt (T2), 'a fearful hybrid animal,' the translator resorts to a descriptive paraphrase. This option partially preserves the sense of fear and monstrosity, therefore, the preservation of cultural meaning and accuracy are only partial, while substitution and rewriting are evident. Ideological influence is partial, as the primary goal is to simplify the concept for TL reader. The third translation (T3), "Si'luwah," represents the most faithful strategy. Through transliteration, the cultural identity of the SL is fully preserved. While it introduces a marked cultural/cognitive difference for the target audience, substitution is avoided, ideological influence is partial, and accuracy is complete. Finally, the fourth version (T4), "The Bogey Woman," offers a partial rendering.

It conveys the idea of a frightening female figure used to frighten children, similar to "السعلوة" in function but not in cultural depth. Cultural preservation and accuracy are only partial, while the substitution is clear. Ideological influence is present, with the aim of making the text more accessible to English-speaking readers. Ultimately, T1 and T4 lean at the expense of TL; T2 simplifies the meaning but erases the mythological context; while T3 emerges as the most accurate and faithful translation, preserving the cultural identity of the Arabic folklore .

Text 3

3. فردت عليّة الدامية بصوتها الغليظ المرعب انا الدامية افتح لي الباب.

(Al-soofi,1962:141)

Renderings

1. The bogeywoman, with a hoarse and terrifying voice, replied: "I am the bogeywoman. Open the door."
2. . " I am the blood shedder, open the door!", she answered him back in her horrible coarse voice.
3. The Daamiyah spoke in a deep, scary voice, saying, "I am the Daamiyah— let me in".
4. The Damiyah open the door, she answered him back in her horrible voice.

Table (3)- Text Analysis No. (3)

SLT	الدامية					
Sub .No.	TL	Cultural/ Cognitive Difference	Retention of Cultural Meaning	Substitution / Rewriting of Cultural Meaning	Ideological Influence of TL Audience	Accuracy
T1	bogeywoman	-	-	+	-	-
T2	blood shedder	-	-	+	-	-
T3	Daamiyah	+	+	-	-	±
T4	Damiyah	+	+	-	-	±

Discussion

The term "الدّامية" presents translation difficulties due to its cultural/folkloric meaning. It is a colloquial Mosuli term denotes to terrifying woman . According to (Al-Mu'jam Al-Wasīt), this term derives from the (دم blood) which refers to head wound in which blood appears but does not flow.

The table presents four translation strategies for the Arabic cultural term "الدّامية". Each rendering reflects a different translation to balancing cultural retention and target reader accessibility.

Bogeywoman (T1): This rendering substitutes the SL term الدّامية with an incorrect TL term. In this case, the translator fails to retain the cultural and semantic meaning of Dāmiyah. Therefore, this rendering demonstrates low accuracy .The second translation, blood shedder (T2), is a literal descriptive translation focusing on the creature's violent trait. Although it conveys part of the meaning it distorts the cultural significance of original term (الدّامية). It also reduces fidelity and accuracy. The third rendering, Daamiyah (T3), employs transliteration, thereby retaining the cultural and semantic specificity of the Arabic term. It ensures high fidelity but may pose challenges for target readers unfamiliar with the SL culture . Accuracy here is only partial . The last rendering ,Damiyah (T4), relies on another form of transliteration with slightly different orthography ,but it also preserves the cultural meaning while maintaining partial accuracy.Finally, all these renderings lack accuracy .We suggest the proposed rendering: a bloody demoness..

Text 4

4. في احد الايام خرجت لترى مخلوق يشبه الرجال ولكن له ذيل واذنان كبيرتان وساق كساق الحمار يسمونه بالديو قد وقع في حفرة ورضت ساقه . (malak:10)

Renderings

1. One day she went out to see a creature that looked like a man, but had a tail, big ears, and legs like those of a donkey. He was called Deu (a leprechaun), he had fallen into a hole, and his leg was fractured.

2. In one day, she came out and saw a man-like creature. It had a long tail, two big ears, and a leg like a donkey's. This creature was called "Dew", an evil creature.
3. A woman saw a strange creature that looked like a man but had a tail, big ears, and a leg like a donkey. It was called al-Diyu, and it had fallen in a pit and broken its leg.
4. one day, she went out to see a creature that looked like a man, but had a tall ,big ears ,and legs like those of a donkey. They called him a "Deev".

Table (4)- Text Analysis No. (4)

SLT	الديو					
Sub .No.	TL	Cultural/ Cognitive Difference	Retention of Cultural Meaning	Substitution / Rewriting of Cultural Meaning	Ideological Influence of TL Audience	Accuracy
T1	Deu	+	+	-	-	±
T2	Dew	+	+	-	-	±
T3	Diyu	+	+	-	-	±
T4	Deev	+	+	-	-	±

Discussion

In Mosuli folk tales, Al-Diyo refers to the wolf and symbolizes fear. This term is absent from Arabic dictionaries, as it is not a standard lexical item, but rather a colloquial term used in Mosuli folk tales.

The table illustrates four different translations of Deu, Dew, Diyu, and Deev, respectively. Despite their orthographic variations, all translations consistently preserve the Mosuli cultural connotations "الديو". These translations retain cultural or cognitive differences without resorting to substitution, rewriting, or ideological influence. Rather, each translation faithfully conveys the original cultural

significance. The absence of ideological influence further suggests that the translators deliberately sought cultural fidelity for source-language (SL) readers, rather than pursuing adaptation or reinterpretation for target-language (TL) audiences. At last, these translations may be regarded as partially accurate within the framework of cultural and linguistic equivalence .We propose rendering Al-Dio as mythical demon .

Text5

5. في يوم من الايام , كان هناك مخلوق غريب يعيش في المياه العذبة اسمه فريج الاقرع هو صغير الحجم , راسه اصلع , وله لحية خضراء تتسدل علة وجهه , وعيناه تلمعان كالنار في الظلام (Al-Anbari,2023).

.Renderings

1. Once upon a time, there was a strange creature, called Freij Al-Aqra'a (Water Sprite), living in fresh water. He was small, bald, had green beard that fell over his face, and his eyes glow like fire in the dark.
2. Once upon a day, there was a strange creature living in fresh water known by the bald Freej. It was small, bald, and of green beard spreading over its face. Its eyes were shining like a fire in the darkness.
3. There was once a strange, small, bald creature named Frage al-Aqra' that lived in fresh water. He had a green beard and eyes that glowed like fire in the dark.
4. one a day, there was a creature that live in fresh water known by Fareej the Bald. He is small in size , has bald, of green beard spreading over its face. his eyes shine like a fire in the dark.

Table (5)- Text Analysis No. (5)

SLT	فريج الاقرع					
Sub .No.	TL	Cultural/ Cognitive Difference	Retention of Cultural Meaning	Substitution / Rewriting of Cultural Meaning	Ideological Influence of TL Audience	Accuracy
T1	Freij Al-Aqra'a	+	+	-	-	-
T2	bald Freej	+	±	+	±	±
T3	Frage al-Aqra'	+	+	-	-	-
T4	Fareej the Bald	+	±	+	±	+

Discussion

The name Farij al-Aqra has no meaning or interpretation in Arabic dictionaries. On other word ,it represents a terrifying symbolism, rooted within Mosuli folk tales.

T1 and T3 are essentially similar, as both rely on transliteration of the original expression (فريج الاقرع). While they succeed in preserving the cultural identity and retaining the Mosuli culture, they remain obscure and less accessible to target readers . Conversely, T2 and T4 adopt a more explanatory approach by rendering the descriptive element “al-Aqra’” as “the Bald.” Although T2 offers a rather literal version (Bald Freej), T4 achieves a more balanced solution by combining transliteration with semantic clarification (Fareej the Bald). Despite this, both renderings inevitably reduce the depth of the cultural connotations inherent in the original folkloric figure, with T4 being slightly more effective in ensuring comprehensibility for the target audience .

Table (6):- The Percentages of Cultural/ Cognitive Difference & Retention of Cultural Meaning Criteria

SL.T	Cultural/ Cognitive Difference			Frequency%			Retention of Cultural Meaning			Frequency%		
	+	-	±	+	-	±	+	-	±	+	-	±
T1	2	1	2	50	25	50	2	2	1	25	50	25
T2	3	1	1	75	25	25	4	1	2	50	25	50
T3	4	0	1	100	0	25	0	4	1	25	100	25
T4	4	0	1	100	0	25	3	2	1	25	50	25
Total	13	2	5	325	50	125	9	9	5	125	225	125

Table (7):- The Percentages of substitution /Rewriting of Cultural Meaning, Ideological Influence of TL Audience, & Accuracy Criteria :-

SL.T	Substitution/ Rewriting of Cultural Meaning			Frequency %			Ideological Influence of TL Audience			Frequency %			Accuracy			Frequency %		
	+	-	±	+	-	±	+	-	±	+	-	±	+	-	±	+	-	±
T1	2	2	1	50	50	25	1	3	1	25	75	25	0	2	3	0	50	75
T2	4	1	0	100	25	0	1	2	2	25	50	50	1	1	3	25	25	75
T3	0	4	1	0	100	25	0	4	1	0	100	25	1	1	3	25	25	75
T4	3	2	0	75	50	0	1	2	2	25	50	50	2	0	3	50	0	75
Total	9	9	2	225	225	50	3	11	6	75	275	150	4	4	12	100	100	300

7.Conclusion

The current study, based on the data analysis and discussion, comes up with the following findings:

- In Table (6), the findings indicate that Cultural/ Cognitive Difference achieved the highest rate of Full (+) at(325%), followed by Partial (±) at (125%), while Absent (-) recorded the lowest value at 50%. In contrast, Retention of Cultural

Meaning demonstrates a less favorable balance: Full (+) and Partial (\pm) each reached (125%), while Absent (-) rose to (225%).

- In Table (7), the results for Substitution/ Rewriting of Cultural Meaning, Full (+) and Absent (-) were equally high at (225%), whereas Partial (\pm) was much lower at (50%). Ideological Influence of the TL Audience reveals an even sharper imbalance: Absent (-) reached (275%), significantly higher than Partial (\pm) at (150%) and Full (+) at (75%). Finally, Accuracy stands as the weakest criterion overall: Absent (-) recorded the highest percentage in both tables at 300%, while Full (+) and Partial (\pm) remained much lower at (100%) .
- Overall Evaluation , the analysis illustrates that Cultural/ Cognitive Difference is the strongest criterion, supported by the exceptionally high Full (+) rate (325%) and the lowest Absent (-) value (50%). Conversely, Accuracy is the weakest, with the highest negative record (300% Absent) and comparatively low positive outcomes. The other criteria such as retention of cultural meaning, substitution/ rewriting, and ideological influence occupy an intermediate range, yet they still reveal significant challenges, particularly in maintaining cultural meaning and avoiding ideological distortion.
- The findings of the study conclude the necessity of a deep comprehension of the cultural specific terms of folktales in order to bridge the gap between English and Arabic interpretations of the names of fairy creatures. To ensure an accurate translations of Mosuli folk names ,the translator should adopt an interpretive approach that involves rewriting and clarifying the names in a way that makes them accessible to the TL reader.

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