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**A Critical Analysis of Fictional Expressions
Translation from English into Arabic in
J.K Rowling's
*"Harry Potter and Philosopher's Stone"***

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Dedications

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Abbreviations

In the present investigation, we shall employ the following abbreviations to allude to particular terminologies.

Abbreviation	Signification
ST	Source Text
TT	Target Text
SL	Source Language
TL	Target Language
YA	Young Adult

Introduction

Introduction

The emergence of children's literature as a distinct literary genre, with its unique characteristics, has posed a significant challenge for translators, particularly in the context of Arabic translation. This challenge stems from the substantial differences between the Arabic and English languages. It is important to note that English belongs to the Germanic language family, whereas Arabic belongs to the Semitic language family. Translating this type of literature, especially when it involves fiction, remains a highly challenging task. Two categories of problems can be identified that translators may encounter during the translation process: linguistic problems, including syntax, vocabulary, morphology, and textual differences, and cultural problems that arise for Arabic translators when confronted with idiomatic expressions, proverbs, and fictional expressions that have no equivalent in Arabic. Successfully translating such expressions demands considerable effort and the application of translation theories and strategies, such as those proposed by Newmark. The choice of this topic is motivated by the desire to gain a deeper understanding of fictional expressions, their nature, functions, and the difficulties involved in translating them. Translations are almost confined to children's movies and cartoons, while children's literature is not given enough importance.

The translation of fictional expressions found in fantasy and young adult literature poses a significant challenge for translators, requiring them to possess a deep understanding of literary translation and employ effective strategies. This challenge is particularly pronounced when translating fictional expressions, which can be particularly difficult when translating fantasy literature from English into Arabic due to cultural and linguistic differences between the two languages. Given the complexity of the fantasy genre, it is important to explore the most appropriate translation strategies. To this end, we have chosen J.K. Rowling's *"Harry Potter and the Philosopher's Stone"* as a representative work of fantasy and young adult literature, as it creates a fantastical world through its settings, characters, and wizardry.

The objective of this study is to investigate the translation of fictional expressions from *"Harry Potter and the Philosopher's Stone"* from English into Arabic. We have chosen this corpus due to its interest and relevance to children's literature, as well as its abundance of fictional expressions. The purpose of our research is to compare the fictional expressions in

the source text with their translations in Arabic. This is evident from the title of our thesis, "*A Critical Analysis of Fictional Expressions Translation from English into Arabic in J.K. Rowling's Harry Potter and the Philosopher's Stone*". We aim to understand the approach taken by Arabic translators in translating fictional expressions from English into Arabic and conduct a thorough analysis of these translations.

In order to achieve the purpose of our research, we ought to answer the following question:

-How to overcome the challenges of translating fictional expressions from English into Arabic?

From this research problem we derived the following questions:

- How to approach the translation of fictional expressions?
- Can the linguistic and the cultural contexts be enough to deal with fictional expressions?
- Which translation strategy can be the most effective in translating a fictional expression?

In order to answer these questions, we suggest the following hypotheses:

- We may adopt the strategies suggested by NEWMARK when dealing with fictional expressions according to their type and their purpose in the source text.
- Taking into account the cultural and the linguistic aspects may prove useful.
- Fictional expressions can be translated in relation to their function in the source and the target text, or we may proceed either formally if we intend to keep the linguistic function or dynamically if we intend to produce the same effect in the target text.

Indeed, this work will be based on Skopos theory of translation founded the German translator Vermeer in 1978. In this theory, the process of translation is determined by the function of the product. This function is specified by the addressee. . This theory is one of the functionalist approaches which give priority to the purpose of producing a target text (TT) by dethroning the source text (ST). This is done by emphasizing the role of the translator as a creator of the target text (TT). Functionalism is a major shift from a "linguistic equivalence" to "functional appropriateness". Thus, translation is considered primarily as a process of

intercultural communication whose end product is a text which has the ability to function appropriately in specific situations and context of use (SCHAFFNER, 1998). In our study we will analyse the Arabic translation of fictional expressions in *Harry Potter and the Philosopher's Stone* from the Perspective of Skopos theory.

The aim of our study is to find out the possible ways to translate fictional expressions taking into account the cultural aspect, the linguistic aspect and the psychological aspect in the target language, as well as strategies that provide this translation in the Arabic language.

This work will contain two chapters. The first chapter will be devoted to theoretical part and it is divided into three sections. In the first section, we provided different definitions of fantasy, fantasy literature and fictional expressions whose types will be discussed. In the second part, we will deal with different strategies of translating fictional expressions according to NEWMARK (1988) and VENUTI (1995). In the second chapter and the last one of this dissertations consists of two parts. The first one contains a presentation of the corpus: *Harry Potter and the Philosopher's Stone*, a review of the story, the bibliography of the author, the translated version and the translator's biography. In this chapter, the last part deals with the methodology of analysis, then the transcription, the translation and the analysis

At the end, we finish our research by a conclusion that provides an overall summary of the main points that have been discussed in both chapters basing on KATARINA Reis and VERMER *Towards a General Theory of Translational Action, Skopos Theory Explained*, 1984) and we highlight the relevant findings to answer the above mentioned questions, rejects or affirm the hypotheses.

Chapter I

Fictional expressions in Fantasy Literature

Fantastic literature stimulates the imagination of both authors and readers, and allows exploring large universes and impossible situations, while asking as many questions and reflections on the human condition as any other literary genre. It is not surprising that a large share of the book market is taken up by the fantastic. The great demand on such stories, which easily transcends cultures and borders, explains that countless translators are employed in order to spread their accessibility in the worldwide. Fantasy, a fantastic sub-genre to which we have decided to lend special attention, because more concerned with lexical creation, is full of fictional expressions that need to be translated for the target readership. These lexical creations differ from those that we generally encounter both by their reason for being and by what they represent. Particular attention should be paid to them when translating them. Little research general translation studies exist on this subject, which we are trying to remedy with this work. The focus will be on linguistic phenomenon or fictional expressions and the theories used to solve the problems faced in the translation of *Harry Potter and the philosopher stone* which is classified mainly in fantasy genre and youth adult literature.

In this chapter we will, first of all, provide definition of some literary genres that characterizes J.K Rowling's "*Harry Potter and the Philosopher's Stone*" according to dictionaries and theories. These definitions will include fantasy (1), fantasy literature (2), young adult literature (3) and its characteristics. Then we will define fictional expressions, types of fictional expressions, challenges of translating fictional expressions on the linguistic level, cultural level, and the psychological level. At the end we will deal with strategies and theories of translating fictional expressions such as foreignization vs domestication, and the Skopos theory.

1. Définition of fantasy:

We consider that the definition of fantasy is inevitable in this section, since our corpus "*Harry Potter and the Philosopher's Stone*" represents one of the famous works written in fantasy literature.

According to the Oxford dictionary (<https://www.oxfordlearnersdictionaries.com> accessed 14 December 2021 at 10:12 pm), the word "*fantasy*" is derived from Greek and Latin languages which mean "*imagination*". *Fantasy is the faculty or ability of imagining improbable things.-a genre of imaginative fiction involving magic and adventure.-origin:*

from Middle English, from old French fantasy, from Latin Phantasia from Greek "imagination appearance". So fantasy is synonym of imagination. In other word it is the ability the human mind to create non- existent objects, creatures, places.

The word fantasy according to Tom McARTHUR (1992) is derived" *from Old French fantasy, Latin phantasia, Greek phantasia how things seem, what is sensed, appearance, apparition, imagination]. Both a story based on strange and wonderful happenings (the antithesis of realistic fiction) and the capacity to imagine vivid and unusual themes and images"* (Tom McARTHUR 1992, p. 398)

According to BALDICK (2001) "*fantasy, a general term for any kind of fictional work that is not primarily devoted to realistic representation of the known world. The category includes several literary genres (e.g. Dream vision, Fable, fairy tale, Romance, Science fiction).*" (CHRIS BALDICK 2001, p. 95)

STABLEFORD (2009) considers that "*Fantasy is the faculty by which simulacra of sensible objects can be reproduced in the mind: the process of imagination. What we generally mean when we speak of "a fantasy" in psychological terms is, however, derived from an exclusive rather than an inclusive definition of the term. The difference between mental images of objects and the objects themselves is dramatically emphasized by the fact that mental images can be formulated for which no actual equivalents exist*". (STABLEFORD 2009, p. xxxvii). Moreover, Pamela GATES (2003) states that "*Fantasy may refer to the end result of the mental process of fantasizing, in which case it is a by-product of the mind's capacity to create images of objects not physically present or even possible*".(GATES 2003, p. 2)

We notice according to the scholars that fantasy definitions are all based on same notion; imagination or unreality, things created in mind and formulated by writings which belong to fiction or fantasy literature.

1. 1.Fantasy literature

Fantasy is a type of fiction that ideologically and aesthetically subordinates reality to imagination by depicting a world of marvels that is contrasted to everyday reality and to accepted views of what is credible. "*Fantasy literature originated in popular myths, as expressed in the fairy tale and the heroic epic. It is the product of many centuries of popular literary creativity. At the same time, fantasy literature is a continuation of that creativity,*

utilizing and renewing traditional mythological and fairy-tale characters, themes, and plots and combining them with elements from history and contemporary life. The result is a series of archetypes that combine fantasy and verisimilitude, that conform to the moral and aesthetic principles of an imaginary universe, and that constitute a continuously developing literary mosaic" (<https://encyclopedia2.the-free-dictionary.com/> accessed 15 December 2021 at 08:10 p.m.)

According to the dictionary (معجم المصطلحات الادبية 1986 ص 152) the term fantasy translated by الخيال الجامع

".....خيال مسرف. لا تحده عوائق في تشكيل صورة ذهنية تقوم على الغرابة"

يطلق على عمل ادبي تدور حوادثه في عالم لا وجود له و لا واقعية مثلا بلاد الجان او تتضمن شخصيات غير قابلة للتصديق

(معجم المصطلحات الادبية ص 152)

"An excessive imagination to form a mental image with unlimited barriers based on strangeness....It's called on a literary work in which the events occur in unreal world that do not exist such as fairy land and it contains supernatural creatures." (Our translation)

According to the scholars we can say that fantasy and fiction are synonyms and are interconnected there is no fantasy without fiction and fiction without fantasy and all the elements of fantasy are fictional.

McARTHUR (1992) states that : *" the topic of fantasy literature are usually strange and curious happenings in which we may find places, creatures or people different from our normal world "some or all of its characters are different from any known creature, the fantasy world has its own rules and logic rules and logic and usually well-ordered with them"*. (McARTHUR 1992, p. 398).

In Tzvetan TODOROV (1970) defines the fantasy literature in his book *« introduction a la literature fantastique »* as the hesitation experienced by someone who only knows natural laws in the face of an apparently supernatural event . He states that : *« Dans un monde qui est bien le nôtre, celui que nous connaissons, sans diables, sylphides, ni vampires, se produit un événement qui ne peut s'expliquer par les lois de ce même monde familier.*

Celui qui perçoit l'événement doit opter pour l'une des deux solutions possibles : ou bien il s'agit d'une illusion des sens, d'un produit de l'imagination et les lois du monde restent alors ce qu'elles sont ; ou bien l'événement a véritablement eu lieu, il est partie intégrante de la réalité, mais alors cette réalité est régie par des lois inconnues de nous. Ou bien le diable est une illusion, un être imaginaire ; ou bien il existe réellement, tout comme les autres êtres vivants : » (TODOROV 1970, p. 29)

“In our world ,that we know without demons ,neither sylphs or vampires ,an event occurs arbitrarily by laws of the same familiar world , who witnesses an event, has to choose one of the both possible solutions ,so it 's just an illusion or an imagination product ; but the laws don't change ;or the event has really occurred and it's a plenty part of reality, but this reality is governed by unknown laws, or the demon is an illusion ,an imaginary being or it really exists as well as other living beings” . (Our translation)

In the contrary to the other scholars who said that fantasy is a pure imagination , TODOROV explains it differently , for him the reality is a part of the fantastic which puts us in situation of hesitation between reality and fiction by giving examples of fictional creatures in terms vampire , sylphs or demons ; so they are even created creatures names or fictional terms which characterize fantasy fiction .

MANLOV (1983) in his book defines “Fantasy” as “*a fiction evoking wonder and containing a substantial and irreducible element of supernatural or impossible worlds, beings or objects with which the mortal characters in the story or the readers become on at least partly familiar terms*” (MANLOVE 1983, p. 7)

1.2. Young adult literature:

Young Adult literature is usually used to refer to fiction aimed at teenagers, that is, people from 12 to 18. However, the label has grown to include what is called "*Middle Grade Literature*", aimed at older children from 9 to 12, and "*New Adult Literature*", aimed at young adults from 18 to 30. These labels, though, are not stable boundaries. In order to see what category of Young Adult literature a book falls into, you can take a look at the protagonist's age, which often reflects that of the target audience. The style and tone of the writing ideally also matches the audience: Young Adult literature is usually fast-paced and heavier in dialogue than in description. In realistic Young Adult literature, the language in dialogue tends to reflect teenager slang. However, publishers are sometimes wary of swearing, or the author might be a bit out of touch with the times. It must be taken into account, though that

adults make up a big portion of the actual audience of Young Adult fiction - even more than a half. (<https://education.onehowto.com/> accessed March 30, 2022 at 2:40 pm).

1.2.1 Characteristics of young adult literature

While YA fiction is directly related to teenager's interests, this does not mean that they have to reflect them literally. Family troubles, relationships or peer pressure are not necessarily represented in high school settings, for instance.

There have always been coming-of-age narratives, in which a young adult is initiated into adulthood through a ritual-like experience, entering a new context (like a new school) or by facing a challenge and navigating it alone for the first time - think Jane Eyre becoming a governess and facing the reality of the world in Charlotte Brontë's novel.

Young adult fiction has boomed in recent years, since it has to do with many complex issues of identity, such as class, religion, or race, are also found in YA literature.

In past decades, most people thought of realistic fiction set in contemporary times when they encountered the label "for young adults". However, since the boom of J. K. Rowling's Harry Potter and the success of the franchises around Stephenie Meyer's Twilight or Suzanne Collins' The Hunger Games, it is clear that most recent Young Adult novels are crossovers between different genres. Popular choices include fantasy and adventure, science fiction, dystopia or paranormal romance. (<https://education.onehowto.com/> march 31th 2022 at 2:30 pm).

Young adult fiction and fantasy fiction dominate J.K. Rowling books among them our corpus Harry Potter and the philosopher stone ,the universal story brimming with magic ,fiction ,fantasy as well as likable characters that readers identify with .is an amazing feat. This genre of literature attract mostly the young adult and teenager readers and become passionate to this type of fiction for its fantastical language , and because they are keen on everything is magic , heroic , adventurous and supernatural .

2-Definition of fictional expressions:

Nowadays we witness the emergence of a new literature genre. it is the literature of imaginary, we can say that it's born with J.R.R. Tolkien in his famous work The lord of the ring in 1954 to grow up with j k Rowling in the latest centuries, When we say literature of imaginary, we mean all literature genres; science fiction, fantasy and fantastic literature, this

world has no boundaries and is often overlapping. This is an imaginary world where authors talk about fictional things, events and creatures that do not exist and are based upon their flight of imagination or fiction which is the key word of our study in this part of research.

2.1. Definition of fiction

Before proceeding to the word fictional, we think that it is necessary to introduce the notion of fiction; the key word of our research. According to *Oxford dictionary*, it means “writing that describes invented people and events, not real ones, or thing that is invented or not true so fictional” (Oxford learner’s pocket dictionary 2003, p. 159)

When fiction is defined by writing of invented things, people, events, here writing refers to linguistic units, to words, terms or expressions and the word invented refers to not true or fictional

If we paraphrase the same definition by examples we can consider that fictional expressions are the words which mean all the unreal and supernatural things such as (marvellous lamp, magical ring) created animal (trolls, goblins) characters with invented names like (Voldemort, Death Eater), magical formulas for magical events. All these terms and expressions come from imagination writer.

McARTHUR (1992) stated in *Oxford Companion Dictionary* that “the word fiction is derived from Latin *fictio/fictionis* a shaping, from *fingere/fictum* to fashion. It is “A general term for something created by the human mind.” (McARTHUR 1992, p. 401)

On other hand, in the domain of literature, fiction is defined by Chris BALDICK in “*the Concise Oxford of literary terms*” as: “the general term for invented stories, now usually applied to novels, short stories, novellas, romances, fables, and other *NARRATIVE works in prose, even though most plays and narrative poems are also fictional. The adjective *fictitious* tends to carry the unfavourable sense of falsehood, whereas ‘fictional’ is more neutral, and the archaic adjective *fictive*. (Chris BALDICK 2001, p. 96)

The term is defined in *the Oxford Companion Dictionary* as being: “a word, phrase or a sense of a word or phrase, that has a particular (often unusual) meaning because of the context in which it is used” (Mc ARTHUR 1992, p. 1119).

The word fictional is defined as: “*an adjective Relating to or occurring in fiction; invented for the purposes of fiction. Ex: ‘fictional texts’*” (<https://www.lexico.com/definition/fictional> accessed January 5, 2022 at 10:00 am)

Therefore, those fictional words/expressions found in the *Harry Potter and the Philosopher’s Stone* are invented for the purpose of fiction.

Fiction or fictional word has been explained separately at linguistic semantic level but we will notice that both of them refer to the same thing to the invention or creation of terms for purpose of fiction in literary works.

After defining the meaning of the term fiction in general and its meaning in the specific domain of literature, now we are going to define and understand the whole meaning of fictional expressions.

In an article titled fictional expressions on cognitive meaning of an official American magazine Jstor. They were explained as follow: “*fictional statements are statements about fictional characters, places and events*” (BERTMAN Jessup 1965, p. 4).

In another article of the journal Meta , they were mentioned as: “*fantastical or invented terms*” (Anne Lise FERAL 2006, p. 459-481). yet these websites deal with Ménard’s rendering of J.K Rowling ‘s fantastical and invented terms , assuming that the rest of the narrative has been rendering in its entirety this paper looks mainly beyond the translator ‘s creative translation of novel’s invented names and objects.

In our work the term, fictional expressions/term refer to all concepts and objects belonging to the world of fantasy fiction and its elements. In other words the specificity of the “*signified*” and “*signifiers*” according to Ferdinand de SAUSSURE’s (1916) terminology, these are terms/expressions that had existed neither in dictionaries nor in literary works before the emergence of J.K Rowling’s novel, refer to the imagined meaning *Voldemort* is a name but means death or something bad . They were just the product of the author’s imagination. Since these invented terms can be found as a term or expression, we deem it necessary to define each of them.

STABLEFORD in his book, *Historical Dictionary of Fantasy Literature*, stated that “*Geoffrey Chaucer, the first writer known to us who worked in a language recognizably akin to modern English, uses the word fantasy to refer to strange and bizarre notions that have no*

basis in everyday experience, and this is the sense in which it is usually used today when one speaks of “fantasy literature”. (STABLEFORD 2005, p. 1). Here STABLEFORD means by strange and bizarre notions that have no basis in every day experience to everything that doesn't exist in our world .so these notions refer to supernatural elements in fantasy , unreal or imaginary; created things .in other words called fictional expressions. .

This investigation will focus on the invented terms including proper names and names (people, creatures, places) and spells and magical formulas. Play of word and neologism.

2.2. Definition of expression:

To better understand the meaning of a fictional expression, we have to refer to the dictionary to seek for the meaning of an “expression”.

An expression is *“a word or group of words used in a particular situation or by particular people: Ex: He uses a lot of unusual expressions. Exp: "A can of worms" is an expression that means "a difficult situation".* (<https://dictionary.cambridge.org/> accessed October 20, 2022 at 08:00 pm). This definition has a direct relationship with the topic we deal with in J.K Rowling *“Harry Potter and the Philosopher’s Stone”*. The book is loaded with *expressions/ words* used by the particular people represented by the characters in particular situations. These expressions appear only in J.K Rowling’s *“Harry Potter and the Philosopher’s Stone”*. They are mainly the invention of the author’s imagination in order to create a particular world of magic and fiction. This is obvious in the use of expressions of magical formulas, the proper names, and names of object that will be detailed in our analysis in the second chapter.

3- Types of fictional expressions

In fact, J. K. Rowling in *Harry Potter and Philosopher’s Stone* has created a special vocabulary to designate all the notions inherent in wizarding world. . To describe this world, the author invented hundreds of fictional words and expressions which help the reader better understand the functioning of the newly discovered world. It is obvious that the terms and the expressions in *Harry Potter* story are not invented in vain, but for a certain purpose; they have a function as a sort of a guide to this magical world. The fictional expressions can be found in many different semantic fields: names (especially in proper names), magical creatures, spells

and many more. It is worth to mention that the form fictional expressions present in *“Harry Potter and the Philosopher’s Stone”* have the same characteristics with the form of the neologisms. Based on the aforementioned definitions, fictional expressions/terms, then, refer to any word or sentence coming from the author’s imagination, regardless of its grammatical category. In other words, the product of the writer’s creativity. In this case we are going to deal with what is called neologism, it is considered as a part of the fictional expressions. Neologism in The Concise Oxford Dictionary of Literary Terms, is *“A word or phrase newly invented or newly introduced into a language.”* (BALDICK Chris 2001, p. 169)

Within the scope of our work, we will use neologism as a part of “fictional expression/term”. In his book *“Textbook of Translation”*. NEWMARK defines Neologism as *“Newly coined lexical units or existing lexical units that acquire a new sense”* (NEWMARK 1998, p. 140). The neologism can be divided by the type of word formation: prefixed or suffixed words, a combination of Latin and English words, compound words, wordplay, anagrams, the use of foreign words, particularly French words like the name Voldemort.

-Types of neologisms according to Peter Newmark:

(NEWMARK 1988, p. 150) categorises 12 types of neologism:

-*Old word new sense*: “existing lexical items (words , collocations)-New coinages: “It is a well-known hypothesis that there is no such thing as a brand new word; if a word does not derive from various morphemes then it is more or less phonaesthetic or synaesthetic. All sounds or phonemes are phonaesthetic, have some kind of meaning. Nevertheless the etymology of many words, in particular dialect words, is not known and can hardly be related to meaningful sounds”

-*Derived words*: “The great majority of neologisms are words derived by analogy from ancient Greek and Latin morphemes usually with suffixes”.

-*Abbreviations*: Abbreviations have always been a common type of pseudo-neologism, probably more common in French than in English. For many speakers of American English, one time abbreviations such as CD (compact disc or certificate of deposit).

-*Collocations*: “New collocations (noun compounds or adjective plus noun) are particularly common in the social sciences and in computer language.”

-*Transferred words*: “Newly transferred words keep only one sense of their foreign nationality; they are the words whose meanings are least dependent on their contexts.”

-*Eponyms*: “any word derived from a proper name (therefore including toponyms)”.

-*Phrasal words*: “New 'phrasal words' are restricted to English's facility in converting verbs to nouns”.

-*Acronyms*: “Acronyms are an increasingly common feature of all non-literary texts, for reasons of brevity or euphony, and often to give the referent an artificial prestige to rouse people to find out what the letters stand for.

-*Pseudo-neologisms*: “for instance, a generic word stands in for a specific word.

-*Internationalisms*: international institutions, which themselves are usually through-translated, usually switch for each language, but some, like 'ASEAN', 'UNESCO', 'FAO', 'CERN', 'ANC', 'UNICEF', 'OPEC'.

Fictional expressions/terms had not existed before being created by the author of fictional/ fantasy literature, In the Lord of The Ring of Tolkien, they were called the invented language “*There was something so real in the languages that he created, and critics wanted to find the inspirations behind Tolkien's worlds. Elves, dwarves, men, hobbits, and various other creatures occupied the pages of his books, but the languages he created were complex and had real elements in them. Examples of his invented languages were those spoken by the Elves, Sindarin and Quenya. These languages involve complex uses of phonology, morphology, and syntax...*” (CORNWELL 2011, p . 2).

“*Tolkien used no models or sources for his strange and exciting tale. Indeed its two most notable characteristics are entirely his own device: the invented names*” (ibid, p. 100)

“*Names include “those fictional and non-fictional names in which historical and cultural inferences can be made on the ‘encyclopaedic knowledge’ available to the interlocutors of a particular culture*” (ibid). Expressive names link with the lexicon of the language (e.g. Private Drive, Riddle House, Ton-Tongue Toffee), whilst suggestive” names (e.g. Voldemort)

In the scope of our work, we will analyse types of fictional expressions such as proper names of places, proper names of people and names of creatures and magical formulas based on the procedures proposed by NEWMARK (1988) for translating neologisms.

3.1. Proper Names

3.1.1. Names of people:

The proper name has no meaning. It means that, following the Saussure's theory¹(Theory of a sign: "*significant*" + "*signifiée*" = "*sign*" (DESSAUSURE 1916, p. 99), a proper name will not produce an image in our spirit which will connect the sound (the phonemes that are a part of the proper name) with reality. On the other hand, nouns do produce an image in our spirit. If someone pronounces the letters CAR (in correct order and in correct, in this case, English way) it will produce the image of "car" in anyone's spirit (assuming that a person speaks English, of course). But if someone pronounces the letters HARRY, the proper name will not automatically refer to some particular Harry or to any Harry in general. That means that the proper name has no real meaning. This shouldn't be misunderstood with the names which derive from some overt origin such as for example Leon which means "lion". That only means that the name itself has a meaning but it is not in any particular way related to a person that carries that name. J.K. Rowling used fiction to create the magical atmosphere of the story. Many creatures, objects, phenomena which are invisible to non-magical people, exist there as "*normal*" nouns or familiar terms (MANLOVE 1983, p. 7). But in creating the story she has coined many new names that are always somehow linked to characters' destiny, or at least they reflect their personality. New names are there for a reason. Every name has its purpose. Again, it is obvious that many characters have the Latin name or at least contain the Latin element: *Albus*, *Sirius*, The atmosphere of the ancient and magic world is further emphasised by the use of Latin names or elements. Many names in the book have a hidden meaning. For example, *Albus (Dumbledore)* means "white" in Latin. It is not by accident that the Dark Lord fears only *Albus (White) Dumbledore*. His name can also be comprehended as a "dawn" or Alaba in Italian language, since he had won the great battle against another dark wizard.

3.1.2. Names of places:

"Reading fairy tales and myths is like stepping into another world ; In fantasy literature, other worlds exist as well. In Harry Potter, the world of magic exists side-by-side with the real world, but there also exist places that only the magician's eye can see, such a

Diagon Alley. These world often have their own rules and while in them, characters can perform feats of magic or encounter mystical beings that they would not otherwise see. (OAKES 2003, p. 121)

The following words are some examples of created places names and that seem bizarre:

“Gringotts”, the bank of wizard. And Harry’s first visit to Gringotts occurred in the first book, where he met some of his first fantastic beings, the proprietors of the wizarding bank.

In Lord of the Rings, “Longbottom” is a village inhabited by a hobbit that first cultivated a type of pipeweed. One of its nicknames is the ‘Longbottom leaf.’ This connection applies for Neville as he excels in Herbology. “Hogwarts” a classical public school in Harry Potter and the philosopher stone

3.1.3. Names of creatures:

These names includes all the extraordinary supernatural beings that appear in fantasy fiction such as ; goblin ,giants , unicorn, gnomes, dragons ,merfolk, hobbits;(also called Halflings these creatures are among the central protagonists of J.R.R.Tolkien’s lord of the ring series and J.K Rowling books) ,elf ,centaurs, satyrs nymphs ,demons trolls ,orcs ;(J .R.R .Tolkien made them the key horde of antagonist in the Lord of The Ring series) Here , we have the meanings of creature names from TheWriter’s Dictionary Of Science Fiction , Fantasy , Horror and Mythology Elves ;Similar to fairies, some are delicate and live in the air, while those of a coarser nature live in an underground world. The singular is Elf.

Fairy : A being having human form, magical powers and the ability to fly. They are very small and can become invisible at will. See Fairy Food, Fairy Ring, Fairy Steeds, Fairy Wind an Gnomes - Deformed and dwarfish underground beings who guard hidden treasure and quarries. See Elementals.

Goblins : A household spirit who is helpful, but also mischievous and prankish. They like homes that have plenty of wine and pretty children. To get rid of a goblin, sprinkle flaxseed on the floor. He is so tidy he will begin picking them up, but soon grow weary and leave the house. See Bogie and Bogles.d Fairyland. (Jeff COLBUM , 2000, creatures part)

So, when dealing with names the translator has to be very aware of the importance that the author attaches to the new word. When dealing with an invented name, the translator has to be even more careful for the name is often connected with the plot of the story by the meaning that the author has willingly hidden in it. In his book *“Introducing Translation Studies”* Jeremy Munday states that: *“In the case of Harry Potter, one of the most striking features of the book (...) concerns the names of characters and elements related to the school of magic and sorcery of which Harry Potter is a pupil.”* (MUNDAY 2016, p. 192)

We will also evoke names of magical objects and things for example (philosopher’s stone , Daily prophet) and magical formulas like “Alohomora, Petrificus Totalus.”

3.2. Spells and magical formulas

J. K. Rowling studied French and classical studies which she largely integrated in her novels. Hogwarts, the school of wizarding and witchcraft, was created in 10th century, which was the time when Latin was used as a lingua franca. Many spells in the book contain an overt Latin element: wingardium leviosa (eng. wing; lat. arduus “high”; lat. levis “light, not heavy” or levitatio “to float”), locomotor (lat. loco “place”; motor “to move”). Some of them are combined with the English words, some of them are just creations that sound Latin. When facing such expressions the translator has to take care of several things, not only of translation. First of all, he/she has to understand the context and why the author used Latin root words for spells. Secondly, the translator has to understand the meaning of Latin roots in order to give an appropriate equivalent. Thirdly, he/she has to be aware of “what’s coming next” if possible. Fourthly, the translator has to choose which way he/she is going to approach the translation of the spells, and finally the translator has to be aware for whom he/she translates (the public).

Magical formulas or spells : is a word or expression of power which has a supernatural effects for example : *Abrakadabra* the classic magic word. MULLIEZ stated in her thesis *“languages de J .K Rowling”*, that Petréa Mitchell, on her site ‘The Akashic record’, asserted :

“Incantations come in a variety of languages. Oddly, modern-language spells which contain verbs are in the imperative (the command form) but the Latin ones are in the indicative (that is, descriptive of actions”. (Carole MULLIEZ, 2009 p 85) in (<https://www.theses.fr> accessed October 20, 2022 at 11:12 pm)

She affirms that the spells are generally Latin by their suffixes (en –us –um- ou –io). And because they are more perfect for magic power for example (Dissendium ; means open the secret passage /Collorpotus: to clock it / Finite Incantatem , Locomotor Mortis... etc

5. Challenges of translating fictional expressions:

GOLDSTEIN (2006) provides a list of the linguistic features that pose problems for translators. These include proper names, *“made-up words, magic spells, regional accents, unknown creatures, and descriptive names”*.

GOLDSTEIN further explains that: The language of Harry Potter’s world is fraught with challenges for translators. The mere manner of speaking, for example, of the various characters reveals much about them. Expressions and forms of speech are often regional, requiring corresponding equivalences, where possible, in other languages. [...] Invented words, including the spells and incantations of Harry’s magical world, pose special problems.

The names of people, places, and things *“muggles,”* and *“Ravenclaw,”* for example invariably evoke powerful imagery and thus create immensely difficult problems for translators. (GOLDSTEIN 2006, p. 2)

These are some difficulties that face the translator at different levels.

5.1. Cultural level

The novel is deeply rooted in Anglo-Saxon culture. Places (such as the castle in Scotland, King's Cross station, the Ministry of Magic in London and Halloween), culture (such as boarding school, dinner pudding, rainy weather and), literary references (such as The Pardoner's Tale by Geoffrey Chaucer and biblical quotations) are all elements that must be identified and that place the translator faced with a dilemma: keep the British roots or transpose the story into an Arabic-speaking context. The book is also saturated with character names having a particular meaning, riddles, songs, revealing anagrams, spells, incantations, potion names, invented words, rhymes and alliterations. All these elements present major difficulties for translation and raise crucial questions in terms of their translatability. In the case we translate, how to proceed? This is precisely the object of this work. Translating the names of characters or invented words are therefore a real problem for the

Arabic translator, because of the fear of missing something, she did not take the risk to translate the majority of these elements.

5.2. Linguistic level

As we have said before, fictional expressions mean all the expressions/words that used by J.K Rowling in Harry Potter including proper names and magical formulas, names of creatures.

5.2.1. The content and the form of the word:

Linguistically speaking, it is worth to mention that fictional expressions share the same characteristics with regarding their translability, this is due to their particular form which has an impact on the meaning perceived by the reader, independently of the concept designated by the word bearing in mind that a pun is defined as “*an expression that achieves emphasis or humour by contriving an ambiguity, two distinct meanings being suggested either by the same word*”.(CHRIS BALDICK, *Dictionary of Literary Terms*, 2001, p. 209)

"التَّوْرِيَةُ فِي التَّبْيَعِ: الْإِثْنَانُ يَلْفُظُ لَهُ مَعْنَيَانِ، مَعْنَى قَرِيبٌ ظَاهِرٌ غَيْرُ مَقْصُودٍ، وَمَعْنَى بَعِيدٌ خَفِيٌّ هُوَ الْمَقْصُودُ

(<https://www.almaany.com> accessed May 09 2022 at 9:05pm)

“A word that have two distinct meanings, an unintended apparent meaning and an intended hidden meaning” (Our translation)

This definition is also appropriate for the fictional expressions, since they have distinct meanings, this is obvious in the fictional expressions contained in fantasy novels. For instance the apparent meaning of *Voldemort* is a personal proper name, however it bears a hidden meaning which is “something bad , evil”.

JACQUELINE (1993) states about translation puns That : “ *Parlant spécifiquement du problème de la traduction des jeux de mots dans la Bible, Nida et Taber préconisent [...] de privilégier le message au (sic) dépens de la forme et donc d’abandonner en même temps le « sens » que peut avoir la forme dans de tels cas. Leur théorie s’étend d’ailleurs à tout ce qu’ils*

appellent les « particularités stylistiques » du texte et donc à tout ce qui fait de la Bible un texte poétique : [...] ses rythmes, rimes, allitérations, acrostiches, etc. En fait, bon nombre d'auteurs qui ont évoqué le problème de la traduction des jeux de mots abordent, dans les mêmes textes, celui de la traduction de la poésie et établissent entre eux des liens qui les amènent généralement à conclure, dans les deux cas, à leur intraduisibilité » (JACQUELINE Henry 1993, p. 84).

“Speaking specifically of the problem of the translation of puns in the Bible, Nida and Taber recommend [...] to privilege the message instead of the form and therefore to lose at the same time the "meaning" that the form may have in such cases. Their theory extends to all what they call the "stylistic peculiarities" of the text and therefore to everything that makes the Bible a poetic text: [...] its rhythms, rhymes, alliterations, acrostics, etc. In fact, many authors have evoked the problem of the translation of puns tackle, in the same texts, that of the translation of poetry and establish between them links which generally lead them to conclude, in both case, their untranslatability” (Our translation).

To distinguish between the concept designated and the form of the word, Ferdinand DE SAUSSURE (1916) uses respectively the terms “*signified*” and “*signifier*”. According to, there is no inherent or inevitable relation between the signifier and the signified. In other words the relation between the signifier and the signified is “*arbitrary*”. (DESAUSURE Ferdinand 1916, p. 99)

JACQUELINE Henry refers to the terms *signifier* and *signified* by “*la dualité fond/form*” “*content/form*”. “The content” includes the meaning and the message of the lexical unit while “the form” has to do with the structure and the style of the lexical unit. Jacqueline Henry sees in this opposition a direct indication of the translatability or non-translatability of a term: (JACQUELINE Henry 2003, p.97).

“Ces deux éléments antagonistes se positionnent, dans l'abstrait, aux deux extrémités d'un continuum censé définir la plus ou moins grande traduisibilité des textes, par genre : ceux qui, par le rapport entre leur sujet et leur écriture, sont le plus proches de l'extrémité « fond », seraient ceux dans lesquels la forme est la moins signifiante, et par conséquent les plus traduisibles, alors que de l'autre côté, on trouverait les textes les moins porteurs de message et, de ce fait, les moins traduisibles”. (ibid)

“These two antagonistic elements are positioned, in the abstract, at the two ends of a continuum supposed to define the greater or lesser translatability of texts, by genre: those which, through the relationship between their subject and their writing, are the closest from the "content" end, would be those in which the form is the least significant, and consequently the most translatable, while on the other side, we would find the texts that carry the least message and, therefore, the less translatable”. (Our translation).

In other words, we would find, in one hand, a word that carries a meaning, but its form is not important. These would be translatable. On the other hand, there would be words which do not carry a particular message, but whose form is important. These would not be translatable. However, Jacqueline Henry refutes this simplistic view of words. Indeed, in puns, poetry and fictional words, the form of the word has a meaning, which contributes to the meaning and completes the semantic load of the word. The meaning of a fictional term/expression is the addition of the signified and the signifier, of the content and the form. This is what Jacqueline Henry calls *"la form signifiante"* (Ibid, p. 84) or a *"signifying form"* (our translation) and that is what fictional words are in Harry Potter. Form and content are inseparable: one cannot translate only the message of the word by giving up restoring its form, at the risk of losing at least one element of meaning. And that is what we noticed in Sahr Djabr Mahmoud translation of *"Harry Potter and the Philosopher's Stone"* into Arabic.

In his book *"Le Nom propre en traduction"* BALLARD (2001) also refutes this *"fond/form"* dichotomy. According to him when translating proper names: *« il faut différencier les noms réels, opaques ou régis par l'usage, et les créations d'auteurs dont l'étymologie est visiblement signifiante et parfois utilisée à divers desseins »* (Michel BALLARD 2001, p. 34)

"We must differentiate between real names, opaque or governed by usage, and the creations of authors whose etymology is visibly significant and sometimes used for various purposes" (Our translation).

Fictional expressions in Harry Potter belong to the second category, their etymology is visibly significant. Their form being carrying meaning, it must be absolutely taken into account in the translation. Michel BALLARD calls names whose etymology directly contributes to the meaning *"les noms signifiants"* (BALLARD 2001, p. 171) or meaningful names.

Many other translation theorists think that signifying forms are untranslatable. However, in the context of this work, we can exclude the non-translatability of fictional expressions, because many translators of “*Harry Potter and the philosopher’s Stone*” into different languages found equivalents for each of fictional expressions for instance the French translator Jean-François Ménard, thereby demonstrating the translatability of signifying forms by reconstruction of new signifying forms in the target language. Those are some examples of Jean François Ménard translation :

English fictional expression in <i>HPPS</i>	Signification	Translation into French	Signification
Hogwarts	Hog + warts	Poudelard	Pou+ de+ lard
Slytherin	From the verb to slither when the snake moves	Serpentard	Serpent+ard
Muggles	Mug= foolish or gullible	Moldus	Mous du cerveau
Sorting hat	A hat which choses the house of each student	Choixpeau	-Choix = choice -peau= the second part of the French word (<i>chapeau</i>)

The examples provided in the aforementioned table demonstrate the translator's utilization of creativity and imagination in generating new names in the target language, while simultaneously preserving their intended meaning. The name “*Hogwarts*,” originating from the English language, comprises two distinct terms: “*Hog*” and “*Wart*.” In the Oxford Dictionary, “*Hog*” is defined as “*a domesticated pig, particularly a castrated male raised for eventual slaughter*,” while “*wart*” denotes “*a small, firm, benign growth on the skin caused by a virus*” or “*any rounded protrusion on the skin of an animal or the surface of a plant*” (Oxford English Dictionary, 2010). Correspondingly, in the French language, the equivalents of these terms are “*Pou*” for “*wart*” and “*Lard*” for “*Hog*”. Hence, Jean-François Ménard opted to translate the term “*Hogwarts*” into “*Poudelard*.”

Furthermore, it is noteworthy that the French translator sought to alleviate the unfamiliarity associated with the names by domesticating them, thereby rendering them more accessible to French readers.

5.2.2. Connotation and denotation in translation

Connotation and denotation are inseparable things/signs. They are both aspects/elements of a sign, and the connotative meanings of a word go with the denotative meanings. They can be considered as two different techniques of bringing out the meaning of a word. A word may have a “*positive connotation*” in one language and a “*negative one*” in another. Nevertheless, “*there may be various lexical choices a translator may draw based on connotative meanings or emotive*”. (LARSON 1984, p. 143). For these reasons, we cannot carry our study without integrating them.

Connotation: Connotative meaning poses greater difficulty to the translator than denotative meaning because it is variable according to historical period and culture. The wider the gap between the SL and the TL cultures, the more difficult the translation is

It is defined in Cambridge dictionary as “*A feeling or idea that is suggested by a particular word although it need not be a part of the word's meaning, or something suggested by an object or situation. Ex The word "lady" has connotations of refinement and excessive femininity that some women find offensive.*” (<https://dictionary.cambridge.org> accessed December 05, 2021 at 10:35pm)

Connotation represents the various social overtones, cultural implications, or emotional meanings associated with a sign. NEWMARK states that: “*Bear in mind that whilst all texts have connotations, an aura of ideas and feelings suggested by lexical words*” (1988: 16).

In a literary translation, connotative meanings play an important functional and artistic role. The connotation and denotation are given prominence since the literary language deals more with connotative meaning as it is stated by Peter NEWMARK:

“*In a non-literary text the denotations of a word normally come before its connotations. But in a literary text, you have to give precedence to its connotations, since, if it is any good, it is an allegory, a comment on society, at the time and now, as well as on its strict setting*” (NEWMARK, 1988, p. 16)

The translator has to go beyond the denotative meaning of fictional term and search the connotative one to provide approximately the meaning of the word in the target text.

“La connotation est une charge sémantique d’ordre subjectif ou sociolinguistique, plus ou moins aléatoire et complémentaire à la dénotation, véhiculée par le signifiant et par le signifié” (BALLARD ,2001, p. 178).

“Connotation is a subjective semantic load or sociolinguistic, more or less random and complementary to denotation, conveyed by the signifier and by the signified” (Our translation)

It means that the connotation represents a subjective value, depending on the context and it is contained both in the form and in the content of the lexical unit.

Denotation: is defined as *“the main meaning of a word, not including the feelings or ideas that people may connect with the word”* <https://dictionary.cambridge.org>. accessed December 05, 2021 at 5:17pm). It is an invariant and non-subjective meaning element. it is the semantic charge of a word or phrase that doesn’t depend neither on the reader nor on the context. This is the invariable and constant sense, inherent in the lexical unit. It represents the explicit or referential meaning of a sign. In other words it refers to the literal meaning of a word that we find in the dictionary. According to BELL, denotation is the *“meaning which is referential, objective and cognitive and, hence, the shared property of the speech community which uses the language of which the word or sentence forms a part.”* (BELL 1991, p. 98-99)

Regarding fictional expressions with all its types in Harry Potter, the denotation is mainly contained in the words composing the imaginary term and in the affixes. A priori, the denotation is unavoidable in translation and does not present any serious difficulty: *“With regard to the denotative aspect of puns, i.e. what they “designate”* (JACQUELINE 2003, p. 48), there is generally no great difficulty. However, translating the denotation is not enough. In his study on the translation of puns, Jacqueline Henry explains that such a translation would undeniably lead to a considerable loss: *“[...] en traduisant un jeu de mots au niveaudénotatif, on perdrait sa concision et son originalité, son incongruité, sa drôlerie, etc. Ramener un jeu de mots à la dénotation, c’est passer d’un discours individualisé à un discours plus normalisé, c’est-à-dire d’une expression idiomatique syncratique à une expression socialisée. En fait, il est clair qu’une telle traduction des jeux de mots revient à les supprimer et donc à modifier, parfois profondément, la nature du texte considéré* .(JACQUELINE 2003, p. 49).

“By translating a pun at the denotative level, we would lose its conciseness and its originality, its incongruity, its humour, etc. To bring a play on words back to denotation is to move from an individualized discourse to a more normalized discourse, that is, from a syncratic idiomatic expression to a socialized expression. In fact, it is clear that such a translation of puns amounts to removing them and therefore to modifying, sometimes profoundly, the nature of the text considered” (Our translation).

If, in this passage, Jacqueline Henry speaks of puns, the same reflections apply to the translation of fictional expressions: translate only the denotation of fictional expressions would cause them to lose their conciseness and their originality, while betraying the nature of the source-text. If translating only the denotation of neologisms generates such a loss, it appears that the definition of the latter is not limited to their inherent meaning, but extends to their connotation.

5.3. Psychological level:

The psychological aspect can play a crucial role in the translation of children's literature from English into Arabic. Children's literature often contains themes and elements that are deeply rooted in the psychological development of young readers. This includes aspects such as the characters' emotions, thoughts, and motivations, as well as the exploration of identity, relationships, and personal growth.

When translating children's literature, it is essential to consider the psychological impact of the text on the target audience. The translator needs to ensure that the emotions and psychological experiences portrayed in the original text are effectively conveyed in the translated version. This requires not only linguistic accuracy but also an understanding of the cognitive and emotional development of the target readers.

Translating the psychological aspects of children's literature requires sensitivity and careful consideration of cultural differences and norms. The translator must be aware of the cultural context in which the translation will be received, as different cultures may have varying attitudes and beliefs regarding psychological experiences and development.

Furthermore, the translator must be attuned to the age appropriateness of the psychological elements in the translation. They need to take into account the target readers' cognitive and emotional abilities and ensure that the translation is adapted to their developmental stage.

Harry Potter for Children, Teenagers and Adults ,WYLER stated *“Rowling’s agent informed me that his author collected odd names for both their sound and composition and that it was up to me to decide whether to translate them or not”*. [...] Fernandes [Fernandes, L., the Translation of Personal Names in Harry Potter and the Philosopher’s Stone: A brief Statistical Report. National translators Forum, Belo Horizonte] acknowledges that proper names are heavily loaded with cultural and semantic meaning and provide much of the humour in children’s literature. He concludes that in children books the translator faces not only the usual problem of personal names in literature, but also the problem of how to retain their comic effects. (p.8) Giving native names to characters contribute to children’s positive/negative identification with them, so this is the current procedure in translating for children. *“Young Brazilians who are not yet proficient in reading find English words difficult to pronounce. By contract, however, Harry Potter’s name could not be altered.* (Lya WYLER 2003, p.73)

Lya Wyler remind us the problem of humor in translation of names and the phonological aspect in reading target language and how to produce the same effect or sensation on the reader. But there is also the problem of fear in translation of terrifying names like Voldemort or Death Eater.

In summary, the psychological aspect plays a significant role in the translation of children's literature from English into Arabic. Translators must accurately convey the emotional and cognitive experiences depicted in the original text, while also considering cultural differences and the developmental needs of the target readers.

5.4. Proper names in translation

Translation of proper names (noun) is the most frequent problem that may face the translator, in all texts, whatever the subject he/she is working on. This grammatical category is divided into two kinds which are: anthroponyms (names of persons) and toponyms (names of places).

Proper name is defined by the Oxford dictionary as *“a word that is the name of a person, a place, an institution, etc. and is written with a capital letter, for example Tom, Mrs Jones, Rome, Texas ,the Rhine, the White House”* (<https://www.oxfordlearnersdictionaries.com/definition/english/proper-noun> accessed January 02,2022 at 3:02 pm)

A proper noun, alternatively called a proper name, reflects “*the name of an individual person, place, etc.*” (CRYSTAL, 2008, p. 392). NEWMARK (1998) in his book “*A Textbook of Translation*” takes his examples from three classes of proper noun: “*people’s name, names of objects, and geographical names*” (NEWMARK, 1988: 82). The unique trouble with the Harry Potter series is that many of the places and characters’ names are invested with meaning so they give us information about the personality of the character. In his book “*Translation of Names in Children’s Fantasy Literature*” Lincoln FERNANDES (2006) states that names with a “*fundamental role in creating comic effect and portraying characters’ personality traits*” (FERNANDES, 2006, p. 44).

6. Strategies of translating fictional expressions:

As we mentioned above the translation procedures we will use in our analysis for translating fictional expressions are those proposed by NEWMARK (1988) for translating neologism, since they (fictional expressions and neologism) share the same characteristics in their form.

Neologisms and fictional expressions pose specific challenges in terms of their translatability. When translating these linguistic constructs, factors such as context, meaning, phonetics, cultural adaptation, and consistency come into play.

Regarding their form, neologisms and fictional expressions often possess unique structures or word formations. Translators may need to analyse the underlying structures and creative processes used by the author to develop these linguistic inventions. They may then employ similar strategies in the target language to maintain the original form or create new formations that capture the intended effect.

6.1. Newmark’s Typology of Translation Procedures

For translating neologism there are many specific procedures, different authors list different items. NEWMARK (1988), for instance, proposes the following procedures to translate neologisms:

6.1.1 Literal translation: literal translation is a translation procedure in which “the SL grammatical constructions are converted to their nearest TL equivalents but the lexical words are again translated singly, out of context”

6.1.2. *Transference*: This type is transferring word from SL to TL text. It is known as loan word or transcription. There are some words that commonly transferred; names, geographical and topographical names (including newly independent countries), name of periodical and newspaper, title of literary works such as plays and films, private companies and institution,

6.1.3. *Naturalisation*: This procedure adapts the SL word to the normal pronunciation then the normal morphology (word-forms) in the TL.

6.1.4. *Cultural Equivalent*: This is an approximate translation procedure where SL cultural word is translated by the TL cultural word.

6.1.5. *Functional equivalent*: This procedure is applied to cultural word, requires the use of a culture-free word, sometimes with a new specific term or adds a particular term. Therefore, it generalizes or neutralizes the SL word.

6.1.6. *Descriptive equivalent*: This procedure is different with functional. Descriptive equivalent describes the word from SL into TL because the word in SL has no equivalence in TL.

6.1.7. *Synonymy*: This procedure is used if the word in SL has no one-to one equivalent. The translator can use another word in the TL, because the word itself is not too important and not affected to the context of text.

6.1.8. *Through Translation*: This procedure is used to translate such a common collocation, names of organizations, phrase or compounds literally. It is also known as calque.

6.1.9. *Shifts or Transposition*: This procedure involves a change of grammar from SL to TL. There: are four types of shift or transposition:

- First, change the word from singular to plural.
- Second, the type is required when SL grammatical equivalence does not exist in the TL.
- Third, this type is the one where literal translation is grammatically possible but the usage of it is not sound natural in the TL.

-Fourth, this type is the replacement of virtual lexical gap by a grammatical structure.

6.1.10. Modulation: This procedure is used to define variation through a change of point of view or perspective and very often a category of thought from SL into TL.

6.1.11. Recognized translation: This procedure uses the official or the generally accepted translation of any institutional term. Moreover, the translators can also gloss or show disagreement with the official version

6.1.12. Translation Label: This procedure is a provisional translation, usually of a new institutional term which should be made in inverted commas.

6.1.13. Compensation: This procedure is used when the word loss of meaning, sound, metaphor or pragmatic. So, it changes into another part of in a contiguous sentence.

6.1.14. Componential Analysis: This procedure is splitting up a common lexical unit into its sense components and the result often one to two, three or four translations.

6.1.15. Reduction and Expansion: The translator uses reduction to reduce the meaning of SL lexical unit into TL. Then, the translator uses expansion to expand the meaning of SL lexical unit into TL.

6.1.16. Paraphrase: This procedure is an amplification or explanation of the meaning of a segment of the text. It is used in an anonymous text which is poorly written.

6.1.17. Couplets : Couplets is a combination of some procedures in translating a text.

6.1.18 Notes, Addition, Glosses: Newmark gives four options to have additional information:

-Within the text The translator use round brackets or square brackets to make corrections of material or moral fact where appropriate within the text.

-Notes at the bottom of page: This procedure becomes a nuisance when they are too lengthy and numerous.

- Notes at the end of the chapter: This procedure is often irritating if the chapters are long since they take too long to find.

- Notes or Glossary at the end of books: This procedure should be referenced with the book page numbers at the top. (Peter NEWMARK, *A Textbook of Translation*, 1988, p. 18-93).

6.2. Domestication and foreignization

The terms domestication' and 'foreignization' were introduced by VENUTI (1995, p 20), on the basis of the work of SCLEIERMACHER (1813). VENUTI (1995) defines domestication as "*an ethnocentric reduction of the foreign text to [Anglo-American] target-language cultural values*" (VENUTI 1995, p. 20), which relates to SCLEIERMACHER's idea of "*moving the author towards the reader*" (SCLEIERMACHER, 1813, p 49). In other words, domestication makes the translator invisible to the reader to whom the text appears natural and devoid of features foreign to the target text audience. By contrast, foreignization "*entails choosing a foreign text and developing a translation method along lines which are excluded by dominant cultural values in the target language*" (VENUTI 1997, p. 242). VENUTI links foreignization to SCHLEIERMACHER's notion of moving the reader toward the author. Through foreignization, the readership is presented with the foreign elements of the source text.

Both strategies deal not only with linguistic features, but also with cultural connotations "*Both foreign text and translation are derivative: both consist of diverse linguistic and cultural materials*" (VENUTI 1995, p 18) maintains that the distinction between domestication and foreignization goes beyond the choice of lexis and syntax to include registers, dialects, styles and discourses. The main aim of domestication is "*to produce a linguistic effect of transparency, that is, the readers are presented with a text that is natural to read in the target language, and reinforces the domestic values of the readers*" (VENUTI 2010, P 71).

According to VENUTI (1995), these two approaches can be considered types of intercultural interaction, which can influence readers' feeling of identity and attitudes towards foreign cultures. For instance, he views domestication as "*ethnocentric violence*" (VENUTI, 1995, p 61) by imposing the target readers' cultural values on the source text and its

translation and cleansing the target text of foreign values. In addition, VENUTI claims that domestication and foreignization can be expressed as *“ethical attitudes towards a foreign text and culture, ethical effects produced by the choice of a text for translation and the strategy devised to translate it”* (VENUTI, 2008, p. 19) . In this sense, *the two approaches can be regarded as means of cultural, social, political and ideological influence. For example, foreignization can influence the receiving culture by shaping the readers’ opinions and viewpoints, which might be reflected in their attitude towards their own culture. In contrast, domestication being focused on the readers’ culture offers a means of spreading the dominance of a given culture, possibly leading to ideological movements grounded in nationalisms and fundamentalisms (ibid: 20).* This relates to a political agenda, which might *“serve imperialistic goals abroad and xenophobic values at home”* (HATIM, 2013, p51). An example of how foreignization can serve political purposes is presented by SHAMMA (2000 : 65), who analyses the nineteenth-century translations of The Arabian Nights from Arabic into English and concludes that foreignization can be a means of reinforcing prejudice against the source text culture.

6. 2.1. Domestication and Foreignization of fictional expression in “Harry Potter and the Philosopher’s Stone”

The application of domestication and foreignization to translation of Harry Potter into different languages has been discussed in two studies that focus on cultural elements, one by MINIER (2004) and the other by YULIASRI and ALLEN (2014). MINIER (2004) focuses on the translation of culture-specific expressions such as people’s names, words relating to magic, and school subjects in the Hungarian translations of five novels from the Harry Potter series, drawing on the theories of VENUTI (1995) , OITTINENT (2000) and Schleiermacher (1813). The analysis shows that the translator uses neither foreignisation nor domestication exclusively, but rather combines their use. Similarly, YULIASRI and ALLEN (2014) found that the translator of Harry Potter and the Sorcerer’s Stone into Indonesian tends to foreignise humorous vocatives and domesticate culture-specific items. Their model of analysis is mainly based on MOLINA and ALBIR’s (2002) division of translation techniques, combined with insights from VENUTI (1995) and DAVIES (2003). Given that both these studies found that translators of the Harry Potter series mixed domestication and foreignization, we wanted to investigate whether the same is true in the case of translation into Arabic we think that we can

mix the two strategies if it's necessary. The current work focuses at genre-specific features such as the neologisms through which the world of Harry Potter is partly built. YULIASRI and ALLEN (2014) acknowledge that the translator's choices may be attributed to various influences ,including the publisher's wishes, the target cultural norms and the position of children's literature in the target literary polysystem, as highlighted by Even-Zohar (1978). Similarly, in our study, we discuss the factors that may influence the translator's choice of foreignization and domestication in particular.

7- Skopos theory

Since we are translating into a target culture, it is necessary to use the skopos theory as a means of translation.

Linguistically, Skopos is a Greek word which means “purpose». In the translation studies, Skopos is a theory that was proposed by the German translator Vermeer in 1978. This is a new perspective of looking at translation, which is no longer limited by conventional source-text oriented views. Vermeer finds that, according to action theory, every action has a purpose, and, since translation is an action, it must have a purpose too. The purpose is assigned to every translation by means of commission. In this theory, the process of translation is determined by the function of the product. This function is specified by the addressee (target receiver).

Skopos theory considers the purpose of the translational action as the main principle which determines the process of translation. *“the prime principle determining any translation process is the purpose (Skopos) of the overall translational action. This fits in with intentionality being part of the very definition of any action”*. (Nord, 1997: 27).

This theory is one of the functionalist approaches whose aim is to dethrone the source text (ST). This is done by emphasizing the role of the translator as a creator of the target text (TT) and giving priority to the purpose (Skopos) of producing TT.

Functionalism is a major shift from “*linguistic equivalence*” to *functional “appropriateness”*. Thus, translation is considered primarily as a process of intercultural communication whose end product is a text which has the ability to function appropriately in specific situations and contexts of use (SCHAFNER, 1998: 2). *“The translator must interpret*

the ST information "by selecting those features which most closely correspond to the requirements of the target situation" (SCHUTTLEWORTH and COWIE, 1997, p156). So, Skopos theory has a strong connection with the functional approach.

The function of a translation is dependent on the knowledge, expectations, values and norms of the target readers, who are again influenced by the culture. These factors determine whether the function of the source text or passages in the source text can be preserved or have to be modified or even changed.

The Skopos theory posits that translation is produced for particular recipients with specific purpose(s) in a given situation (VERMEER, 1989). The maturing of the Skopos theory results in the dethroning of the source text and the de-mystification of "equivalence," foregrounding the significance and implication of "purpose" that contributes to the translation as a sort of social construction.

7. 1. The skopos and the translation of fictional expressions

The skopos is a theory that can be used to criticize and judge translations (HEWSON, 2016 <https://www.erudit.org/fr/revues/meta/> acceded January 05th, 2022) of pragmatic texts, but it can also be applied for translations of literary neologisms in the fantastic field, since they themselves have a functionalist side. Their function boils down to introducing a new notion to the readership and to define this notion with the help of a simple word. *"The skopos (the goal) of a translation of this type of neologisms will therefore be to allow the target audience to have the same understanding of the new word than the original audience while retaining the otherness of the invented world. For Christiane Nord, the intention of the author is important and the effect of the translation must be equivalent"* (NORD 2005, p. 201). The neologisms created from scratch (havah, larkin, chull) do not can be understood by the public, Anglophone and Francophone, without explanation additional, but closed compound words and neoclassical compounds are formed from existing words and roots, and thus allow a certain level of understanding, even out of context. It is for example possible by reading the word skyeel from deduce that it is an animal similar to an eel, but which flies. This level of understanding must remain the same in the target language, the precision or ambiguity of each word being respected regardless of the language of the text. Louis Jolicoeur, in a conference took place in Laval University, explains about the ambiguity of the original text that it is the responsibility of the translator to *"reproduce the range of*

interpretation possibilities of a reader” (JOLICOEUR 2019). These theoretical currents and the discussions surrounding them thus serve us to guide our analysis. The skopos allows us to assess the effectiveness of the translations of selected neologisms, and we carry out our analysis using an approach particularly ciblist, letting the pseudo-translation identity of the series guide our judgement.

Chapter II

Analysis of the

Arabic translation of

fictional expressions

in “*Harry Potter and*

the Philosopher’s

***Stone.*”**

In this chapter we will examine sixteen (16) fictional expressions chosen from various chapters within J.K. Rowling's "Harry Potter and the Philosopher's Stone." These expressions include proper names of characters, places, magical formulas, and creatures. Additionally, translation recommendations will be presented based on the procedures outlined by NFWNLARK (1988).

1. The presentation of the corpus

The corpus is about fictional story named "*Harry Potter and the Philosopher's Stone*". The novel is written in English then translated into Arabic language.

The book encompasses various forms of literature, which is evident in the diverse imaginative themes utilized in the depiction of the story's temporal and spatial contexts. Moreover, the author skillfully integrates magic expressions, imaginative settings, and creatures to enhance the narrative's coherence and appeal.

The original version of the story, "Harry Potter and the Philosopher's Stone," was written in English and published by J.K. Rowling on June 26th, 1997, and on September 1st, 1998, in the United States of America. The book consists of 17 chapters and a total of 309 pages. The book's front cover features an illustration of Harry Potter flying on his broom, while the back cover includes a brief summary of the story, along with the author's name and publishing house.

1.1 Review of the story:

Harry potter is a young orphan boy who lives a miserable life in 4 Privet Drive with his uncaring aunt Petunia, loathsome uncle Vernon and their swollen spoiled son Dubley. They all hate him to the extent that they put harry in a tiny closet room under the staircase and had never celebrated his birthday party for 11 years. But all this is about to change when an owl messenger arrives at Harry's house inviting him to join a place he never heard before, he is astonished to find them under the cupboard under the stairs (where he sleeps). However harry could not see the content of the letters because the Dursleys had taken them and burnt them

all. When they discovered that the letters had been sent from “Hogwarts School of Witchcraft and Wizardry”. Later on the owls didn’t cease to deliver letters the invitation letters to Harry but the Dursleys kept on hiding them from Harry. Hogwarts School decided to send Hagrid, a giant man, to bring Harry on his flying motorbike. Harry now will go on a journey to discover a new world where everything is dripping with magic, he will go to classes to learn magic spells, ride a broom to play Quidditch, and make new friends and enemies. All will put him on a path to a great destiny ahead of him if he can survive the encounters.

We have chosen J.K. Rowling’s imaginative story entitled “*Harry Potter and the Philosopher’s Stone*” because we think that is the most appropriate book of fiction that can help us to reach the results of our research thanks to its richness of imagination, fictional expressions add to this it’s an interesting novel linguistically, culturally and psychologically. The other reasons are, in one hand our passion to discover the content of the novel, in the other hand to discover how the book is translated and what the different methods and strategies are used to achieve her work. Also to know to what extent she succeeded or failed to translate the fictional expressions, to measure how difficult is to translate fictional expression from English to Arabic relying on the theory of domestication vs foreignization and Skopos theory.

2. The biography of the author

Joanne Rowling, best known as her pen name J.K. Rowling, one of the greatest contemporary novelist today, she was born on July 31, 1965 in Yate, England. J.K. Rowling is the creator of the Harry Potter fantasy series, one of the most popular books and films in history. She is the author behind Harry Potter series which is a series of seven fantasy novels. Other books of hers include, *The Tales of Beedle the Bard*, *The Casual Vacancy*, *Fantastic Beasts and Where to Find Them*, *Quidditch Through the Ages*, and *Very Good Lives: The Fringe Benefits of Failure and the Importance of Imagination*. Rowling is known for her writing style of Fantasy genre, where Animal fantasy, Epics, Fables, Fairy tales, Folklore, and Myths are all exploited in her books in which she touches many areas like fiction, love, thrill, friendship, happiness, evil and good over bad.

3. The translated version of Harry Potter and the Philosophers Stone.

The novel was translated by Sahar Djabr Mahmoud under the title **بوتر وحجر الفيلسوف هاري** Which was then published by NahdetMisr publishing group in 2008. It comprises 17 chapters and 263 pages. The cover of the book contains a picture of harry potter flying on his broom, the name of the original author and the translation publishing house.

In her translation of Harry Potter and the Philosopher's Stone, Sahr Djabr Mahmoud didn't venture into fictional expressions translation. She merely opted for transliteration procedure in the most of the expressions in question. What makes the reader feels certain strangeness in the target text; furthermore the story in the translated version into Arabic loses one of its main element fantasy literature.

3.1. The translator's biography:

We didn't find so much information of the translator's life. She is an Egyptian writer and translator. Her name is SaharDjabr Mahmoud born in Cairo Egypt in 1971 she takes part In the Egyptian union book where she translated many books among them 3 books from "Harry Potter and the Philosopher's Stone".

4. Methodology of analysis:

Our study of the corpus deals with the translation of fictional expressions. It is a comparative study that aims to compare the fictional expressions between in the source language (English) and the target language (Arabic). In other words, the manner how the fictional expression are translated into Arabic. We are going to study, compare then analyse both the original version and the translated one.

Our focus will be on how the translator managed to translate the fictional expression by taking into consideration linguistic, cultural and psychological aspects. We are going on deeply analyse the meaning of each expression by explaining the different strategies by the translator to make sense of the whole corpus by taking into consideration the Arab culture.

We first had proceeded to read the book in its original version to get the main principal themes of the story, the style used by the author and to sort out the expressions that eventually present a translation problem into Arabic. Then we have dealt with the translated version to

discover how he the translator managed to translate them and what the procedures of translation she used are in the Arabic version.

Analysis of some fictional expressions extracted From Harry Potter and the Philosopher's Stone :

In this section, we will examine and analyze various examples of fictional expressions that we deem significant to the story. The analysis will be conducted based on the different types of fiction discussed in the theoretical chapter, including character names, place names, magical formulas, among others. Specifically, we will scrutinize the Arabic translation executed by Sahr Djabr Mahmoud, focusing on the translation techniques employed for each type of fictional expression. Accordingly, we will propose appropriate Arabic equivalents for each expression, guided by the skopos theory and relevant translation strategies, such as those suggested by NEWMARK (1988) and VENUTI (1995).

The analysis will comprise four distinct types of fictional expressions, each evaluated independently. For each expression, we will critique the translation carried out by Sahr Djabr Mahmoud, suggest our own translations, and outline procedures used in a tables

I Analysis Names of characters in “*Harry Potter and the philosopher’s Stone*”.

The names of characters in Harry Potter and the Philosopher's Stone are the main element which gives the story its magical and fantastic taste. This kind of fictional expression takes the reader to the fictional world created by the author. We noticed after reading the story that the majority of the names are connotative, in other words they bear a certain image to the reader's mind once she/he meets them. J.K Rowling wants the reader to have a presentment of the nature characters through the names she gave them. Hence the translator is asked to create new connotative names in the target language to get the same effect on the readers as the names in the source text. The table below contains 3 examples taken from “*Harry Potter and the Philosopher's Stone*”.

Ex 1: Voldemort

In fact the name Voldemort is an evil wizard and the supreme antagonist of the series which reflects the J.K Rowling's investigation of her villain's mind, the intrigue of a true-

crime serial killer profile. Before HARRY is born, Voldemort gains power and followers in the wizarding world, making people suspicious of each other and killing everyone who dares to defy him. Voldemort is also referred to as “You-Know-Who” and sometimes “He-Who-Must-Not-Be-Named” because people fear his power and strengths such as his ability to read in minds, charismatic and super powerful . When Harry is just a year old, Voldemort goes to the Potter home in order to kill Harry. He kills James and Lily, who try to defend their son, but when he attempts to kill Harry, Voldemort loses his powers and disappears then his soul is literally shattered to pieces, and looks like a turtle, he leaved only a lightning bolt-shaped scar on Harry’s forehead. Ten years later, Voldemort starts to gain power once more, and gains a faithful follower in professor’s Quirrell , a Hogwarts teacher. Eventually Voldemort takes over Quirrell’s body, feeding off of him like a parasite and forcing him to do his bidding. For instance, Voldemort forces Quirrell to slaughter unicorns and drink their blood in order to keep Voldemort alive, and Quirrell goes after the soscer’s stone in order to give Voldemort eternal life. Fortunately, Harry prevents this from happening: Quirrell dies at the end of the novel, but Voldemort simply disappears once again, thwarted only for the time being. Voldemort is greedy for both power and life, and in making these the defining characteristics of one of the darkest wizards in history, Rowling demonstrates the dangers of greed and power.

Voldemort is also affiliated “the dark lord”, “the head of the death eaters

Voldemort’s past: Knowing the way he came into the world, is it any wonder that Tom grows into an odd and twisted little boy? Mrs. Cole, the woman who runs the orphanage where he grows up, helps us fill in the blanks and understand how Tom evolves in his early years at the orphanage

Mrs. Cole goes on to describe the death of a rabbit and an incident in which Tom and two other children at the orphanage went into a cave during a summer outing, after which the two children were never the same again. Tom terrorizes those around him. It comes naturally to him. He seems to have an innate urge to hurt and dominate others.

Yet Tom knows that his behaviour is "bad." When Dumbledore comes to offer him a position at Hogwarts, Tom immediately assumes that Dumbledore is a doctor coming to haul him away to an insane asylum for the way he has behaved.

Tom's desire to make others suffer also shows how disconnected he is from other people. He seems to have no empathy or ability to understand his peers. He is clearly a loner, either having been ostracized as a result of his powers, or using his powers to separate himself from others.

The signification of Voldemort in the European culture has an effect on the readers in the source language especially English readers because they have the same cultural background and the word is derived from the Latin language in which this proper name represents (fear, death, horror, evil). But it has not the same effect on the Arabic receiver because of the large differences between the two languages and cultures.

From the Arabic Translated version of the text we notice that the Sahr Djaber Mahmoud uses the technic of transliteration which consists keeping the proper name Voldemort as it is pronounced in English or transcription with some necessary changes at the phonological level like « V » فولدمور "ف", she used the strategy of the transliteration, but the translated version given is meaningless for the Arabic reader, which may make the story lose one of its important elements of fantasy.

Analysis of the name Voldemort according to Jk Rowling is derived from French language which means –Vol “flight” or “theft”

-De “ from” or “of” , -Mort “ death”

(<https://screenrant.com> accessed October 18, 2022 at 10:50 pm)

Suggestion:

When we commenced our search for an Arabic equivalent of the proper name, Voldemort, our initial inclination was to translate it as "ملك الموت". However, we realized that Lord Voldemort's character is distinct from that of "ملك الموت," who is an angel in Arabic culture. Unlike "ملك الموت," Voldemort employs his powers for criminal purposes, similar to a vulture. Therefore, we propose an alternative translation that would elicit a similar response from the Arabic reader. In other words, we sought a proper name that would signify fear, death, and evil, as in the original name. Using the functional equivalence strategy, we translated it as "شبح الموت," which means "ghost of death" in English.

Psychologically speaking, the translation of Voldemort into Arabic as "شبح الموت" (ghost of death) raises important considerations regarding its psychological impact on children. . The concept of a ghost associated with death can be psychologically unsettling for children, as it taps into their fears and anxieties surrounding mortality. The name "شبح الموت" evokes a sense of darkness, mystery, and foreboding, which aligns with the original character of Voldemort. This translation choice can enhance the overall impact of the character and contribute to the suspense and thrill of the story for Arabic-speaking children.

The strategy used to find an appropriate Arabic equivalent for the proper name Voldemort seems reasonable. Taking into consideration cultural differences between Arabic and English, and recognizing the importance of finding a name that accurately conveys the character's traits in the original name. Additionally, the use of functional equivalence as a translation strategy can help ensure that the translation is contextually and culturally appropriate.

Ex 2: Sirius black

At the beginning of the book, Hagrid transports Harry to the Dursley household by borrowing Sirius Black's flying motorcycle.

"Sirius, brightest star in the night sky" (<https://www.britannica.com> acceded October 19, 2022 at 1:05 pm)

Sirius is derived from the Ancient Greek Σείριος, Seirios (translate goole.com acceded October 19, 2022), meaning "glowing" or "scorcher." His full name is an oxymoron of sorts, as his first name, "Sirius" is referring to the brightest star in the night sky, and his last name, "Black," is referring to the darkest colour, which is the result of the absence of light.

...climbing carefully off the motorbike as he spoke: "Young Sirius Black lent it me" (J.K Rowling HPPS p 15)

"اجابه العملا و هو يتزجل من فوق الدراجة بحذر "اعارها لي الصغير سيريوس بلاك"

(Djabr Sahr, translation. p.14)

(<https://harrypotter.fandom.com/> visited on october 19th, 2022 at 3:20 pm)

In order to be able to translate such a proper name into Arabic we searched the names of the brightest stars and/or well-known ones to the Arabic people with which we could create a

proper noun in the target language. In our research we found that the star Sirius the “brightest star in the sky” as we see in the definition below.

The star Sirius in Arabic is الشَّعْرَى اليمانية whose definition is as follows :

النَّجْمَةُ الأكثرُ توهَجًا وبريقًا في مجموعة الدُّبِّ الأكبر في النِّظامِ الفلكي "

“The brightest star in the constellation Ursa Major in the astronomical system” (Our translation)

(<https://www.almaany.com/ar> visited on October 19th 2022 at 8:00 pm)

The second star is Canopus considered as the second brightest star in the sky after Sirius. Canopus in Arabic is called سهيل (<http://makkahnewspaper.com> visited on October 19th 2022 at 8:03 pm)

In the Arabic dictionary Almaany it is defined as follows:

"سُهَيْلٌ : نجمٌ، قيل: عند طلوعه تنضج الفواكه وينقضي القيظ أو هو من النجوم اليمانية"

(<https://www.almaany.com/ar> acceded on October 19th /2022 at 8:05 pm)

“Suhail: a star, it was said: when it rises, the fruits ripen and the heat ends, it belongs to the south equator stars.”(Our translation)

"سهيل اسم علم للمذكر"

(ibid)

“Suhail: a male proper name” (Our translation)

Suggestion:

The above definitions indicate that "سهيل" is the Arabic name for the star Canopus, which is a masculine proper name commonly used by the Arabic people.

Considering that "سهيل" is a personal proper name, we chose to use it to create an equivalent name for the character Sirius Black, while preserving the oxymoron used by the source text writer. In contrast, the Arabic translator employed the transliteration procedure, maintaining the word as it is pronounced in the source text. To enhance the readability and comprehension

of the Arabic version for the target readers, we opted to combine two words in the Arabic language to form a new proper name for this character. Thus, we employed the functional equivalence strategy to translate it, prioritizing the natural readability and comprehension of the target text. Consequently, we arrived at the Arabic equivalent of Sirius Black as:

"سهيل أسود"

The strategy used to translate the name Sirius Black appears reasonable as it takes into account the cultural differences between Arabic and English and aims to create a natural equivalent name that fits the context and characteristics of the original name. The functional equivalence approach also ensures that the translation is culturally and contextually appropriate, making it more accessible to the Arabic reader.

Venuti's theory of domestication can be applied to the translation of "سهيل أسود" as a form of domestication where we opt to use familiar and culturally acceptable words and expressions to create a natural translation that is easily comprehensible to the target reader. Domestication is a translation strategy that prioritizes the target culture and context, seeking to create a translation that resonates with the local audience

Ex 3: Draco Malfoy

A first-year student in Slytherin House and Harry's particular enemy while at Hogwarts. Described as blonde with a pale, pointed face, Draco comes from an ancient, wealthy wizarding family and makes no pretence of his negative view toward Muggles, half-bloods, and "mudbloods." Harry first meets Draco in Madam Malkin's robe shop and is struck by his arrogant and prejudiced personality. During their ride on the Hogwarts Express, Draco attempts to become friends with Harry but, upon Harry's rebuff, the offended Draco becomes his firm enemy and wastes no opportunity to mock Harry or his friends. A favorite of Professor Snape, Draco spends most of his time with Crabbe and Goyle.

Another example which shows us the use of French language by J.K Rowling who was a French teacher. She created this character's family name by combining two French words which are : "mal" + "foi" to refer to the expression "mauvaise foi" which gives in Arabic the translation : "سوء النية" (<https://context.reverso.net/traduction/francais-arabe> visited on october 10th , 2022 at 8:10pm) . It can be translated in English "bad faith" this name give

the source text reader a presentment that the boy *Mafoy* is an evil character. whilst the first name seems to be inspired from the word “*Dragon*” defined in Oxford Dictionary as “*a mythical monster like a giant reptile. In European tradition the dragon is typically fire-breathing and tends to symbolize chaos or evil, whereas in East Asia it is usually a beneficent symbol of fertility, associated with water and the heavens*” (Oxford Dictionary of English, 2010). As we see in the definition bellow the “*Dragon*” symbolizes evil in the European tradition. The back literal translation of the name from French into English would give us: Fr“*Dragon Malfoi*”, En“*Dragon Badfaith*”.

In Arabic language the word “*Dragon*” in the bilingual dictionary is التنين (The Oxford English Arabic Dictionary for the Current usage, 1972, p 353).

The dictionary Almaany defines the *Dragon*:

-التنين : حيوان أسطوريّ ضخم يجمع بين الزواحف والطيور، يمثلونه بجناحي عقاب، ومخالب أسد وذنب أفعى، ويتخذ في بعض البلاد رمزاً قومياً :-كثُر ذِكرُ التَّنِين في الحكايات الشعبيّة القديمة.
-حية عظيمة

(<https://www.almaany.com/ar/dict/ar-arvisited on october 10th, 2022> at 8:30pm)

“*The dragon: a huge mythical animal that combines reptiles and birds. Represented with the wings of an eagle, the claws of a lion and the tail of a snake. frequently mentioned in folk tales and in some countries it is taken as a national symbol*”.

“-Great snake” (Our translation)

The literal translation into Arabic gives us “سيئ النية” which not appropriate to a proper name of the character in the story of its structure. It is defined as follows:

- (المكر): الخداع، هو أن تصرف غيرك عن مقصده بحيلة. (معجم الوسيط، مجمع اللغة العربية بالقاهرة، الطبعة الرابعة)

“(deception): deceit, and to distract others cleverly about its purpose” (Our translation)

“-التصرف المعتمد بشكل مضلل وخادع”

“act in a misleadingly and deceptively” (Our translation)

(<https://www.almaany.com/ar/dict/ar-ar/> acceded October 10th, 2022 at 8:31pm)

Suggestion: The procedure of transference was employed by the Arabic translator Djabr Sahr Mahmoud to render the proper name of Draco Malfoy in the Arabic text, despite its peculiar nature. However, in order to produce a name that would have a similar impact on the Arabic reader, a synonym was sought. The word "ماكر" was found in the Almaany dictionary, where it is defined as "*a deceitful and evasive man*" (<https://www.almaany.com/ar/dict/ar-ar/>, accessed on October 10th, 2022 at 8:35 pm) . This procedure of synonymy helps the Arabic reader to grasp the same notion about the character's nature as the source text reader.

As for the strategy used, the procedure of synonymy is a valid and commonly used technique in translation, which aims to convey the same idea as the source text using an equivalent term or expression in the target language. In this case, the translator opted for a synonym of the original name Draco Malfoy, which would have a similar effect on the target audience, while still retaining the essence of the character. This strategy is consistent with Venuti's strategy of domestication, which advocates for adapting the foreign text to the norms and expectations of the target audience, in order to facilitate their reception of the translated work.

Chartcter's name	Meaning	The Arabic traslation	Our Suggestion	Translation strategy
Voldemort	Flight from Death	فولدمور	شبح الموت	Functional equivalence
Sirius black	-Sirius is a name of a star	سير يوس بلاك	سهيل اسود	functional Equivalence
Draco Malfoy	From French "mauvaise foi" means "Bad faith"	دراكو مالفوي	دراكو ماکر	Synonymy

II- Analysis of Names of objects

This analysis deals with the category of fictional expressions ‘names of objects’ that shows the remarkable creativity of the author to make the reader dive inside the fictional word as deep as possible in the source language which is not obvious in the target language in which the translator faces many translating problems at the levels. So the translator should pay attention to translate this kind of fictional expressions notably into Arabic. The table below provides us 3 examples.

Ex 1 : The philosopher’s stone

We start our practical part with the analysis of the title and its translation , Harry Potter and The philosopher’s stone is the title given by J.K Rowling to her first novel, according to the Collins English Dictionary the Philosopher’s stone "is a stone or a substance thought by the alchemists to be capable of transmuting base metals into gold ". (<https://www.collinsdictionary.com> visited on October 10th ,2022 at 9:02pm).

the philosopher’s stone is also defined in Britannica as “ *philosopher’s stone in western alchemy an unknown substance also called the tincture or the powder thought by alchemist for its supposed ability to transform base metals into precious ones , especially gold and silver alchemists believes that an elixir of life could be derived from it, inasmuch as alchemy was concerned with the perfection of the human soul , the philosopher’s stone was thought to cure illnesses, prolong life and bring about spiritual revitalisation*” (<https://www.britannica.com/topic/philosophers-stone> visited on october 12th /2022 at 9:05pm)

It is also defined by Oxford English dictionary as “*an imaginary substance that, in the past, people believed could change any metal into gold or silver and makes people live forever*” (<https://www.oxfordlearnersdictionaries.com/definition/english/the-philosopher-s-stone>).

In the book of Harry Potter and the Philosopher's Stone is defined as “ *a legendary substance with astonishing powers. The stone will transform any metal into pure gold. It also produces the Elixir of Life, which will make the drinker immortal*”. (J.K. Rowling : 176)

According to the definitions above we can qualify the philosopher's stone as a fictional expression which is used as a key to double-edged sword, because as it can be used to prolong and prolong lives, it can also be used to destroy. Thus we deduce that J.K Rowling didn't chose the title randomly, but she had inspired it from the mythical philosopher's stone, the origin of the word Philosopher's stone rooted back to the science of alchemy known in the ancient Egypt, but the idea of being able to “*transfer metals into silver and gold was mentioned in Djaber ibn Hayan writings during the middle ages.*” (<https://en.wikipedia.org> acceded on October 12th, 2022 at 9:10pm)

The term philosopher might seem difficult to be understood by children. But it may be chosen by the author to give some qualities of adulthood to the children characters in the story like responsibility, since it is a term of a specific for adult persons in addition to give more importance to the stone from the scientific point of view.

Suggestion:

The Arabic translator opted for a word-for-word translation procedure in translating the title "philosopher's stone" to "حجر الفيلسوف" by keeping the same structure and the same words. This decision was based on the inspiration from the myth, as the term "حجر" (stone) exists in the Arabic language, and "الفيلسوف" means "philosopher."

However, the appropriateness of this translation for children was questioned, as it may not inspire magic in the reader's mind or be attractive to all Arabic children. In the United States, the title "the philosopher's stone" was changed to "*The Sorcerer's Stone*" because the publisher believed that the word "philosopher" would be associated with adult persons but not with magic, and the American readers would not pick up a book called "*the philosopher's stone.*"

Therefore, we propose a new title, "حجر الساحر" (the sorcerer's stone), which is more attractive to Arabic children. The translator used the strategy of modulation to make the story more accessible and appealing to the target audience.

The strategy used here is modulation, which aims to domesticate the text and makes it more familiar and understandable to the target audience by adapting it to the cultural norms and expectations of the readers. We opt to replace the term "philosopher" الفيلسوف with "sorcerer" الساحر to create a more attractive and magical title for children. By doing so, the translator deviated from the source text to adapt it to the culture and expectations of the Arabic readers.

Ex 2: Mirror of Erised

Erised is the name given to a magical mirror that shows the person in front of it everything he/she desires to see. For instance when Harry Potter first looked at the Mirror of Erised, he saw in it a group of persons in which his parents appear because he had never known them before. "*The name "Erised" was "desire" spelled backwards, as if reflected in a mirror*"(<https://harrypotter.fandom.com> acceded in October 07, 2022 at 9:40pm). The name *Erised* is an anagram created by the author to refer to the word *desire*. In terms of translation, the word is loaded of meaning but its translation remains a serious challenge for the translator because of the inability to create a new anagram in Arabic.

The word *desire* in English Arabic bilingual Dictionary is

Desire: رغبة - أمنية - مرام - بغية - (Oxford English-Arabic Dictionary p. 322)

Suggestion:

Djabr Sahr Mahmoud's translation approach involving transference raises concerns regarding the comprehension of the target text by its readers. Furthermore, the anagrammatic play present in the source text's name is lost in the translation. In light of these issues, we propose an alternative translation strategy using the procedure of transposition, wherein the word "desire" is rendered as "رغبات" in Arabic, taking the plural form in the target text (TT). While the translated word partially preserves the intended meaning by the author of the source text (ST), it should be noted that the figure of speech present in the ST is sacrificed in the TT. As an example, "Mirror of Erised" is translated as "مرآة الرغبات".

Ex 3: The Daily Prophete

The Daily Prophet is a wizarding newspaper based in London, England. It is the primary source of news for British and Irish wizards and costs 2 Sickles. The current Chief in Editor is Selevas Amagus, who works in the main office in Diagon Alley.

In the English/Arab dictionary the equivalent of the word “Daily” is:

”يَوْمِيًّا / يَشْكُلُ يَوْم ” *“Happening or made every day or once a day”*

(<https://dictionary.cambridge.org/dictionary/english-arabic> accessed October 19, 2022 at 9:50pm)

And the word “Prophet” is: “someone sent by God to tell people what to do, or to say what will happen in the future” رسول (ibid)

In the context of translating the name "Daily Prophet" into Arabic, it is evident that a literal translation such as الرسول اليومي may initially appear acceptable. However, a closer examination reveals several significant errors, particularly at the grammatical level. The adjective "Daily" in this case does not refer to the noun "Prophet" directly but rather refers to the newspaper itself. In Arabic, the appropriate translation of "Daily" would be اليومي, which should be applied to the noun "newspaper" (جريدة) rather than "Prophet" (الرسول).

Consequently, a more accurate translation of "Daily Prophet" in Arabic would be جريدة الرسول اليومية. It is worth noting that the translator, Djabr Sahr Mahmoud, appears to have overlooked this distinction and instead chose to translate it as جريدة المتنبي اليومي. This translation not only incorporates the aforementioned errors but also introduces an additional issue by translating "Prophet" as المتنبي, which fails to convey the intended meaning.

In light of these considerations, it is evident that the translation provided by Djabr Sahr Mahmoud does not accurately capture the intended equivalence of "Daily Prophet" in Arabic. To ensure a more precise and faithful translation, it is crucial to employ appropriate linguistic knowledge and carefully consider the contextual nuances of the source material.

The dictionary Almaany defines the word المتنبي

متنبي: فاعل من تنبأ.

تنبأ : كُھُن أو استشفاف أو توقُّع النتائج أو أحداث المستقبل قبل وقوعها عن طريق التخمين، أو دراسة الماضي، أو التحليل العلمي والإحصائي لوقائع معروفة تنبؤات جَوِّيَّة/ مائيَّة

(<https://www.almaany.com/ar/dict/ar-ar/> visited on October 10th 2022 at 9:55pm)

تنبأ .. ادعى النبوة و بالامر . اخبر به قبل وقته. (المعجم الوسيط، ص، 896)

In English means “One who tells what will happen” , “A predictor”

(<https://www.almaany.com/ar/dict/ar-en> visited on October 10th 2022 at 9:55pm)

The back translation of "جريدة المتنبي اليومي" yields the phrase "Daily Predictor" which does not accurately convey the intended meaning of the source text. In light of this discrepancy, we propose two alternative translations: "جريدة النبي اليومية" utilizing the calque procedure, or "جريدة النبأ اليومية" employing the modulation procedure. Both alternatives maintain the essence of the source text without compromising its intended meaning. By employing the calque procedure, the suggested translation captures the literal structure and components of the original phrase, resulting in "جريدة النبي اليومية." Conversely, the modulation procedure offers an alternative translation of "جريدة النبأ اليومية," which involves modifying the original phrase while preserving its overall meaning. Therefore, we recommend using either of these translations as they accurately convey the intended message of the source text without any substantial impact on its meaning.

Names of objects	Meaning	The Arabic translation	Our suggestion	Translation strategy
Philosopher's stone	The Philosopher's Stone was a legendary alchemical substance with magical properties. This ruby-red stone could be used to create the Elixir of Life, which made the drinker	حجر الفيلسوف	حجر الساحر	modulation

	immortal, as well as transform any metal into pure gold.			
Mirror of Erised	It is the Anagram of the word <i>Desire</i>	مرآة ارسيد	مرآة الرغبات	Transposition
The Daily Prophet	A daily news paper wizards	جريدة المتنبئ اليومي	جريدة النبأ اليومية	Modulation

III Names of places

In her literary work, J.K. Rowling employs various techniques to construct fictional expressions specifically pertaining to the nomenclature of places. An intriguing approach observed in her writings involves the amalgamation of two distinct words, resulting in names such as "Hufflepuff" (derived from "Huff" and "Puff") to designate a house within the magical world, and "Ravenclaw" (formed by combining "Raven" and "Claw") to represent another house. The significance infused within these names becomes evident, as they are laden with meaning and symbolism. Rowling deliberately conceived these appellations to evoke vivid mental imagery within readers, as such fictional expressions possess connotative qualities.

However, the process of translating these coined names encounters a significant challenge, as the decision to retain or translate them into the target language becomes a matter of deliberation. The complexity lies in the difficulty of establishing equivalent names in the target language that capture the essence and creativity embedded within the original expressions. To exemplify this translation predicament, a table is presented below, which showcases five instances drawn from the novel "Harry Potter and the Philosopher's Stone."

Ex 1: Hogwarts

Rowling herself admits to not knowing why she decided to name the school; however the name "Hogwarts" is actually the name of a flower.

J.K Rowling said: *"Ideas come from all sorts of places and sometimes I don't realise where I got them from. A friend from London recently asked me if I remembered when we first saw Hogwarts. I had no idea what she was talking about until she recalled the day we went to Kew Gardens and saw those lilies that were called Hogwarts. I'd seen them seven years before and they'd bubbled around in my memory. When Hogwarts occurred to me as a name for the school, I had no idea where it came from"* (SMH). (<https://www.hp-lexicon.org/place> acceded on October 17, 2022 at 10:00 pm).

We notice that the name Hogwarts is also the name of a variety of lilies, although the name Hogwarts bear a meaning in English, its translation is a real challenge for the translator because the Hogwarts flower has not an equivalent in the Arabic language. But he/she has the ability to create a new name in the target text by translating the word "Lily" since its meaning is very close to Hogwarts. The word "Lily" in the Cambridge Dictionary is defined as "a plant with big flowers that are often white" (<https://dictionary.cambridge.org/dictionary> acceded on October 6th 2022 at 10:05pm).

It is called in Arabic الزنبق

الزَّنْبَقُ : نَبَاتٌ مِنْ فَصِيلَةِ الزَّنْبَقِيَّاتِ، لَهُ زَهْرٌ جَمِيلٌ زَكِيٌّ الرَّائِحَةِ، أَوْرَاقُهُ مُسْتَطِيلَةٌ وَرُمَحِيَّةٌ مِنْهُ أَنْوَاعٌ عَدِيدَةٌ مُخْتَلِفَةٌ
الْأَلْوَانِ، أَشْهُرُهَا اللَّوْنُ الْأَبْيَضُ، وَيَرْمَزُ بِهِ إِلَى الطَّهَارَةِ

(<https://www.almaany.com/ar/dict/ar> acceded on october 6th, 2022 at 10:07pm)

In the Arabic dictionary المعجم الوسيط the word is defined as :

الزَّنْبَقُ: نَبَاتٌ مِنْ فَصِيلَةِ الزَّنْبَقِيَّاتِ لَّهُ زَهْرٌ طَيِّبُ الرَّائِحَةِ، (المعجم الوسيط ، مجمع اللغة العربية، القاهرة)

"The lily is a plant from the family of lilies. It has a beautiful, fragrant flower. Its leaves are oblong and lanceolate. There are many types of different colors. The most famous of them is white, which symbolizes purity" (Our translation)

In the translation process carried out by Djabr Sahr Mahmoud, the significance of the name "Hogwarts" was not taken into consideration, leading to the decision of not translating it directly into Arabic. Instead, the transliteration technique was employed, resulting in a

phonetic rendering of the word that lacks meaning for the target readers: "هوجورتس" (Hogwarts).

Suggestion:

To address this issue, we propose an Arabic equivalent that aims to impart a similar level of meaning as the source text, utilizing the technique of descriptive equivalence. As there is no direct equivalent for the word "Hogwart" in Arabic, we suggest employing the term "الزنبق" (al-zanbaq), which refers to a variety of lilies. Additionally, we introduce the words "المدرسة" (al-madrassa) and "للسحرة" (lil-sahara) to describe the magical aspect of the place.

This translation procedure highlights our decision to prioritize preserving the meaning and significance of the original text while adapting it to the target language and culture. By opting for transliteration, we attempted to maintain the phonetic similarity between the original and translated terms. However, this approach resulted in a loss of semantic meaning, as the transliterated term does not convey any specific message to Arabic readers.

Venuti's concept of domestication can be observed in this case. Domestication refers to the translator's inclination to assimilate the source text to the cultural and linguistic norms of the target language, thereby making it more accessible and familiar to the readers. In this instance, the decision not to translate "Hogwarts" directly into Arabic and instead using a descriptive equivalence approach aligns with the domestication strategy. By incorporating culturally relevant terms such as "الزنبق" (al-zanbaq) and descriptive phrases like "المدرسة" (al-madrassa) and "للسحرة" (lil-sahara), the translation aims to create a more meaningful and relatable rendition for Arabic readers.

Hogwarts = مدرسة الزنبق للسحرة

Ex 2: Griffindor

Griffindor Is one of the four houses in Hogwarts schools, it is the house where Harry Potter belongs . the house is founded by Gotric Griffindor who instructed the Sorting Hat to choose students possessing characteristics he most valued, such as courage.

The name is derived the mythological creature with the body of a lion, the head and the wings of an eagle. *“Probably originating in the Levant in the 2nd millennium BCE, the griffin*

had spread throughout western Asia and into Greece by the 14th century BCE. The Asiatic griffin had a crested head, whereas the Minoan and Greek griffin usually had a mane of spiral curls” (<https://www.britannica.com/topic/griffin> visited on october 7th /2022 at 10:15pm).

The Oxford dictionary define the Griffon / gryphon “I. noun . a mythical creature with the head and wings of an eagle and the body of a lion, typically depicted with pointed ears and with the eagle's legs taking the place of the forelegs” (*Oxford Dictionary of English, 2010*)

The definition of the Griffin in the bilingual dictionary is:

Griffin, Griffon , Gryphon; عنقاء : حيوان خرافي براس و جناحي نسر و جسم اسد

(*The Oxford English Arabic Dictionary for the Current usage, 1972: p 516*).

In order to facilitate the translation process of the aforementioned fictional name into Arabic, it is imperative to acquire a comprehensive understanding of the mythological creature itself and its cultural and environmental significance within the works of J.K. Rowling or the source culture. By doing so, we can discern the symbolic representation of the creature in the Arabic culture or target culture, thereby enabling a more accurate and contextually appropriate translation of the name. This approach acknowledges the need for a thorough examination of the cultural context and symbolism inherent in the original name, allowing for a nuanced and culturally sensitive rendering in the Arabic language.

“Griffin in Christian culture Many sects of Christianity view the griffin as symbolic of Christ. The griffin’s lion body is like Christ’s humanity, whereas its eagle wings are representative of Christ’s divinity. The griffin is also commonly depicted as a protector in Christian art, one that’s noble, just, and loyal”. (American Tarantula & Animals <https://www.atshq.org/griffin> visited on october 06th /2022 at 10:25pm)

“To the Celts and other medieval peoples, the griffin was a symbol of protection and strength. This is why griffins were often featured on the helmets, body armor, and shields of knights; Medieval warriors thought such imagery would protect them and give them strength.”(ibid)

“Irish and Welsh legends are replete with griffin references, and in these cultures, the griffin was not only a strong protector, but also symbolic of loyalty, bravery, victory, and valor”. (ibid)

In the Arabic culture العنقاء does not convey any spiritual connotation . However it is not associated neither with evil nor good.

وورد ذكر العنقاء في الأساطير العربية القديمة مثل قصص ألف ليلة وليلة، ولا سيما في قصص مغامرات السندباد البحري، فجاءت رمزاً للمستحيل اجتيازه والكائن الذي يصعب قتله

(<https://sotor.com> visited on October 20 th /2022 at 10:29pm)

“The Griffin was mentioned in ancient Arab legends, such as the stories of One Thousand and One Nights, notabl in the stories of Sinbad the Sailor adventures , so it came as a symbol of the impossible to defeat and the creature that is difficult to kill.” (our translation).

The mythological animal in the Arabic mind represent something impossible to occur. These are some idioms to illustrate:

العنقاء: "ذكرتها العرب في أشعارها وحكمها وأمثالها فقالوا: "جاء فلان بعنقاء مغرب" يريدون أنه جاء بالعجب العجائب، أو بالأمر النادر وقوعه، و"حلفت به عنقاء مغرب"

(أحمد مختار عمر، معجم اللغة العربية المعاصرة، صفحة 1564

“the Griffin is mentioned in the Arabic poems and proverbs, they said: *“So-and-so came with the Griffin,” meaning that he brings something unreal, or a rare occurrence, and “the Griffin flew around him.”* (Our translation)

Almaany dictionary defines it:

العُنُقَاءُ: طَائِرٌ وَهْمِيٌّ لَا وُجُودَ لَهُ إِلَّا فِي تَصَوُّرِ الْإِنْسَانِ وَخَيَالِ

(<https://www.almaany.com/ar/dict/arvisited> on October 20th 2022 at 10:24 pm)

"An imaginary bird that does not exist except in human perception and imagination" (our translation).

The conceptualization of the creature in the source culture and the target culture differs when considering religious and traditional perspectives. Nevertheless, certain similarities can be identified in terms of their non-existence and physical attributes. Both cultures concur that this creature is fictional and possesses the body of a lion, an eagle's head, and wings.

In the Arabic translation by Sahr Mjabr Mahmoud, the strategy of transference was employed, resulting in the name جريفندور. However, this name fails to convey any meaning to the target reader, thereby diminishing the sense of fictionality in the story.

Suggestion:

To address this issue, we propose the utilization of the cultural equivalence strategy advocated by Newmark (1988). According to this approach, the appropriate equivalent for the mythological creature in question would be Griffin / العنقاء, as it exists within the target culture.

The translation procedure chosen in this case is the use of the cultural equivalence strategy. This approach aims to find equivalent terms or concepts in the target culture that closely match those in the source culture. By employing this strategy, the translator seeks to ensure that the translated text resonates with the target audience and maintains the intended meaning and cultural context. In this example, the Arabic term "جريفندور" did not effectively convey the concept of the mythological creature to the target readers, resulting in a loss of fictionality. By suggesting the use of "Griffin / العنقاء," which is a well-known and culturally relevant term in the target culture, the translation can better capture the intended meaning and preserve the mythical nature of the creature.

The house of Griffindor = منزل العنقاء

Ex 3: Slytherin

Slytherin represents *Slytherin* House, is one of the four houses of Hogwarts School of Witchcraft and Wizardry in J.K. Rowling's Harry Potter series. Each house has a set of traits and characteristics associated with it, and those in *Slytherin* are known for being ambitious, cunning, and resourceful. *Slytherin* are also sometimes regarded as being evil thanks to the fact that many of the most sinister witches and wizards have been associated with this house. (<https://www.dictionary.com> visited on October 10th 2022 at 10:47pm)

The name clearly evokes the crawling of the serpent, impression reinforced by the alliteration of the *S*, which characterizes its whistle.

To slither in dictionary is defined “*move smoothly over a surface with a twisting or oscillating motion*” “*a slithering movement*” e.g: “*a snake-like slither across the grass.*”

(Oxford dictionary of *English for Current Usage*, 2010). As notice from the definition the verb to *slither* is associated directly with snake for it one of its characteristics.

The snake in English dictionary is “1. A long limbless reptile which has no eyelids, a short tail, and jaws that is capable of considerable extension. Some snakes have a venomous bite.

Suborder Ophidia (or Serpentes), order Squamata : many families.

2. (also snake in the grass) — a treacherous or deceitful person.

• *that man is a cold-blooded snake* .(Oxford Dictionary of English 2010)

Nonetheless, within the Arabic language, the direct translation of the verb "*to Slither*" is rendered as انزلق (<https://www.almaany.com/ar/dict/ar/eng>, accessed on October 17th, 2022, at 10:45 pm). However, the Arabic term fails to convey the precise impact on the reader as intended in the original source text.

In an attempt to identify a suitable translation that would evoke a similar effect among Arabic readers, we delved into the significance of the "*Snake*" within Arabic tradition, given that the verb "Slither" is associated with this creature.

"الشَّعْبَانُ حَيَوَانٌ مِنَ الزَّوَاجِفِ مِنْ فَصِيلَةِ الثَّعْبَانِيَّاتِ مُمَدَّدُ الْجِسْمِ أَمْلَسٌ وَيَطْلُقُ عَلَى الْحَيَّةِ الْعَظِيمَةِ الضَّخْمَةِ

(<https://www.almaany.com> visited on October 17th 2022 at 10:50 pm)

In our perspective, the author's choice of this particular appellation serves a purposeful function, as it signifies the malevolence that permeates the individuals who comprise this collective of magicians. It should be noted that the serpent, widely regarded as a representation of wickedness, assumes a significant role in numerous Western cultures and mythologies, particularly within the context of the Christian faith.

According to historical accounts, the association of snakes with deceit, malevolence, and enticement in Christian tradition can be traced back to the transgression committed by Eve in the Garden of Eden. “Ever since Eve’s transgression in the Garden of Eden, snakes in Christian tradition have been associated with lies, evil and temptation” “(History.com, accessed on October 17th, 2022, at 22:54 pm). The snake, as a symbolic entity, has become

synonymous with falsehoods, evil inclinations, and the allure of temptation in the Christian belief system.

In the Arabic cultural milieu, the snake is emblematic of Satan, death, and malevolence. This cultural understanding aligns with the prevalent perception of the snake as a representation of evil. Consequently, a specific term employed within Arabic discourse to denote a snake serves as an illustrative example of this association.

شيطان الحماسة

"شيطان الحماسة"، الشيطان هو الحية، والحماسة نوع من الشجر العشب، والمراد: حية تأوي الحماسة. وكان العرب إذا رأوا منظرا قبيحا تقول: "ما هو إلا شيطان الحماسة" (النيسابوري، 1925)

"Satan of the fig tree (Arnebia hispidissima) : Satan is the serpent, is a type of tree, grass, and what is meant is: a serpent that shelters the fig tree. And if the Arabs saw an ugly sight, they would say: "It is nothing but the devil of fig tree" (Our translation)

It is evident from our analysis that both cultures share a similar interpretation regarding the symbolism associated with the snake. In the narrative, the author utilizes one particular characteristic of the snake to bestow the name "Slytherin" upon a character. However, in the Arabic translation by Sahr Djabr Mahmoud, the word is not directly translated but rather transferred as a translation technique. In light of this, we propose an alternative translation for this neologism coined by J.K. Rowling, aiming to maintain the sinister connotation contained within the name. We employ the approach of functional equivalence, wherein we substitute the word "انزلاق" (meaning "sliding" or "slithering") with "فحيح" (a term carrying similar implications). Furthermore, we augment the translation by including the word "ثعبان" (meaning "snake") to ensure the name elicits a similar effect on the Arabic reader. Thus, we propose the translation of "House of Slytherin" as "منزل فحيح الثعبان".

The translation technique employed here is functional equivalence, where the term "Slytherin" is not directly translated but rather transferred into the target language. This approach is often used when the cultural or linguistic aspects of the source text cannot be easily rendered in the target language. In this case, we retained the original term while adjusting it to fit the target language's phonetic and semantic patterns. Additionally, we utilized functional equivalence by selecting an Arabic term, "فحيح," that carries a similar sinister connotation as the original English term "Slytherin." The addition of the word "ثعبان" further reinforces the intended effect of the name. Overall, the translation technique employed

appears to be a thoughtful adaptation that aims to convey the desired meaning and impact in the target language.

منزل فحيح الثعبان Slytherin

Ex 4: Ravenclaw

Ravenclaw is one of the four Houses of Hogwarts School of Witchcraft and Wizardry. The House was founded by Rowena *Ravenclaw*. *Ravenclaws* are known for their wisdom, cleverness, and wit. According to J.K. Rowling, *Ravenclaw* corresponds to the element of air.

The name is a combination of two words in English “*Raven*” which means “*a large heavily built crow with mainly black plumage, feeding chiefly on carrion*” (Oxford Dictionary of English, 2010) and the word “*Claw*” which means *A curved pointed horny nail on each digit of the foot in birds, lizards, and some mammals*”(ibid)

In the English Arabic dictionary the words Raven and Claw have their equivalents as follows: *Raven*= غراب اسحم، غراب نوحى. The word *Claw*= (مخالب) مخلب ، (اظافر) ظفر

Suggestion: Djabr Sahr Mahmoud employed the technique of transference in the process of translating the specific noun coined by the author. Despite the fact that the name is a product of combining two words, it possesses signification in the original language. Hence, it is deemed translatable as its Arabic counterpart exists. By employing a literal translation, the name "Ravenclaw" is rendered as "مخلب الغراب," thereby preserving the semantic content encapsulated in the source text's name.

Ex5: Hufflepuff

Hufflepuff could mean "huff and puff" or blustery. "Huff" also means to breathe; "puff" is a medieval term for pastry.(<https://harrypotter.fandom.com> acceded in October 16th/2022 at 7:25pm)

-Huff: to breathe loudly, esp. after physical exercise:

Ex He huffed and puffed going up the stairs.

-Huff and puff idiom breathe loudly, usually after physical exercise: We were huffing and puffing by the time we'd climbed to the top of the hill.
(<https://dictionary.cambridge.org/dictionary/english/huff-and-puff> october 19th /2022)

In the bilingual dictionary: Huff is النفخ (*Oxford English-Arabic Dictionary*, 1972, p 568)

Puff is نسمة او نفخة من الهواء - نفثة دخان تخرج من الفم (ibid, p 1002)

Suggestion:

The Hufflepuff House transcribed in the Arabic translation as هافلباف or rather the translator can evoke the repetition of the sounds “F” of the words huff and puff by means of a blended name in Arabic. This can be created by joining the renditions of huff نفخ and puff نفث and thus recreating the original name. Being onomatopoeic المحاكات الصوتية, this translation using the procedure of literal translation successfully imitates the sounds produced when wizards and witches prepare spells. However, since the blended form is likely to represent a pronunciation problem, the ST effect can still be reproduced by a coordination between the renditions of the two ST proper names: نفخ-نفث Hufflepuff= نفث و نفخ

Names of places	Meaning	The Arabic translation	Our suggestion	Translation strategy
Hogwarts	a flower which is a variety of Lilies	هوجورتس	مدرسة الزنبق للسحر	Descriptive equivalence
Griffondor	Griffin: a mythological animal. Or from french means Gold. The golden griffin	جريفندور	منزل العنقاء	Cultural equivalence/addition
Slytherin	Slither is the movement of the snake.	سليذرين	منزل فحيح الثعبان	Functional equivalence/addition
Ravenclaw	-Raven is a kind birds. Claw means nails.	رافينكلو	منزل مخلب الغرباب	Literal translation

Hufflepuff	To Huff Means to breath loudly	هافلپاف	منزل نفخ-نفث	Literal translation

IV Analysis of Magical formulas

With the formation of spells in the series, Rowling makes more use of Latin and other languages, All the four spells mentioned in The Philosopher's Stone are preserved in transliterated forms in the Arabic version by Djabr Sahr Mahmoud.

The use of Latin carries the connotation of classical education in the UK and Europe until the twentieth century, and its restriction to public schools in the modern days is a symbol of elitism and tradition which is associated with the boarding school system. Even though not all children in the English-speaking world know Latin, some do, and the rest can still deduce some meaning or association from the Latin words. In many cases adults are also involved in the reading of the book and, depending on their level of education and knowledge of Latin, they might provide clues as to the meaning of the spells. Each spell is, of course, explained in the book through the context. Yet the case is considerably different for the Arab child reader. The transliterated utterances make no sense whatsoever. The connotations mentioned above are completely lost, as Arab children cannot be expected to know any Latin, or what its use implies. The only slightly similar effect that can be conveyed is that the spells have a mysterious connotation in their Arabic transliteration, and magical spells in Arabic are usually associated with ambiguous uttering. Thus at some level Arab children share some of the mystery Latin provides for English children.

Ex 1: Alohomora:

A fictional spell from the Harry Potter book series. It's used to unlock doors and other stuffs which hasn't been magically locked; The Unlocking Spell. <https://www.urbandictionary.com/entry.php?term=Alohomora&defn=1>. (October 17th /2022 at 10:14 pm).

The etymology of the word Alohomora is also surprisingly rooted in Africa. J. K. Rowling has claimed that the word Alohomora literally translates to “Friendly to Thieves” in the West

African Sikidy figures used in Geomancy practices in Africa. <https://bookanalysis.com>
October 17th /2022 at 10:31 pm)

“-Oh move over Hermione snarled. She grabbed Harry’s wand, tapped the lock and whispered “*Alohomora*”.”(J.K Rowling HPPS p.171)

و همست (هرميون) "ابتعدوا"...وامسكت عصا (هاري) و قرعت بها الباب و قالت هامسة " الوهومورا" (هاري بوتر و حجر الفيلسوف ص 132 . ترجمة جبر سحر محمود)

For the source text readers the spell has no meaning because it derived from the African Sidiki dialect which obviously unknown in most of the English speaking communities .The same thing for the target text readers who meets the word written in Arabic letters, which is unlikely to have no meaning for them. However, the context of the story may facilitate their understanding, as the opening of the door after this spell is cast clearly shows its function. However, the intelligibility of this transliterated word is affected as the target text readers cannot access the association that the spell has in the original, and as a consequence, reduces the world building function of this word at the same time it can be entertaining in terms of presenting an unusual magical element.

The translator in this word doesn’t make any changes in the Arabic translation using the technic of transliteration she, maybe, wants to keep the spell in its original pronunciation to entertain children with strange words since the story is fictional. However it remains meaningless for them.

Suggestion: For the reasons mentioned above we tried to find a cultural equivalent in the Arabic stories like the well-known story of *Ali Baba and the Fourteen Thieves* in which they use a kind of a spell whose function is the same with *Alohomora* of Harry potter. The spell In the Arabic story is "IFTAH YA SIMSIM" "افتح يا سمسم" pronounced by the thieves In order to unlock the door of the cave where they save their treasures they stole from people. Therefore, we suggest using the verb "افتح يا سمسم" as an equivalent spell in the Arabic translation so that the Arabic reader could easily recognize the meaning of the spell and familiarise better with the story of Harry potter.

Ex2: Wingardium leviosa:

This fictional expression has been created by combining two words ‘wingardium’and ‘leviosa’. The former consists of the English word ‘wing’ and Latin ‘ardum’ meaning ‘steep’

or 'high' with a Latin suffix '-ium'. The latter derives from Latin 'levo' meaning 'to raise' or 'lift up' (<https://www.wordsense.eu> accessed in October 17th 2022 at 10: 41pm)

The combination of the two words constitutes the meaning of '*lift up high*', which is the function of the spell in the story. The source text expression has associations with existing words like '*wings*' and '*levitate*', which provide the meaning of the spell. The words wing and levitate in this spell may help the British readers to easily recognize the meaning of the expression since some of them know the Latin language .but it is not the case of the Arabic receiver to whom the expression is completely strange. However, the effect that this spell has is described in the text by the action of a feather levitating in the air, which means that the meaning of the spell is also provided in the context.

"-Hermione rolled up the sleeves of her gown, flicked her wand and said: "*Wingardium Leviosa*". (J.K Rowling HPPS p.184).

ارجعت (هرميون) اكمام رداؤها الوراء و نقرت عصاها و قالت ببطء "وينجارد..يام...لفيو..زا". و اذا بالريشة ترتفع
حوالي اربعة اقدام. (هاري بوتر و حجر الفيلسوف ص 142)

The word *leviate* means in Arabic, اسبح في الهواء ارتفع في الهواء

(<https://www.almaany.com/ar/dict/ar> visited on October 18th 2022 at 8:55pm)

In Arabic, when something lifted and moves in the air we say, يسبح في الهواء, in this context the word يسبح is mentioned in the Koran, Allah almighty said:

وَهُوَ الَّذِي خَلَقَ اللَّيْلَ وَالنَّهَارَ وَالشَّمْسَ وَالْقَمَرَ كُلٌّ فِي فَلَكٍ يَسْبَحُونَ (سورة الانبياء اية 33)

"It is He Who created the night and the day, and the sun and the moon. Each of them is floating in its orbit." (Translation Abu-al-A'la Maududi, from <https://surahquran.org/english-aya-33-sora-> visited on October 18th at 8: 55pm)

We notice that the word يسبح is translated *floating*. En English dictionary the verb to float means : "to (cause to) move easily through, or along the surface of a liquid, or to (cause to) move easily through air" (<https://dictionary.cambridge.org/> visited on October 18th at 8: 59)

(التسبب في) التحرك بسهولة عبر أو على طول سطح السائل ، أو (التسبب في) التحرك بسهولة في الهواء

(ترجمتنا)

Suggestion: The translator in this case keeps the word as it is pronounced in the source language Wingardium Leviosa ونجارديوم ليفوزا using the transliteration procedure making some changes at the phonetical level as the sound G and V the translator replaced them respectively by the sounds ج and ف because of their absence in the Arabic language. We suggest the procedure of descriptive equivalence to translate the magical formulas in question, wingardium leviosa = اسبح في الهواء

The translation "أسبح في الهواء" for "wingardium leviosa" can be considered a descriptive equivalence that effectively conveys the meaning and effect of the spell that is used to levitate objects. The translation "أسبح في الهواء" translates to "float in the air" or "levitate in the air" in Arabic. It captures the essence of the spell by describing the action of an object or person floating or levitating in the air.

This translation aligns with the descriptive equivalence strategy as it focuses on conveying the intended meaning and effect of the spell rather than providing a literal translation. The choice of words in the translation effectively communicates the action of levitation, making it clear to the Arabic-speaking audience what the spell does.

Ex 3: Petrificus Totalus:

Petrificus Totalus or the Full Body-Bind Curse gets its root words from ancient Latin. “Petra” means rock in Latin, “ficus” refers to the act of making or doing, and “totus” means whole or entire. Together, these terms loosely translate to make the entirety of something or someone as still as a rock. “Petrify” has the same root word, and Petrificus Totalus can therefore be simplified to mean wholly petrify.

(<https://bookanalysis.com> visited on October 19th 2022 at 10:49 pm)

This spell is told when the wizard want to immobile as a rock in English is the verb “to petrify”

“petrify (something) to change or to make something change into a substance like stone”

(<https://www.oxfordlearnersdictionaries.com>- acceded october 17th 2022 at 10: 53pm)

(Our translation) “تغيير شئى او جعله يتغير الى مادة كالحجر”

In Arabic the verb “petrify” literally means التحجير

حَجَّرَ المادَّةَ: حَوَّلَهَا إِلَى حَجَرٍ

(<https://www.almaany.com/ar> visited October 17th 2022 at 10:55 pm). And the word "whole" means كل

Suggestion :

In this particular scenario, it is postulated that the employment of the transposition technique would be advantageous in capturing the essence of the incantation in the target language, by effecting a modification at the grammatical level. By incorporating the verb "كن" (pronounced "kun") into the expression in Arabic, the resultant phrase assumes the form of an imperative construction. Consequently, the comprehensive outcome of the translation process yields the following equivalence: "*Petrificus Totalus*" in English is effectively conveyed as "كن حجرا" in Arabic. Petrificus Totalus = كن حجرا

Ex4: Locomotor Mortis:

Locomotor Mortis is the "*leg-locker*" curse. Similar in effect to the body bind, this spell causes only the legs to be bound together.

-“Little did Harry know that Ron and Hermione had been secretly practising the Leg-Locker Curse”Now don’t forget it’s *Locomotor Mortis*” (J.K Rowling HPPS 1997. p.238)

This spell's incantation is derived from the English word locomotor, meaning "of or relating to locomotion "*movement or the ability to move from one place to another*" (Oxford Dictionary of English, 2010). And the Latin word "*Mortis*" meaning "*Death*" (<https://www.online-latin-dictionary.com/latin-english-dictionary> visited on october 20th 2022 at 4:00pm)

We deduce from the definition above that the spell is used to make someone’s leg locked so that he/she becomes to move from a place to another, its direct meaning is "*Death of locomotion*" whose literal translation into Arabic is "موت الحركة" او "فقدان الحركة"

So the victim touched by the spell will suffer from paralysis, become paralysed. According to the English Arabic dictionary the word "*paralyse*" is شل، اصاب بالشلل، شل او عطل "الحركة"

The word “*paralysis*” means الشلل (The Oxford English Arabic Dictionary of Current Usage, 1972. P 870)

In the Arabic dictionary Almaany “*paralysis*” is defined as follows:

”الشَّلْلُ : تَعَطُّلٌ فِي حَرَكَةِ الْعَضْوِ أَوْ وَطِئَتِهِ”

(<https://www.almaany.com/ar/dict/ar-ar> visited on October 20th 2022 at 4:05pm).

Suggestion: The translator of Harry Potter into Arabic did not take into account the meaning of the spell, she merely reproduced the spell as it is created in the original text using the transliteration procedure, in this case the spell remains without meaning to the target language readers resulting to some extent a loss of understanding of the meaning intended by the author.

Based on the clarification that "Locomotor Mortis" means "the death of locomotion" and refers to a leg locker spell, the most appropriate strategy for translating this term into Arabic would be the descriptive equivalence strategy. This strategy aims to convey the meaning or effect of the term rather than providing a literal translation.

Considering this, a more appropriate translation for "Locomotor Mortis" in Arabic could be something like "تعويذة تعطيل الحركة" (ta'wīza ta'thīl al-haraka), which means "spell of motion inhibition" or "تعويذة تثبيت الساقين" (ta'wīza tathbit al-saqayn), meaning "spell of leg immobilization." Or "تعويذة الشلل" means “spell of paralysis”. These translations describe the effect of the leg locker spell and provide a clear understanding of its impact on locomotion.

By opting for the descriptive equivalence strategy, the focus is on conveying the intended meaning rather than trying to directly translate the specific words used in the original term. This allows for a more accurate and meaningful representation of the spell in Arabic, ensuring that the target audience can understand and relate to its effect

Magical formulas	Meaning	The Arabic translation	Our suggestion	Translation strategy
Alohomora	From African Sidiki dialect and means “friendly to thieves.”	الهمورا	افتح يا سمسم.	Cultural equivalence

Wingardium leviosa	Wing +leviosa means leviate	وينجارديوم لفيوزا	اسبج في الهواء	Descriptive equivalence
Petrificus Totalus	Petrify whole whole body	بترفكس توتاليس	كن حجرا	Tansposition
Locomotor Mortis	Locomotemeans move Mortis means Death. -Death of moving	لوكومتور مورتيس	(تعويذة) الشلل - تعويذة تعطيل الحركة تعويذة تثبيت الساقين	Descriptive equivalence

V- Analysis of Names of creatures

The translation of creatures names is a great challenge for the translator from English into Arabic because of the difficulties to find an equivalent in the target language. These Creatures in fantasy literature are either the creation of the author's imagination or exists in the mythologies. Therefore the translator needs to have large knowledge in the source culture and the target culture. He/she have to be creative to find an adequate equivalent. The table below shows an example of one of these mythical creatures in Harry Potter and the Philosopher's Stone.

Ex 1: The unicorn

Unicorns are first introduced in Harry Potter and the Philosopher's Stone. When Harry, Hermione, Ron and Draco serve their detention with Hagrid in the Forbidden Forest, it is their task to find a wounded unicorn. Harry and Draco end up finding the creature dead, while a hooded figure is drinking its blood.

According to Oxford dictionary the Unicorn is: *a mythical animal typically represented as a horse with a single straight horn projecting from its forehead.* (Oxford Dictionary of English)

The origin of the word:

Middle English: via Old French from Latin unicornis, from uni- 'single' + cornu 'horn', translating Greek monokerōs. (<https://uk.search.yahoo.com> acceded on October 05th 2022 at 6:00pm)

"it was the unicorn all right, and it was dead" (J k Rowling, 1997, p 275)

The Arabic translation is : "كان وحيد القرن..ميتا"

"the cloaked figure reached the unicorn, it lowered its head over the wound in the animal's side, and begun to drink its blood". (Jk Rowling, 1997, p 275)

The translation of Djabr Sahr Mahmoud is:

ورأى مخلوقاً مغطى الرأس يزحف كالوحش متجها نحو وحيد القرن و نظر اليه (هاري) بذهول و هو يقترب من وحيد "القرن. ثم بدا يشرب من دمانه

According to oxford dictionary the unicorn is: (in stories) a white horse with a long straight horn on its forehead.

While the definition of وحيد القرن in the Arabic dictionary المعاني is :

حيوان ثديي من ذوات الحافر، عظيم الجثة، كبير البطن، قصير القوائم، غليظ الجلد، له قرن واحد قائم فوق أنفه، ويتغذى على العشب.

(<https://www.almaany.com/ar/dict/ar-ar/> visited on October 5th 2022 at 6:02 am)

The term "وحيد القرن" in Arabic evokes the image of the Rhinoceros, which is described in the Oxford Dictionary as *"a large, heavy, thick-skinned animal with one or two horns on its nose"*. (Oxford dictionary 2010)

However, significant disparities arise between these two animals, whether in terms of their physical appearance or other details:

The unicorn is a horse, whereas "وحيد القرن" is not a horse.

The unicorn is a mythical creature, while "وحيد القرن" is a real animal.

The unicorn possesses a noble status with spiritual connotations, whereas "وحيد القرن" is an ordinary wild animal.

This analysis reveals that the Arabic translator employed a word-for-word translation, utilizing "uni" for وحيد and "corn" for القرن. This technique, known as *literation*, leads to a departure from faithfulness to the source language, as the meaning is altered in the target language due to the substantial disparities between the Rhinoceros and the Unicorn. Consequently, the name loses some of its fictional aspect in the mind of an Arabic reader, who perceives "وحيد القرن" (Rhinoceros) not as a fictional horse with one horn but as a distinct and real creature, fundamentally different from a horse.

Although the term "الحريش" exists in Arabic, indicating that it refers to the same animal as the unicorn, it is never mentioned in Arabic folk stories. Therefore, further exploration of Arabic culture is warranted to identify a suitable equivalent for this mythical creature (the unicorn) while preserving the characteristics of fantasy literature.

Suggestion:

In Arabic religious mythology, we discover the existence of a fictional creature called "البَراق," which bears similarities to the unicorn and shares other characteristics, such as the spiritual dimension. This mythical animal may serve as a more appropriate counterpart to the unicorn in Arabic literature, enabling the preservation of its fantastical attributes.

-According to the dictionary المعاني

البَراقُ: (في حديث المعراج): دَابَّةٌ ركبها رسول الله ليلة المعراج .
(<https://www.almaany.com/ar/dict/ar-ar> visited on May 4th 2022 at 10:pm)

-It a creature ridden by the prophet during the night of ascension. (Our translation)

عن أنس، أن رسول الله صلى الله عليه وسلم، قال: "أَتَيْتُ بِالْبَرَّاقِ وَهُوَ دَابَّةٌ أَبْيَضُ، فَوْقَ الْجَمَارِ وَدُونَ الْبَعْلِ -

(صحيح البخاري، باب: المعراج، الحديث 3674:

Ans reported : the prophet (PBUH) said : “ *Al-Buraq brought to me, it’s a white animal whose size is between a donkey and a mule* ” . Al Bukhari 3674 (Our translation).

Based on the aforementioned definition, it can be inferred that البَراق (Al-Buraq) represents a fictional creature resembling a horse, albeit not identical to the unicorn. Nevertheless, both mythical creatures (Unicorn/Al-Buraq) share numerous common characteristics, primarily as mythical beings. They exhibit similarities in terms of their physical appearance, such as the form and color of their bodies, as well as possessing qualities

associated with goodness and nobility. Consequently, the Arabic translation of Unicorn as وحيد القرن (Waheed al-Qarn) does not yield the same impact on the reader, and it also influences the meaning conveyed by the text.

Considering the cultural disparities between the source text (ST) and target text (TT), our suggestion is to employ the technique of cultural equivalence in translating this term. Thus, we propose that البراق (Al-Buraq) serves as the appropriate translation for the term "*Unicorn*." This approach ensures that the translated term maintains its cultural significance while effectively conveying the intended meaning in the target language.

Unicorn = البراق

The name of the creature	Meaning	The Arabic translation	Our suggestion	Translation strategy
Unicorn	A mythological animal like a horse with a single horn on its head.	وحيد القرن	البراق	Cultutural equivalence

Conclusion

Conclusion:

The Arabic translation of *Harry Potter and the Philosopher's Stone* falls short in terms of creativity and faithful rendition of fictional expressions. The strategies employed in the translation heavily rely on transcription procedures, disregarding the cultural, psychological, semantic, semiotic, and sound symbolic aspects of the expressions created by Rowling. Furthermore, the inconsistent treatment of personal proper names, place names, and magical formulas diminishes the overall quality of the translation. Arabic translators should embrace the challenge of handling conventional and loaded names with creativity and aim for balanced flexibility between extreme foreignization and total domestication. Merely relying on foreignization without considering the actual meaning of the source text risks alienating the reader and hindering the translation's effectiveness. In essence, a translator should prioritize maintaining a fluent and engaging translation that captures the essence of the original work.

Harry Potter and the Philosopher's Stone is a fictional story rich in imaginative elements, particularly in the form of fictional expressions such as character names, place names, magical formulas, and creature names, which are often layered with allusions and references. Translating such creative content requires the skill and creativity of translators to convey it effectively in another language. While translators like Jean François Menard succeeded in producing creative translations of the book into French, the same level of creativity was not evident in the Arabic version by Sahr Djabr Mahmoud. Analysis of the fictional expressions in the Arabic translation reveals a lack of creativity and a strict adherence to literal translations, with minimal attempts at wordplay or linguistic manipulation. For instance, the term "Muggle" was simply translated as "العامة" without seeking a more creative equivalent. As a result, the Arabic translation of fictional expressions in "*Harry Potter and the Philosopher's Stone*" suffers from confusion and a lack of creativity, making the story feel foreign and unfamiliar to Arabic readers in terms of language and culture.

In conclusion, future researchers interested in the translation of fictional expressions, especially in children's literature, should consider the following suggestions:

- Familiarize themselves with Skopos and Newmark's theories on the translation of fictional expressions.

-Take into account both the cultural, the linguistic and the psychological aspects in their analysis.

-Develop a thorough understanding of the theory of fictional expressions and their translation procedures. Without this knowledge, it may be challenging to accurately analyze and identify the types of fictional expressions and their corresponding translation procedures.

We encourage further research in this field, particularly in the analysis of fictional expressions in the remaining books of the Harry Potter series or other works of children's literature by expanding the scope of research and collecting more data, future researchers can contribute to a deeper understanding of fictional expression translation in children's literature.

Abstract:

This research paper aims to address the challenges encountered in translating English fictional expressions into Arabic and propose suitable solutions to overcome them. Translation, being a delicate and intricate task within the realm of language studies, involves a multitude of complex issues. The complexity further intensifies when translating from English to Arabic, necessitating a translator's profound linguistic knowledge to navigate both the surface and underlying intricacies of language. Translating also entails the transfer and transformation of various distinctive elements from one language to another. Given that Arabic and English originate from different and distant linguistic backgrounds, translating between the two scripts presents numerous difficulties in areas such as vocabulary, grammar, phonetics, style, and usage. This paper specifically focuses on the challenges associated with translating fictional expressions into Arabic, proposing practical and acceptable approaches to overcome these obstacles based on linguistic considerations, contextual factors, cultural aspects, and more. The intention is to make this research work more accessible to Arabic readers.

Key words: fictional expressions, Translation, Fantasy literature, Children's literature Skopos theory, Domestication and Foreignization, Newmark, English and Arabic

الملخص

تهدف هذه الورقة البحثية إلى معالجة التحديات التي تواجه عملية ترجمة التعبيرات الخيالية الإنجليزية إلى العربية واقتراح حلول مناسبة للتغلب عليها. إن الترجمة، كونها مهمة حساسة ومعقدة في مجال دراسات اللغة، تنطوي على مجموعة من القضايا الجدية التي يتعين التعامل معها. ومع ذلك، تصبح هذه المهمة أكثر تعقيداً عند ترجمة من الإنجليزية إلى العربية. لذا، يجب أن يكون لدى المترجم المعرفة اللغوية النقدية في التعامل مع العلاقات الظاهرة والمتأصلة في اللغة. كما تنطوي عملية الترجمة على نقل وتحويل مجموعة متنوعة من العناصر المميزة من لغة إلى أخرى. ونظراً لأن اللغة العربية والإنجليزية لهما أصول مختلفة ومباعدة، فإن أي ترجمة من نص إلى آخر تواجه العديد من الصعوبات، مثل المفردات والقواعد والنطق والأسلوب والاستخدام. تناقش هذه الورقة المشاكل المتعلقة بترجمة التعبيرات الخيالية إلى العربية، وتقدم حلولاً عملية ومقبولة للتغلب على هذه العقبات بناءً على الاعتبارات اللغوية، والسياقية، والثقافية، وغيرها. وذلك بهدف جعل هذا العمل أكثر إمكانية ووصولاً إلى القارئ العربي.

Appendix

English Arabic glossary

B	
Back translation	ترجمة عكسية
C	
Characters	شخصيات
Connotation	دلالة إيحاءية
Context	سياق
D	
Denotation	دلالة
Descriptive equivalent	مكافئ الوصفي
Domestication	توطين
E	
Explicit	تصريحي
Expression	عبارة
F	
Fantasy	فنتازيا
Fiction	خيال
fictional expressions	عبارات الخيالية
Formal equivalent	مكافئ شكلي
Functional approach	مقاربة وظيفية
Functional equivalence	تكافئ الوظيفي
I	
Informative	تبليغي
Implicit	ضمني
Lexical	معجمي

Literal translation	ترجمة حرفية
N	
Naturalization	تطبيع
Neologism	مصطلح جديد/ كلمة مولدة
O	
Omission	حذف
P	
Proper name	اسم علم
Pun	تورية
Q	
Quotation	اقتباس
R	
Rhetorical device	صورة بلاغية
S	
Semetic language	لغة سامية
Semantic	
Skopos theory	نظرية الغائية
Source language	لغة المصدر
Source text	نص المصدر
Socio- cultural	سوسيولغرافية
Standard Translation	ترجمة قياسية
Stylistic	اسلوبي
Synonymy	ترادف
T	
Target language	لغة الهدف

Target text	لغة الهدف
Transference	نقل
Typology	تصنيف نموذجي

Arabic English glossary

أ	
Quotation	اقتباس
Proper name	اسم علم
Stylistic	اسلوبي
ت	
Informative	تبليغي
Synonymy	ترادف
Literal translation	ترجمة حرفية
Standard translation	ترجمة قياسية
Explicit	تصريحي
Typology	تصنيف نموذجي
Naturalization	تطبيع
Functional equivalent	تكافئ وظيفي
Cultural equivalence	تكافئ ثقافي
Pun	تورية
Domestication	توطين
ح	
Omission	حذف

خ	
Fiction	خيال
د	
Denotation	دلالة
Connotation	دلالة إيحاءية
Semantic	دلالة
ص	
	صورة بلاغية
ع	
Expression	عبارة
ف	
Fantasy	فانتازيا
ل	
Source language	لغة الهدف
Target language	لغة المصدر
م	
Neology	مصطلح جديد/ كلمة مولدة
Lexical	معجمي
Cultural equivalent	مكافئ ثقافي
Formal equivalent	مكافئ شكلي
Descriptive equivalent	مكافئ وصفي
ن	
Target text	نص الهدف
Skopos theory	نظرية الغائية

Transference	نقل
س	
Context	سياق
Socio-cultural	سوسيو ثقافي

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