

The Power of Names: Name Translation in Young Adult Fiction

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Abstract

The translation of any literary work is never an automatic process as it always involves many problems. The research tackles the importance of translating character names in literature as one of the most challenging activities that translators face. Names usually have various allusions indicating gender, age, geographical origin, history, specific meaning, playfulness of language, and cultural connotations. The research aims to draw attention to the importance of the cultural elements relevant to the choice of names and their translation. The research starts with a general theoretical background that addresses the translation of proper nouns. Then it discusses the importance of names in shaping the characters and sheds light on the question of whether names carry meaning or not. Following this, the research explains the translation strategies proposed by Jan Van Collie (2006) for translating character names, and the problems faced in translating proper names. The study investigates the different translation strategies used for translating character names in several works with special reference to Madeleine L'Engle's (1962) *A Wrinkle in Time*. Analysis has revealed that "reproduction" is the most frequently used strategy leading to the foreignization of the translated texts. Such foreignization technique, the researcher claims, hinders the appreciation of the work of art as it alienates the reader from the culture of the text.

Keywords: Translating proper names; Connotations; Domestication; Foreignization; Jan Van Coillie; Reproduction; Substitution.

"Proper names are poetry in the raw like all poetry they are untranslatable"

Wystan Hugh Auden

Introduction

It is essential to shed light on the importance of names for humans as we normally identify people with their names. Every name conjures a picture in the mind; whenever a person thinks of a name an image appears in his/her mind which is tied to the name. In literature the proper name is a symbol of different things e.g., character traits, social status, and identity. Names often carry out the function of characterizing; the story will have more depth if the reader has an explanation within the course of events for why characters were named in that way, but even if the subject never comes up within the story still it adds to the atmosphere of the story and to the impact it may have on the readers. In William Shakespeare's play *Romeo and Juliet* in the famous speech of Act II, Scene II

Juliet:

O Romeo, Romeo! wherefore art thou Romeo?

Deny thy father and refuse thy name;

Or, if thou wilt not, be but sworn my love,

And I'll no longer be a Capulet.

These lines imply that the names of the characters are the reason for them being apart and that if they had carried different names, perhaps they could have been united. Yvonne Bertills

(2003) points out that "as much as the social and cultural stamp, the specifics of literary names bear the marks of the creativity of the author as well as language. The author's ability or wish to be creative with social and cultural conventions is as significant as his or her command of the language" (p.2).

The translation of proper names is one of the most complicated issues in literary translation, and this complexity stems from the significance of names. This study tackles the strategies translators use in rendering character names from English to Arabic with reference to Madeleine L'Engle's (1962) *A Wrinkle in Time*. The paper aims to compare the character names in the source text with their translations, offering a descriptive qualitative insight into the process of translation. First, all proper names in the original English text were highlighted, their meanings and historical references were looked up and checked. The

characters were divided into three categories according to the roles: main, secondary, and imaginary; then their meanings and the corresponding connotations were discussed. After that, they were matched with the corresponding Arabic counterparts in the translated texts to identify the strategies used by the translators in rendering the Arabic. The researcher used the reference frame presented by Jan Van Coillie (2006) which are: reproduction, non-translation plus addition, replacement by a common noun that characterizes the person, phonetic or morphological adaptation (transliteration), exonym, replacement by a more widely known name from the source culture or an internationally known one, substitution, translation with a connotation, replacement by a name with additional connotation, and deletion. The collected data was tabulated, and the strategies used by the translator were written in a separate column. In summarizing the results were discussed to find out whether the choices lead to the foreignization or domestication of the text.

The Concept of Proper Names

In Quirk & Greenbaum (1990) *A Students Grammar of English Language* proper nouns are described as basically "names, by which we understand the designation of specific people, places and institutions [...]. Moreover, the concept of name extends to some markers of time and to seasons that are also festivals Monday, March, Easter, Passover, Ramadan" (pp.86-7). According to this definition a personal name refers to a specific referent and helps distinguish an individual from other individuals in her/his community. Bertills (2003) has noted that there is an established and approved system of personal names in every language, which the speakers of that language easily recognize as conventional names. Proper nouns are culturally and linguistically specific although some names are universal, which means that the same name is used in more than one language. For example, names related to biblical characters and saints are the most widespread, but also other historical persons have been influential (p.17).

Terhi Ainiala (2016) affirms that names are part of culture and are always present in the interaction between people. A person gives a name to the referents which he feels are worth naming; whether an individual, a place, an object or a thing that has its own name is always in some way meaningful to a person. Domesticated animals raised in large herds are not given names but when someone wishes to make an animal unique, the animal is given a name. By naming, a person takes hold of the environment, in a way slaps a label on it and

thus changes it as a part of his own culture (p.17). Generally, the fundamental function of a proper noun is to distinguish an individual from other members of a community; by using it an individual can be addressed, and he can be referred to without any descriptive expressions. In addition, names help in the community's need to often classify people as belonging to various social groups, such as members of immediate families, relatives and clans. Proper nouns are mono-referential which means that they refer to one being only. Names identify the ones they refer to by differentiating them from all other referents of the same class (p.15).

Soltesz (1967) defines proper names as expressions denoting unique entities; and he distinguishes between three main types of PNs with respect to their meaning:

a) The first type includes "sign names" like John, which have no meaning in the way that a common name does, and are non-descriptive, non-connotative and unmotivated.

b) The second type is called "word names" which include names that are motivated, connotative and mostly descriptive, like "Mont Blanc". It is noted here that with the passing of time many of these names have lost their descriptive character and have become opaque in their respect.

c) The third type includes names which are combinations of sign names and elements from the common word classes. These elements may be adjectives, suffixes or, most frequently, words naming a higher-level conceptual category (Albert P. Vermes 2001 pp. 4-6).

A name's referential relationship to its referent is called denotation, in onomastics; this could be defined as contents of information, images or associations pertaining to a name. A name can include some common meanings to language speakers that have no point of reference to the words included in the name. These associations can be common to language speakers or completely subjective, one person's own image. Connotations pertain to all the information which we have gathered on the name's referent. Every one of us, of course, creates his/her own connotations about a name but there are many connotations which are common to every group of speakers, such as a family or an entire language community, and the use of names is precisely based on these connotations. For example, if the name "Marilyn" conjures an image of a sexy

blonde, it is a question of a connotation common to group language speakers (Ainiala 2016 pp.32-33).

Do Proper Names Have Meaning?

When speaking of the meaning of a name, we often think about the lexical meaning of the words included in it, in other words, the dictionary meaning of appellatives used in name formation. Proper names have meaning as they are words in language, and words always have their "exchange rate": they are mental equivalents of reality (Gardiner 1940 as cited in Ainiala 2016 p.15). Names, as elements of language, are quite special; however, it is not easy to linguistically define them. Nevertheless, most of language users, based on the sense of a language, know quite well if a word is a proper noun.

When people hear the word "flower", this conjures up in their minds certain sensual images: they think of an attractive, fresh, colourful, and nice-smelling thing. On the other hand, when they hear a proper name like "Jack" for example, no sensual image is invoked – they merely think of some person they know whose name is Jack (if there is someone whom they know by this name). Thus, it would seem that, proper names lack "meaning" in the sense that they do not have connotations, in contrast with common nouns which do. However, what if they hear about some person whose name is "Flower"? In this case, they will perhaps think, even though they may not know that person, that such a nice name must belong to a nice woman too. (Or that her parents must have belonged to the flower-power generation of the 60's in which flowers were a forceful symbol of anti-war beliefs and encouragement to create change peacefully.) In this case the mentioning of the name has invited some expectation on the part of the listener as to the personality of the bearer of that name or to the personality of her parents. In other words, it has brought to mind certain connotations (Vermes 2001, p.78). If you hear the names Mohamed, George, and Morad you would know for sure that the first one is definitely a Muslim, the second is for sure a Christian, while for the third one you would not make any assumptions about his religion. You might even form an idea about the parents of these three men, you could think that the parents of the first two wanted to show the religious background of their children while for the third they tried to avoid this. Thus, it can be said, then, that proper names are not empty markers for reference as they may also carry certain added meanings, and that although these meanings may be imprecise, they are nonetheless an important and basic aspect of the proper name.

A name, in any context, singles out one unique entity which is to bind the variable represented by the name whether this referent is living or inanimate, concrete or abstract, real or imaginary. There are as many types of proper names as many classes of entities that could be identified. For example, although it may sound odd but computers have names, even when the first digital computers were constructed, each of those huge machines was given a name, besides warships and other inanimate entities have names.

The distinction between common names and proper names is normally signalled in English orthography by the use of initial capital letters in the case of proper names. As Greenbaum and Quirk (1990) note "names reflect their uniqueness of reference in writing by the use of initial capitals"(p. 86); but this means of identification is not possible in Arabic. Readers depend on the context for this differentiation.

Background on Character Names

Benedicta Windt (2012) in her article "Personal Names and Identity in Literary Contexts" states that the name of a person is an important part of his perception of his own identity. It is a core around which people form their personality:

Do we include our title, given that we have one? Do we state our given name, our surname, or both? Maybe we choose to state a nickname or a pet name instead of the name our parents have decided for us. This may seem like a casual choice, or maybe just a matter of habit, but the fact is that the way we use our name constitutes an important part of the impression we want other people to form of ourselves (p.275).

In literature, character names have the same importance as names in life. They are an important element in any literary work as they are an essential part in personalizing the characters into flesh and blood and help the readers in visualizing the characters.

Žaneta Dvořáková (2018) in her article "Notes on functions of proper names in literature" stresses the importance of character names and their relation to the literary work. Moreover, she sheds light on the choice of names which is normally affected by the literary style and genre, the cultural tradition and the poetics of the historical context, the linguistic and semantic aspects of the language.

The translation of character names is one of the points that translators consider in the translation of literature. On one hand, if the translators use the names as they are, they risk having an effect different from that originally intended by the author. Besides leaving the foreign names unchanged can have an alienating effect on the reader of the literary work making it difficult for the reader to identify with the characters. Moreover, these original names could be difficult to read which would spoil the mere pleasure of reading and could lead to the loss of the desired connotations. On the other hand, if the translators change the name, they cannot be sure if the translated name will have precisely the same effect on the readers as the original one. For example, if the name "Jonas" is translated to "يونس" "Younis" which has different religious connotations the translator would not know the effect of this change on the readers. Another point that should be taken into consideration while translating character names is the cultural differences between the source culture and the target culture, as the translation could cause confusion, misunderstanding, or negative feelings to the readers towards the original text; a name can be popularly used in one country but might be too strange or even a taboo in another. If the translation is successful, the original and the translation can be considered "functionally" or "dynamically" equivalent (Nida 1964 as cited in Jan Van Collie 2006).

For example, in the (1991) the Egyptian social drama *ضمير أبله حكمت Dameer Abla Hekmat* which dealt with the sufferings of a headmistress in an aim to create a model school against challenges created by spoiled students, corrupt teachers, insufficient funds, and bureaucracy. The main protagonist is called "حكمت" which means "wisdom" if the name is reproduced as "Hekmat" in an English version it will lose the connotations related to its meaning as all through the series the spectator follows her using her "حكمة" "wisdom" to solve all the obstacles that face her. Thus, the name in Arabic adds to the character and prepares the followers of the series to the actions taken by the protagonist; this would be lost in the translated version. This strategy of "transference" is one among a spectrum of many others that could be used in the domain of translating proper names i.e., creation, adaptation, addition, and omission.

Strategies of Translating Proper Names

According to Vermes (2001) the translation of proper names is not a simple process of transference, as suggested by some scholars of language on the assumption that proper names lack meaning. Among those who believe in the non-translation of proper names, Vendler (1975), who claims that since proper names do not have meaning they are not translated and are simply carried over to the foreign language during translation. To reinforce this idea, he argues that we do not find proper names listed in dictionaries, which also shows that they are not part of our knowledge of the language. In this view, then, proper names are to be treated as labels, which are attached to persons and objects (p.161).

The opposite view is expressed by John Rogers Searle (1982) as he says that proper names, beyond their identifying function, may also carry 'senses'. He argues that when somebody uses a proper name, he must be able to substitute an identifying description of the referent of the proper name; otherwise he would violate the principle of identification and consequently would fail to perform a definite reference. Searle's basic principle is that the meaning and referential properties of all linguistic units are derived from the intrinsic intentionality of mental states (p. vii, 27).

As proper nouns often constitute a major problem in translation, thus different models are suggested for their translation. Coillie (2006) discusses ten possible strategies translators can adopt when dealing with the translation of proper names in fiction.

The strategies are:

- 1) Non-translation, reproduction, or copying when the foreign names are left unchanged.
- 2) Non translation plus addition: when the name isn't translated, and an explanation is added either in the form of a note or in the text itself.
- 3) Replacement of a personal name by a common noun that characterizes the person.
- 4) Phonetic or morphological adaptation (transliteration): when the translator uses phonetic transcription or morphological adaptation to the target language.

- 5) Exonym which is replacing the name by a counterpart from the target language. For example, "Ivory Coast" is the English exonym used for the country "Côte d'Ivoire" and "ساحل العاج" is the Arabic one.
- 6) Replacement by a more widely known name from the source culture or an internationally known name with the same function when the translator opts for what is recognizable without abandoning the foreign context.
- 7) Substitution: when the translator replaces a name by another name from the target language.
- 8) Translation of names with a connotation: when the translator reproduces the connotation in the target language if the names have specific connotations.
- 9) Replacement by a name with another or additional connotation: when the translator uses a different name that adds or changes the connotation.
- 10) Deletion when the translator omits all the proper names (p.123).

He mentions that the actual choice of a specific strategy by the translator depends on a variety of factors from which he distinguishes four categories. The first factor is the nature of the name when the connotation attached to the name appears to be the most important reason for changing it. Second textual factors as names are invariably embedded in a cultural context. If the context is not developed to a substantial degree, the chances are that the corresponding names will be modified. Thirdly comes the translator's frame of reference as in making their choices, translators are guided by their own frame of reference which is the total sum of their knowledge, experiences, ideas, norms and values. Last comes the strategy the translator chooses; sometimes the ultimate choices are made by or in cooperation with other characters in the literary communication process (p.129).

Peter Newmark (1988) advocates that names of people as a rule should not be translated when these names have no connotation in the text; he adds some exceptions such as names of known saints, monarchs, and popes, which have known translated forms in the target language (p.214). Newmark also recommends that, in communicative translation, a personal name, along with its connotation, should be translated where proper names are treated connotatively. In addition, the names must be transferred in semantic translation (p.151). Regarding names that have connotations in the imaginative literature such as in

comedies, allegories, fairy tales, and some children's stories, Newmark recommends that they be translated. He adds that the previous rule should be followed unless, like in folk tales, where nationality is a significant aspect. In cases where both nationality and connotation are significant aspects, the most appropriate method, in Newmark's opinion, is first to translate the name to the target language, then to naturalize the translated word into a new proper name provided that the personal name is not yet current among the educated readers (p.215).

Methods of translating proper nouns to Arabic

Dr. Haleem H. Falih (2009), on studying the manner proper nouns are handled in translation (in the Arabic context), has described five techniques that are used:

1. Some are transported wholesale from their SL into the TL; in which case they are transliterated/transcribed, as in: John (جون), and New York (نيويورك).
2. Some are Arabicized, i.e. subjected to the Arabic phonological/orthographic rules, e.g.: Spain (أسبانيا), and the Parliament (البرلمان).
3. Others are partially transported and partially translated. This technique is adopted and applied when the PN is an Extended Proper Noun (EPN); thus, it comprises a Central Proper Noun (CPN) plus a descriptor(s), in which case the CPN is transported unchanged, and the descriptor(s) is translated, as in: Queen Elizabeth (الملكة إليزابيث), and Buckingham Palace (قصر باكينجهام).
4. Another group of PNs are replaced altogether with native language equivalents that have already been existent and conventionally used in the TL. The translation equivalent bears no resemblance whatsoever to the English form, e.g.: Greece (اليونان), and the Bible (الإنجيل).
5. Finally, some English PNs are translated word-for-word from the SL into the TL in the same way as is applicable to common nouns, e.g.: Ivory Coast (ساحل العاج), and the Middle East (الشرق الأوسط). (pp. 44-5).

Translating Names: Foreignization or Domestication?

When the translator adopts the strategy of domestication, she/he aims to minimize the element of strangeness in the text, thus presenting a smooth and fluent style

loaded with closeness to the target language readers. This process might involve loss from the source text. On the other hand, if she/he follows a foreignization strategy, she/he must express the text of the original authors in as faithful style as possible in the target language. The debate of favoring one strategy to the other is a continuous problem with supporters who advocate one strategy more than the other over the passage of time. Friedrich Schleiermacher, a distinguished figure in this domain, emphasizes that "either the translator leaves the writer in peace as much as possible and moves the reader toward him, or he leaves the reader in peace as much as possible and moves the writer toward him" (as cited by Jeremy Munday, 2008, p.145). He favored the strategy of moving the reader toward the writer, thus retaining a sense of foreignizing "alienating" the translation. Lawrence Venuti (1995) capitalized on the previous taxonomy as he recognized domestication to be the domineering strategy in the Anglo-American translation culture leading to a limitation of the foreign language text. This strategy gives, "rise to an ethnocentric reduction of the foreign text to target-language cultural values" consequently it is TL culture oriented. On the other hand, he pointed out that a foreignization method is an "ethno-deviant pressure on target language cultural values to register the linguistic and cultural difference of the foreign text, sending the reader abroad" (p. 20).

Mespoulet (2009) reckoned that both domestication and foreignization are significant concepts and valid alternatives in enhancing the translator's approach in bridging any linguistic or cultural gaps. He considers foreignization as a transcending of a cultural transfer whereas domestication opts to be the very opposite of such transcendence. However, he highlighted the sensitivity of not being judgmental in blindly choosing one extreme rather than the other. Hence, translators in practice should vary their style according to different text types, readers' reception levels and purpose of the original text (as cited in Raghd Al-Rabadi 2012, p. 44).

Proper Names in Literary Contexts

The names of literary characters are entangled with the language, the culture and the narrative context in which they have specific functions; they are complex elements which actualize aspects within as well as outside the work of fiction. In literary onomastics, the study of proper names must be weighed against their poetic purpose and value. The formation and use of names in literature are of

interest from the point of view of the construction of the literary character and language use.

Bertills (2003) specifies the term "homonymic" as words and names that are the same in form and sound, and their meaning isn't completely different. In literary contexts, if a name form is homonymic with a common noun, it is intentional and upholds certain functions in the narrative context. In other words, the formation of fictive names by derivation or proprialization confirms that the standard language meaning, of the word included in the name, is of relevance in the narrative context as well. Heidi Aschenberg (1991) observes that, proprialization is the most common way of forming proper names in children's literature; both simple names and compounds include common nouns. Most of the appellative names denote individual characters; they do not refer to any generic group of characters (p.73).

Historically character names have received rather little interest although the discussion of names is included in general narrative studies or studies of individual authors. The field of literary onomastics has mostly examined name use by individual authors of world literature classics, for example Dickens (Alexander 1991), Toni Morrison (Moraru 1996), Henry James, Kafka and Dostojevsky (Nilsson 2000). Within the framework of classics, one of the main concerns has been with the relationship between the name and its origin, and whether real persons serve as models to the literary character. The early studies of names seem largely to have been about the author, concentrating quite cursorily on the nature of the name, mapping out and categorizing names appearing in literature, and examining what the name functions are (Bertills 2003, pp. 40-41).

Names could be relevant to the construction of the characters. First, the nature and the status of the character directly affects the formation of the name; second, examining other aspects of the name, for instance, the semantic content and the name form, may also be considered to contribute information of the character. Characters and genre are often related; in fantasy, characters are commonly of imaginary status, whereas in realistic fiction, they are meant to reflect life-like or realistic persons. Yet, the distinction is not entirely straightforward, and thus also names, overlap between genres. Regarding the name selection, the tendency is clear: a fantasy character is usually labelled with an invented or imaginary name form, whereas for realistic persons conventional names usually, although not

always, play major roles when named. The word "conventional" refers to an established name, which is found in name lexicons, whereas "invented" refers to a name that is not yet within any name lexicon, or which is not an already established name in standard language, while "imaginary" refers to a completely meaningless or nonsense name that bears no traces to the lexicon.

Proper names in literary contexts have more diverse functions than general names have. The categorization of names of fictive characters is considerably complex. Debra Walker King (1994) points out:

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

Bertills (2003) suggests that names of literary characters may best be described as elements unfolding collages of multiple meanings and functions relevant on various levels of the text, and thus she claims that literary proper names reach beyond the functions generally ascribed to personal names. The lexical meanings of the name elements are particularly important; the form and the content of the name may express significant aspects of the name-bearer on both the connotative and denotative levels. Since the lexical meanings apparently have been considered appropriate in the selection or formation when they were made by the author of the name then it should also be considered relevant for the interpretation. Part of the starting point for analyzing names with a semantically significant content must naturally be found in semantics, as the name elements are selected precisely because of their lexical meanings (pp.4-6).

Problems with Translating Proper Names

A translation problem means any difficulty that translators face which make them stop translating in order to check, recheck, reconsider, rethink or rewrite or even use a dictionary, or any reference to overcome that hindrance and make sense of it. Proper nouns carry various meanings which present a number of problems that require a lot of attention and consideration from the translator in order to be able to find a good solution, and the translator must choose the suitable translation

strategy. In the category of names of persons three cases stand out as possible sources of problems: (1) names of famous historical figures; (2) markers concerning the gender of the person; and (3) names in imaginative literature.

Some famous historical persons have a constant epithet attached to their names, for example "Louis Seize" the last king of France before the revolution in 1789. Here the title is clearly a description of his position in the line of the throne and to be treated as such, it must to be translated into the TL; accordingly, in the Arabic language historians talk about "الويس السادس عشر" and not "لوي سيز". Another case is when a historical figure is so well-known that his/her name has become naturalised; for example "Martin Luther King" if translated it would be "مارتن" but in Arabic writers speak about "مارتن لوثر كينج". It is noticed that in the first example the translator opted for what Särkkä called partly transported from the SL and partly translated, while in the second example the translator resorted to an adaptation strategy.

What if there is an established conventional target language correspondent to the name? It would be generally better than any other option; necessitating the substitution of this correspondent for the SL name as it would lead to a clear domestication of the text; at the same time the reader could easily see himself/herself in the place of the character. Besides, it implies that the translator approached the text from an 'insider' perspective. However, sometimes this may be substituted by the other processes if the translator considers it inadequate in the given context or if he/she wants to deliver a foreign setting.

In certain languages the gender of the person is represented in the name by a particle, this problem is not faced in English Arabic translation as both languages don't have this addition. But pronouns in the English language are marked for person, gender, number, and case. When these pronouns are rendered into Arabic problems may be faced. One problem stems from the fact that the second person singular, and the second and third person plural pronouns in English are not gender marked like the Arabic, hence "you" could be translated as "أنتِ" or "أنت". The second problem is related to number as the English language has singular and plural pronouns only while the Arabic language has a pronoun that reflects the idea of double; so "you" could be "أنتما" or "أنتم" or "أنتن". The translator has to read carefully and understand from the context, which will probably provide clues to whether the person in question is male or female, or if the number is one, two or more.

When translating proper names, a careful consideration of the possible gender-distinctive aspects of proper names is very important even with imaginary characters. Ignoring the gender-suggestive characteristics of the name may easily result in rather misleading equivalents which in turn could suggest completely new characteristics to the character.

Dealing with Character Names in Translation

Translation plays a major role in the spread of literature; one of the problems any translator may face in all literary genres, young adult fiction included, is the translation of character names. The translation of character names in any language usually addresses the questions of whether these should be translated or not; but as a matter of fact, the same text may require the translation of proper nouns in one case and the conservation of them in another.

The translation of proper nouns has often been considered a simple automatic process of transference from one language into another, as a result of the hypothesis that names are only labels used to identify a person or a thing. According to Zeno Vendler (1975) "proper nouns have no meaning [...] they do not require translation into another language" (as cited in Vermees 2001 p.90). He backs up this idea by arguing that proper names are not found listed in dictionaries, which proves that they are not part of our knowledge of the language. Thus, proper names should be treated as labels attached to persons or objects and the translator just has to carry them over. While other authors like Searle (1971) as cited in Alireza Sadeghi Ghadi (2010) argues that this view is mistaken: proper names, beyond their identifying function, may also carry 'senses'. Most names are not just identifying labels as most of them turn out to carry information of one sort or another. Thus, the translation of proper names is not a minor issue but, on the contrary, it involves a rather delicate decision-making process, that need careful consideration from the translator of the function the name fulfils in the context of the source language text and culture and also of the function that it is to fulfil in the context of the target language text and culture. According to Christiane Nord (2003) in the real world proper names are informative, as a proper noun can tell us whether the referent is a male or female person "Ahmed – Amal", it may even inform us about their age or their geographical origin whether it is the from the same language community or from another country, or even if it is a pet as there are typical names for dogs, cats etc., like "Pussy or Fluffy", or a place "Mount Everest or Cairo". Such hints could be intentional in

fiction either adding to the characters or building the background or the overall setting or ambiance of the narrative.

Researches demonstrate that different translation procedures are applied in the process of translating personal names. Vermes (2001) asserts that:

The translation of proper names has often been considered as a simple automatic process of transference from one language into another, due to the view that PNs are mere labels used to identify a person or a thing. However, contrary to popular views, the translation of proper names is a non-trivial issue, closely related to the problem of the meaning of the proper name (p. 91).

Bertills (2003) in her chapter on translation focuses quite generally on the losses and gains of the name in the target text as compared with the original name, especially on a semantically connotative level. The researcher contrasts the names with their translations to provide concrete material examples supporting the claim that the diverse functions of the names are seldom acknowledged in the translation process. From the translator's point of view, the issue of translating names is not so simple. An experienced translator knows that the work is not as shallow as simply translating words on a page, but it requires a deep understanding of the culture involved with language he/she is working with. According to the blogger Flora Yu an on-line translator "You can't take the culture out of a language, nor the language out of its culture".

Translators must be familiar with the culture of both the source and target languages as such awareness can lead to the most appropriate translation since the influence of culture on personal names is undeniable. For instance, translators who are familiar with the source culture can draw from the character names some implied information such as gender, nationality, race, class, or religion.

The names of literary characters are complex elements which actualize aspects within as well as outside the work of fiction. In literary onomastics, the study of proper names must be weighed against its poetic purpose and value, but each individual work must always be evaluated within a larger social and cultural framework. As much as the social and cultural stamp, the specifics of literary names bear the marks of the creativity of the author as well as language. The author's ability to be creative with social and cultural conventions is as significant as the command of the language. In addition to challenging the general criteria of

proper names, the formation and use of names in literature are interesting from the point of view of the construction of the literary character and language use.

The handling of proper names between cultures tends to be a choice between making sense and being somewhat random, translation of character names is similar and is in some ways even more complex. Due to culture, names and titles need to be handled with sensitivity to assure that the resulting translation is culturally appropriate and makes sense to the intended audience, while keeping the original message intact. Names, although they are brief in the text, are crucial in establishing identity, for this reason it is so important to make sure they are translated properly to the target culture. The translator needs to make sure that the translated name makes sense to the intended audience. There is no "one rule" that translators can use to cover these bases. A degree of creativity is sometimes involved and there are many ways of translating names. As Nord (2003) pointed out, names can be substituted, transcribed or omitted. Names involve cultural specificity that makes them seemingly impossible to translate from one language to another without sacrificing parts of the name's characteristics. There are cases where the pronunciation of the translation turns out to be different from the source language, or cases where the translator has managed to keep the phonetic similarity but missed out the connotation of the names (p.77).

The Cultural Impact of Character Names and their Translation

The field of imaginative literature is an area where the translator can really exhibit his creative abilities and names offer themselves as the most obvious example. A very good example of this is found in Shakespeare's *A Midsummer Night's Dream* and its translation to Hungarian as discussed in Nádasdy (1994). In this play, the names are not mere tools of reference (in the technical sense of the term), they also convey information about the referents' characteristic features (Nádasdy 1994 p.38 as cited by Vermes 2002 p.110). The craftsmen's names in this play all make reference to the bearers' profession or to their personal characteristics, or to both at the same time. Due to this the translators faced a rather difficult problem he/she had to make a choice as to which segment of the connotations of the name should be preserved. The name of "Bottom", the weaver, for instance, has a double-reference, one is to a part of the loom and the second to a part of the human body. In this case Nádasdy translated the name as "Tompör", which makes reference to the a forementioned body-part but not to the tool of the trade. In the Arabic translation by Fadila Yazel (2009) research shows that she resorted to

transportation in translating the character names so the weaver becomes "بوتوم", which neither refers to part of the body nor to the tool leading to the total loss of the connotations related to the name, at the same time creating a foreignized environment thus building a barrier between the reader and the character.

According to Ritva Leppihalme (1994) the translation of proper nouns becomes slightly more complicated in works of fiction, as they are semantically and structurally more diverse and uphold specific narrative functions, which in turn are directly connected to the name-bearers. Names in literary contexts integrate with several layers within as well as outside the narrative context, the items of the text should be decided by their relevance to the larger context of the text, situation and culture (p.80). This means that their significant connections to language, culture and literary context should be preserved as far as possible.

Nord (2003) states that writers of fiction could use the repertoire of names existing in their culture to come up with new, fantastic, absurd or descriptive names for the characters they create. For this reason, Nord feels it would be logic to assume that the authors have some sort of intention behind names in fiction. Hence, it is the translator's job to find a way to recapture this intention for the sake of the TT reader. According to him the translator must assume that character names are often used to convey a message to the reader (p.2).

According to Lincoln Fernandes (2006) in any literary work the author of the work of art uses names of characters, places, or objects mentioned in the narrative to convey semantic, social, semiotic and sound symbolic meanings directly to the reader (p.46). Likewise, David Lodge (1992) asserts that names in a novel are never neutral as they are always used to signify something even if it is only ordinariness. "Comic, satiric or didactic writers can afford to be exuberantly inventive, or obviously allegorical, in their naming (*Thwackum, Pumblechook, Pilgrim*). Realistic novelists favour mundane names with appropriate connotations (*Emma Woodhouse, Adam Bede*)" (p.36); the naming of characters is always an important part of creating them.

The translation of English proper names into Arabic is not a straightforward procedure since some of these seemingly unmotivated names need to be adapted to suit the Arabic audience who do not have an international perception of the name in question. The study follows Theo Hermans' (1988) translational perspective which divides fiction names into two categories: Conventional names

and loaded names (p.88). A third category for imaginary names which are invented by the writer and more difficult to translate, is added. The more culturally loaded a name is in cultural aspects, the more difficult to translate it will be.

i. Conventional Names

Fernandes explains that conventional names are those which do not carry a semantic load and are thus, "unmotivating" for translation. The morphology and phonology of such names do not need to be adapted to that of the target language system; perhaps because they have acquired an international status (2006 p. 49). Thus, the best translation strategy is to change their orthographic form according to the target language, thus keeping the source names as far as possible. Although Hermans seems to agree with Fernandes and defines conventional names as having no obvious connotations, yet he adds that they may still be charged with certain connotative values by the language culture. Thus, they situate the name-bearer in a cultural context and in a specific time period, and sometimes even within a social register (1988).

ii. Loaded Names

Fernandes (2006) explains that these "loaded names" are motivating for translation, as they range from being faintly "suggestive" to overtly "expressive" names and nicknames. Loaded names include "those names in which historical and cultural inferences can be made on the 'encyclopedic knowledge' available to the speakers of a particular culture" (p.49). Expressive names link with the lexicon of the language while suggestive names show less evidence of a semantic load.

J.K. Rowling's creative use of language is a defining feature of her novels, an intrinsic and foundational element of the extensive world-building that is part of what makes Harry Potter so special. The Arabic translation of the books fails to do justice to the dimensions of many loaded names which have been treated as conventional ones. All the loaded names carry some information about their bearers, information that is totally neglected in the target text. For instance the name of "Voldemort", the main antagonist character from the Harry Potter books, in French means the name means "flight of death"; a possible reference to the bloodlust that characterizes him or a reference to his attempt to escape death through the usage of "horcrux". At the same time the name "Tom Marvolo

Riddle", when first mentioned in Harry Potter and the Chamber of Secrets it is rearranged to spell "I am Lord Voldemort". This has required the translators to alter the name to make the anagram work. In the French translator chose the name "Tom Elvis Jedusor" "Riddle" was changed to "Jedusor" which is phonetically the same as "jeu du sort", which means literally "game of spell" and at the same time forms the anagram of "Je suis Voldemort". The Arabic translation missed both points when the name was transferred to "لورد فولدمورت" which doesn't have a meaning in Arabic, nor does it form the anagram.

In addition, all the professors of Harry at "Hogwarts School of Witchcraft and Wizardry" are given loaded. For example, Professor "Severus Snape", one of the main characters, in the English text has two important points. First, "Severus" could be an alteration of the word "severe"; secondly "Snape" sounds like "snake", thus relating to both the character's personality and his relationship to Slytherin house; lastly the alliteration of the "S" sound is a reminder of the hissing sound of a snake, linking his name to his school house. All of this was totally lost when the name was transferred to Arabic as "سيفروس سنيب" which doesn't have any of the cultural connotations nor reference to the characters personality. In addition, the snake is "ثعبان" in Arabic thus the name loses the alliteration and the relation to the school-house name.

iii. Imaginary Names

Imaginary names refer to names whose connection to the lexicon is not explicit, as they are complete creations of the author's imagination, although sometimes their phonetic form may suggest connection to standard language words. The meanings of such names are formulated by the narrative context, by the phonetic form as well as the linguistic and non-linguistic connotations. These names are considerably more challenging for the translators. What should the translator do on facing a monster called 'Basilisk'? Following the options presented by Heikki Särkkä (2007) the translator could either keep the original name untranslated, translate it literally or partially literally, or create brand new names that could have the same impact, whether the desired effect is to add humor, creepiness, or a culture or literary reference. This involves creating new figures of speech and making new references to names or things that will mean something to the readers who didn't grow up or don't live in the same country as the writer. Imaginary character names are often meaningful, referring to ancient gods, constellations, adjective, etc. or contain a pun or alliteration. Thus, the solution that consists of

creating new names is the best one. These translations could create a setting like the one of the original texts, besides allowing the reader to relate to the characters.

Gains and Losses in the Translation of Proper Nouns

Translation of literature is different from that of any other category as besides rendering the information it has an aesthetic purpose. The artistic image created in a literary work whether it is the image of a character or nature will certainly have an impact on the reader. For this reason, the literary translator should take into consideration specific features of the text. It is the poetic focus of the text that makes this type of translation different from any other type of informative text. When reading a story, a poem or any other type of literary work translated from a foreign language, the text is perceived with its meaning, emotions and characters. It is rather a challenging task to achieve, as the translator aims to create, an image for the reader like that of the original text. Therefore, literary translation might involve some deviations from the standard rules, to reflect the depth and meaning of the literary work.

According to an online site, in 1975 the Walt Disney Company decided to cross over to the Middle East with their classic full-length movies; they decided to dub those movies in Egypt using the Egyptian dialect. The primary work was Walt Disney's classic film "Snow White and the Seven Dwarfs". The movie was dubbed in Egyptian Arabic, yet it was noticed that the Queen spoke in Standard / Classical Arabic, as well as all people talking to her, thus, the Queen sounded more formal, serious and solemn. A review of the translation of the names for each of the Seven dwarves in the fairytale "Snow-white and the Seven Dwarfs" shows that more than one strategy was adopted.

No	English	French	Arabic
1	Doc	Prof	دوك
2	Grumpy	Grincheux	غضبان
3	Sleepy	Dormeur	نعسان
4	Bashful	Timide	خجلان

5	Happy	Joyeux	فرحان
6	Sneezy	Atchoum	عطسان
7	Dopey	Simplet	دقدق

The French translator opted for what Collie calls "translation of names with connotations"; hence, the translator reproduced the connotations in the target language for the names of all seven dwarfs. On the other hand, the translator to the Arabic language opted for different strategies depending on the meaning and connotations of each name. For dwarf number one the translator used what Coillie calls "reproduction", so the name was adapted to the target language; the reason for this is because the prestigious title "Doc" is commonly used in Arabic to address a learnt person. While for the dwarfs from number two to six the translator did the same as the French translator and reproduced the connotation in the target language; the reason for this is that the Arabic counterparts reflect the description of the characters. As for the last dwarf, translator had to use a different strategy, so the name was substituted with a completely different Arabic one that had no relation to the connotations of the English word. The translator could not follow the same strategy used with the dwarf number one as the word "دبّی" sounds as a derivation from the word "دب" which means "bear" and this meaning would not fit in the story; also he could not use the strategy applied on the names of the other dwarfs as the result "بليد" has negative connotations that are not suitable for a children story.

Analysis of the Translation of Character Names in *A Wrinkle in Time*

The novel *A Wrinkle in Time* emphasizes the power of women by casting thirteen-year-old Meg Murry as the protagonist and savior; with the help of her friend and her younger brother they save her father, and eventually the world.

Main characters:

- Meg (Margret) "ميج", the main protagonist who travels through time and space to save her father. The name Meg is of Greek and English origin, and the meaning of Meg is "pearl".

- Charles Wallace "تشارلز والاس", Meg's extraordinarily intelligent five-year-old younger brother who is capable of reading minds, an ability that helps them on their journey. The name Charles is of English, German and French origin and it means "free man, or strong". While Wallace is of Scottish origin and means stranger; and it relates to Sir William Wallace who was a Scottish knight and one of the main leaders during the First War of Scottish Independence.
- Calvin O'Keefe "كالفين أوكيف", Meg's friend who is a talented athlete and demonstrates a strong capacity for love and affection. The name came into use in honor of John Calvin -born Jehan Cauvin- the seventeenth century French Protestant reformer whose strict doctrines became the basis of Calvinism.
- Dr. Murry "دكتور موري", the renowned physicist who has been missing for a year when the novel begins. Murray is both a Scottish and an Irish surname with two distinct respective etymologies. The Scottish version is a common variation of the word which designates the district on the south shore of the Moray Firth, in Scotland. The probable Irish origin of the surname is that it derives from the ancient Gaelic name "O'Muireadhaigh", meaning descendant of Mac Giolla Mhuire "descendant of the servant of the Virgin Mary".

Secondary characters:

- Mrs. Murry "السيدة موري", Meg's mother, an experimental biologist.
- Sandy "ساندى" and Dennys "دينيس", Meg's twin brothers. The name Sandy is of Greek and English origin, and the meaning of Sandy is "defender of mankind". The name Dennys is of English and Greek origin, and the means "follower of Dionysius" the son of the Greek god Jupiter by a human woman.
- Mrs. Buncombe "السيدة بانكومب".
- Mr. Jenkins "السيد جينكس".

Imaginary characters:

- Mrs. Whatsit "السيدة واتست", Mrs. Who "السيدة هُو", and Mrs. Which "السيدة ويتش", the three supernatural beings who lead the children through a travel in the universe.
- Happy Medium "هابي ميديام".
- IT "آي تي", a giant, disembodied brain that uses mind control on the people of Camazotz "كامازوتز".
- The black thing "الشيء الأسود".
- Aunt Beast "العمة بيست", inhabitant of the planet Ixchel "اكستشل".
- The Man with the Red Eyes "الرجل ذو العيون الحمراء".

Character name	Arabic translation	Strategy of translation
Meg	ميچ	transported
Charles Wallace	تشارلز والاس	transported
Calvin O'Keefe	كالفين أوكيف	transported
Dr. Murry	دكتور موري	transported
Sandy	ساندى	transported
Dennys	دينيس	transported
Happy Medium	هابي ميديام	transported
Mrs. Murry	السيدة موري	partially transported and partially translated
Mrs. Buncombe	السيدة بانكومب	partially transported and partially translated
Mr. Jenkins	السيد جينكس	partially transported and partially translated

Mrs. Whatsit	السيدة واتست	partially transported and partially translated
Mrs. Who	السيدة هُو	partially transported and partially translated
Mrs. Which	السيدة ويتش	partially transported and partially translated
Aunt Beast	العمة بيست	partially transported and partially translated
The black thing	الشيء الأسود	translated
The Man, with the Red Eyes	الرجل ذو العيون الحمراء	translated

The translator opted mainly for the strategy of transportation of the character names while some character names were partly transported and partly translated and very few were translated. The choice of the translation strategy was done randomly and didn't follow any certain rule. Even the names within each category were translated using different techniques. This random choice of translation techniques added to the foreignization ambience of the whole translated text and led to a total loss of the connotations related to the meanings of the original names thus forming a barrier between the reader and the characters.

For instance, the main protagonist Meg loses a lot of the connotations of her name when her name is transported to Arabic. The English name means "pearl" which is an expensive and rare piece of jewelry that is hidden inside a shell deep under the sea water; to get such a precious thing divers must exert huge effort and dive so deep to be able to get the oyster then open it to enjoy the beauty of the pearl inside. This is true about the protagonist as the greatness of her personality was hidden deep inside her, and only when she was pushed by circumstances and other characters, did she evolve into the confident young lady who shone at the end of the novel. The Arabic reproduction of the name does not have any meaning, nor does it carry any of the connotations as it is not even an Arabic word at all.

Another example of loss is in the translation of the name of the younger brother, Charles Wallace. When he is first introduced in the novel, his sister says that he is different and as the incidents of the story unfold the reader notices that he has a strong will; thus, his name alludes to his character. Besides his name is reminiscent of the great Scottish warrior. The translation presents the reader with a name void of meaning and reference, and at the same time difficult to pronounce.

A third example of loss is in the translation of the loaded names in the imaginary category, for example the character "Happy medium". The first part of the name represents a positive feeling while the second part means channel; hence the name suggests the manner the children will feel on meeting her. The Arabic reproduction of the name loses all the allocated meanings.

Substitution with a descriptive equivalent would have been a more effective strategy for these semantically loaded names and descriptive names.

Conclusion

The study has examined several character names and the different methods used for translating them from English into Arabic in different works with special reference to Madeleine L'Engle's *A Wrinkle in Time*. The list of strategies used reveals that the Arabic translation is heavily dependent on the reproduction procedure regarding all the personal proper names, whether they are motivating or unmotivating for translation. Even this technique is not followed adequately, for it is never consistent. This strategy of leaving the original names has resulted in a foreignized text that is strange and uninformative to the Arab readers. The Arabic translation of *A Wrinkle in Time* is not successful as far as the translation of proper names is concerned. This could be the result of globalization and multiculturalism, and English becoming the lingua franca of the world. Yet in literature, even common names of secondary characters should be translated to give the reader the illusion of familiarity and to bring the story closer to the readers. The only exception should be the names that have no connotations, and which could be transferred without any change, yet they should be easy to pronounce by the readers to avoid alienating them. Generally, the translators ignore interpreting the semantic aspects of names and takes for granted the readability of the mostly inconsistent reproduction.

The translator uses foreignization while dealing with proper names based on the false assumption that the foreignness of the source text is more important than its actual meaning. As a result of foreignization, the text lacks the fine quality of fluency and alienates the reader from the culture of the text. There should be a balanced flexibility between the use of extreme foreignization or total domestication to render a resourceful translation. Arabic translators should step up to the challenge of creativity when dealing with conventional and imaginary loaded names.

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