

THE PRAGMATICS OF LANGUAGE VARIATION:
HARRY POTTER IN TRANSLATION

by

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Dedication

To my mother who would have been proud to see me graduate.

To my father who has always encouraged me.

To my family who has always supported me.

To my wife and daughter for supporting me, encouraging me and being patient
throughout.

Abstract

Language variation has been talked about in many linguistics and translation books. Language variation has often been treated in a superficial manner and sometimes ignored, but when it is pragmatically driven, conveying the language variation should not be ignored. The data for this paper is selected from *Harry Potter and the Sorcerer's Stone* by J. K. Rowling, published in 1997 by Bloomsbury. This paper analyzes language variation in both the source text and target text, English and Arabic, in this case, to find virtues and spot shortcomings in terms of conveying the pragmatic message. The findings indicate that more focus should be put on language variation that is pragmatically driven.

Search Terms: Translation, Dialect Variation, Register, Pragmatics, Harry Potter

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1. Introduction

Language variety is evident in both spoken and written language, with variation caused by two parameters: language user and language use. Variation in the language, caused by the language users, is governed by place, time, and society; in other words, language user varieties are affected by where the language users are from, the time they live in, and their social class. Language use, on the other hand, has to do with register, where language is used for a particular purpose.

More often than not, language variety is *intention-less* and is produced to reflect local color. However, the need to be sensitive and aware of variations and their motivations is more crucial in literary works where subtle indications are used and are easier to be overlooked (Mason & Hatim, 2005).

In terms of translating user-related varieties into Arabic, translators opt for translating a language variety for a language variety. Still, “the intrinsic formality of Standard Arabic makes it difficult to establish clear links between the kind of language used and social stereotypes” (Dickins, Hervey, & Higgins, 2005, p. 166). Other translators may opt to ignore the user-related varieties altogether due to the difficulty of the task of conveying such varieties.

This is why a translator needs to be sensitive to language varieties and distinguish between pragmatically-driven language varieties and the *intention-less* ones. Thus, this thesis aims to highlight the importance of pragmatically-driven language variations and look at ways of delivering this pragmatic force into Arabic, when necessary.

In the second chapter, the evolution of linguistic models will be discussed starting with core linguistics. In the core linguistics model, Catford and his textual equivalence will be examined. Then, a review of Vinay and Darbelnet’s translation strategies will be conducted. This will be followed by the socio-cultural model, Nida’s dynamic equivalence will be inspected. Lastly in this chapter, the turn to pragmatics will be examined through Koller’s correspondence and equivalence and Gutt’s relevance theory.

Further, register analysis will be discussed, and the two elements of language will be examined: language user and language use. Language user variations, which are indicators of the speaker’s time, space and social class, will be discussed in depth. Additionally, language use varieties, which are generally governed by norms and

conventions with occasional deviations for pragmatic reasons, will be examined in detail. Discussion of variations in both language user and language use will carry on into the fourth chapter.

Also in the fourth chapter, data will be analyzed and discussed. Examples will be examined from the famous New York Times' best-selling fiction novel, *Harry Potter and the Sorcerer's Stone*. The book was first published in 1997 by Bloomsbury in London as *Harry Potter and the Philosopher's Stone* and then by Scholastic Press for the US market as *Harry Potter and the Sorcerer's Stone*. This novel has since been translated into many languages and made into a feature-length film. "As of 2012, Philosopher's Stone has been translated into 74 languages, including Latin and Ancient Greek. More than 107 million copies of the novel have been sold worldwide" (Harry Potter – History of the Books, n.d.). The translation that will be examined here is the official translation published by Nahdet Misr Publishing Group in 2002 and translated by Sahar Jabr Mahmud. This thesis will examine language varieties at both levels of language user and use to show that language variation doesn't necessarily need to be reflected in translation unless the variation is pragmatically driven.

2. Literature Review

2.1 Overview

Even though translation as an academic subject has only been on the rise in the last sixty years, it is a vital part of human communication. Without it, scholarly texts and religious records would fail to spread and thrive around the world. Now well-known as “translation studies”, thanks to James S. Holmes, translation studies are described by Holmes as a study that deals with problems relating to the act of translating and translations (Munday, 2008, pp. 5-6).

Amongst translation studies, **contrastive analysis** has been a key interest. A study of two different languages with the aim to discover both common and particular differences between them, contrastive analysis has been advancing in the USA since the 1930s. As noted by Munday (2008, p. 8), “the contrastive approach has heavily influenced other studies, such as Vinay and Darbelnet’s (1958) and Catford’s (1965).” While valuable, contrastive analysis fails to include aspects that are sociocultural and pragmatic, and it does not comprise the role of translation as a communicative act. However, as Munday points out, “the continued application of a linguistic approach in general and specific linguistic models such as generative grammar or functional grammar has demonstrated an inherent and gut link with translation” (Munday, 2008, pp. 8-9).

Concerning approaches, free and literal translation, following centuries of deliberations without resolutions as to how they should be handled, finally began to follow an orderly line. With a rise to prevalence in the 1950s and 1960s, this new, structured approach centered on important linguistic issues such as those of connotation and equality, with the aim being to not only preserve meaning, but also to carry it over with the same spirit and effect. Still, the exact nature of this “equivalence” was debated multiple times in the twenty years following the change in approach regarding translation (Munday, 2008, pp. 36-37).

2.2 Core Linguistics Model

2.2.1 Catford and textual equivalence. Translation shift, first introduced by Catford in *A Linguistic Theory of Translation* (1965), provides an entire chapter on the subject. Catford (1965, p. 27) notes the similarities and differences concerning formal correspondence and textual equivalence in his book, describing a textual

equivalent as “any [target language] TL text or portion of text which is observed on a particular occasion . . . to be equivalent of a given [source language] SL text or portion of text”. While a formal correspondent is “any TL category (unit, class, structure, and element of structure) which can be said to occupy, as nearly as possible, the ‘same’ place in the ‘economy’ of the TL as the given SL category occupies in the SL” (Catford, 1965, p. 27).

Therefore, textual equivalence is connected to a specific source text (ST) and target text (TT) pair. Formal equivalence, however, is a system-based concept. At the time of their separation, a translation shift is considered to have happened. In Catford’s own words (1965, p. 73), these moves are “departures from formal correspondence in the process of going from the SL to the TL”.

Catford proposes the following shifts: (1) shift of level and (2) shift of category. A **level shift** is defined as something that is displayed in grammar in one language and in lexis in another. Additionally, Catford offers four varieties of **category shifts**: structural shifts, class shifts, unit/rank shifts, and intra-system shifts. Concerned with a change in grammatical structure, **structural shifts** are considered the most common. A **class shift** is a change from one part of speech to another. **Unit shifts, or rank shifts**, are shifts that show the target language equivalent is a different rank than the source language. ‘Rank’ as used here means the tiered linguistic parts of a sentence such as morphemes, clauses, words, and groups of words. The fourth category, **intra-system shifts**, occurs when the source language and target language have quite similar organizations but ‘the translation involves selection of a non-corresponding term in the TL system’ (Catford, 1965, p. 80). Number and article systems amongst Arabic and English make this apparent as they are not always parallel. For example, *name* on a form (indefinite in English) becomes الاسم in Arabic (Munday, 2008).

Catford (1965) also exhibits that two equivalent SL and TL expressions do *not* have the same meaning, as languages express situations differently such as indicating the gender of the speaker and expressing respect. He further explains that textual equivalence is accomplished when both SL and TL expressions are “interchangeable in a given situation”, which occurs when “an SL and a TL text or item are relatable to (at least some of) the same features of substance” (Catford, 1965, p. 50).

2.2.2 Vinay & Darbelnet. Additional linguists, Vinay and Darbelnet, undertook an analysis of French and English to compare styles. Using scripts from both

languages, they observed variances among the languages, and they acknowledged diverse translation strategies and ‘procedures’. Their publication *Stylistique compare du français et de l’anglais* (1958) is centered exclusively on French and English, but its effect has found wide circulation, thus forming the foundation for other analyses in the same run in other language pairs (Munday, 2008, p. 56).

Amongst these volumes of work on translation strategies, Vinay and Darbelnet brought the strategies of **direct translation** and **oblique translation**, with literal translation being the direct translation of text. Through this pair emanates seven techniques, and **direct translation** covers the following three: **Borrowing, Calque, and Literal Translation**. When literal translation is not applicable, Vinay and Darbelnet posit that oblique translation should be applied, which includes another four procedures: **transposition, modulation, equivalence, and adaptation** (Munday, 2008, pp. 56-57).

With regards to borrowing, the form is taken from the source language and is transferred into the target language, this is mostly done due to a gap in lexicon in the target language, though sometimes other reasons are involved (Fawcett, 1997, p. 34). An example of borrowing is the translation of the words *strategy* and *ideology* into Arabic as *استراتيجية* and *أيديولوجية*, respectively.

Fedorov, another linguist, also weighs in on the issue of borrowing. He maintains that despite an appropriate translation being available, borrowing is sometimes done to maintain a peculiarity. A translator may then add a word’s translation or further explanation to help readers. Borrowing may also occur to express a sound effect or to prevent the loss of the culture of the word (Fawcett, 1997, p. 34).

The second translation technique discussed by Vinay and Darbelnet is calque, which is a literal translation at the level of the phrase (Fawcett, 1997, p. 35). An example of this would be the translation of the phrase *over my dead body* into Arabic as *على جثتي*.

Literal translation is “the rare but always welcome case when a text can go from one language into another with no changes other than those required by the target-language grammar (Fawcett, 1997, p. 36). This type of translation is “most common between languages of the same family and culture” (Munday, 2008, p. 57). Literalness should be the norm unless structural and metalinguistic requirements deem otherwise. Where literal translation does not work, Vinay and Darbelnet see that oblique translation must be used (Munday, 2008, p. 57).

Oblique translation techniques include transposition, modulation, equivalence, and adaptation. Transposition is a “change of one part of speech for another without changing the sense” (Munday, 2008, p. 57). An example of transposition in Arabic is the translation of ‘*Make basic medical services . . . available*’ into ‘توفير الخدمات الطبية . . . الأساسية’, where *make* is a verb and *توفير* is a noun.

Another area is modulation, which is a change in point of view that allows the translator to express something in a different way. It takes place between concrete and abstract, whole and part, and the reverse of a point of view (Fawcett, 1997, p. 37). Examples of modulation in Arabic are the translation of ‘*It’s not easy . . .*’ into ‘من الصعب . . .’, ‘*She’s having a baby*’ into ‘إنها حامل’, and ‘*Who knows!*’ into ‘الله أعلم’.

As for equivalence, it is the translation of the same situation without a formal or semantic resemblance. It is usually used for translating idioms and proverbs (Fawcett, 1997; Munday, 2008). One either knows or does not know an equivalent to phrases like *a slap on the wrist* and *shrug it off*. When a dictionary offers no assistance with this, then endless amounts of theory will not be able to, either. Still, there are times that translators miss idioms and thus translate their parts separately, which is what Vinay and Darbelnet call ‘overtranslation’ (1958:31) (Fawcett, 1997, p. 38). *A slap on the wrist* would not translate very well if it was literally translated. It could be translated as ‘عقوبة خفيفة’ or توبيخ, while *you should shrug it off* could be translated into ‘عليك أن تتجاهل الأمر’. An example from Arabic to English here would be the colloquial Gulf region’s فالك طيب which might be nicely translated as *consider it done*.

The last translation technique that Vinay and Darbelnet offer is the most controversial: adaptation. This involves “changing the cultural reference when a situation in the source culture does not exist in the target culture” (Munday, 2008, p. 58). An example that is widely used in subtitling is the conversion of units from miles to meters and from ounces to liters.

2.3 The Socio-Cultural Model

2.3.1 Nida and dynamic equivalence. Nida’s translation theory was established from his efforts in the 1940s and onward as he translated and organized the Bible. In the 1960s, his theory became more structured in his work *Toward a Science of Translating* (Nida 1964a) and the co-authored *The Theory and Practice of Translation* (Nida and Taber 1969). The title given to his first work is noteworthy; Nida endeavors to take translation towards scientific areas by including work in linguistics. This more

methodical method takes theory and terms from semantics and pragmatics. In addition, there is influence from Chomsky's syntactic structure efforts which molded the theory of generative-transformational grammar (Munday, 2008, p. 38).

A main part of Nida's work focuses on the move from the longstanding view that an orthographic word carries a meaning that is permanent but works towards the notion that words develop meaning by their surrounding context and may result in different reactions in different cultures (Munday, 2008, p. 39).

The meaning of words can be further broken down into **linguistic meaning**, **referential meaning**, and **emotive meaning**. To help translators sort out the meanings of a variety of terms, there are some techniques modified from linguistic works. To define referential and emotive meaning, word structure is analyzed, comprising **hierarchical structuring** (segregating words based on their level) and methods of **componential analysis** (attempting to find and separate precise features of similar words). Outcomes may be shown visually in order to help mark a complete comparison. For example, the relationship terms *grandmother*, *mother*, and *cousin* are plotted according to gender, generation, and lineality (direct descent or not). The outcomes can help a translator in dealing with a language that may have a wide variety of terms used for kinship (Munday, 2008, p. 39). For example, *uncle* could be translated into Arabic as عم (paternal uncle) or خال (maternal uncle).

Semantic structure analysis is another technique where Nida splits the variety of meanings of *spirit* visually, consistent with their individualities. The main point is to inspire trainee translators to recognize that a term like *spirit* fluctuates and is thus defined by context. *Spirit*, then, is not of religious connotation all the time. If it is religious, like the *Holy Spirit*, its emotive value and meaning changes depending on the culture it is used in. With words come connotative value, and this is measured to be a part of pragmatics. Nida, most importantly, emphasizes the significance of context in communication as it deals with metaphorical meaning with intricate idioms that are rooted in culture. This is when the meaning of a phrase may deviate from the summation of separate elements (Munday, 2008, p. 39).

As for the long-standing debate of 'literal', 'free', and 'faithful' translation, they are thrown out by Nida and replaced with: (1) formal equivalence and (2) dynamic equivalence. **Formal equivalence** "focuses attention on the message itself, in both form and content . . . one is concerned that the message in the receptor language

should match as closely as possible the different elements in the source language” (Nida, 1964, p. 159).

Formal equivalence is therefore quite concerned with ST structure, the likes of which provide a solid influence when assessing accuracy and precision. The most common type is ‘gloss translations’, which are very similar to ST structure, and usually have footnotes. These permit students to get a sense of the customs of language that are involved in the source culture (Nida, 1964, p. 159).

Nida (1964, p. 159) explains **dynamic equivalence** as one that “attempts to produce a dynamic rather than a formal equivalence”. Such a translation aims for ‘equivalent effect’ in such a way that “the relationship between receptor and message should be substantially the same as that which existed between the original receptors and the message” (p. 159). In such a translation, “one is not concerned with matching the receptor language message with the source-language message, but with the dynamic relationship” (p. 159).

Dynamic equivalence then proposes that communication must be personalized according to the needs and cultural expectancies of the one receiving the message. Also, it is important to be natural in the exchange. Nida stresses that the main objective when pursuing dynamic equivalence is to find the most naturally corresponding words as possible. This is an approach that contemplates variations of grammar, vocabulary and cultural positions as vital for success in achieving naturalness (Munday, 2008, p. 42).

Nida “wants to translate the Bible in a way that would have immediate meaning for the target-language reader, rather than as a text in which every word was God-given and therefore sacrosanct and available only to the priestly class” (Fawcett, 1997, p. 57).

Even though Nida’s work contains some of the most comprehensive and dependable deliberations of translation ever written, it is not immune to criticism. “Despite the criticisms made of it, the book should be compulsory reading for all translators” (Fawcett, 1997, p. 57).

2.4 The Pragmatics Turn

2.4.1 Koller. Werner Koller is another relevant figure in the work on equivalence. His work, *Einführung in die Übersetzungswissenschaft*, which means a

scientific investigation into theory, deals thoroughly with the idea of equivalence and also with correspondence (Munday, 2008, p. 46).

Accordingly, **correspondence** resides in the area of contrastive linguistics. This takes two systems of language for comparison and labels their differences and similarities. **Equivalence**, alternatively, has to do with equal items of explicit ST-TT sets and contexts. Koller's assessment is that even as understanding of correspondences may reveal aptitude in the foreign language, awareness and aptitude in equivalences are the markers of competent translations. Still, there is the blurred area of what needs to be equivalent (Munday, 2008, pp. 46-47).

Equivalence as the definitive objective of translation becomes clearer when five 'frames of reference' are reflected upon. To achieve this objective, however, these frames must be considered. One such frame is a text's **denotational meaning**, which has to do with what idea is being referred to, the equivalence of extralinguistic parts of a text. This is additionally known as referential meaning. Even more complex is the **connotational meaning**. For ease of use, Koller groups this into nine subcategories. The first is *language level*, which deals with the following: is the text formal or not, is it colloquial, is it considered normal or familiar, is it ill-mannered, is it poetic or difficult to understand, or is it written in slang? The second subcategory is *sociolect*, which relates to the terms used by various groups. For example, the terms used by students generally differ than those used by teachers or other adults. Similarly, soldiers or other offices use their own terms as well. Further, the language spoken in a specific area, known as *dialect* is another subcategory to consider. For instance, within the same country, there may be variations of a language in different regions. Additionally, there may be differences between written and spoken terms in a language, the subcategory known as the *medium*. Yet another subcategory considered is style, which can be antiquated, fashionable, understated, and so on (Fawcett, 1997, p. 53).

The four remaining subcategories are *frequency*, *domain*, *value*, and *emotional tone*. Frequency relates to whether words are used regularly or rarely, while domain determines which words are considered scientific, technical, or normal. Value, on the other hand, deals with whether words are positive or negative. Finally, emotional tone defines text as warm, neutral, cold, and all other varieties of emotional inferences (Fawcett, 1997, p. 53).

Moreover, the characteristics of texts should be considered, particularly their **textual norms, pragmatic meaning, and linguistic form**. Textual norms, for example, imply that a certain text type will likely be used – legal terms in legal texts, medical jargon in prescriptions, figurative language in poems, and similar examples in other documents. Related to this, the anticipations of readers should be considered, which is the pragmatic meaning also known as ‘communicative equivalence’. Finally, linguistic form may also be noted, which includes whether text rhymes or has rhythm, and whether it includes metaphors, similes, or other figurative language. This is a frame of reference concerned with the aesthetic or stylistic features of the ST (Fawcett, 1997, p. 53; Munday, 2008, p. 47).

2.4.2 Gutt. Ernst-August Gutt offers another perspective: relevance theory. It bases communication “around a cause-and-effect model of inferencing and interpretation” (Munday, 2008, p. 63). It also places responsibility on the speaker to be sure that the listener has grasped the intention behind the communication. A successful communication is said to depend on the communicator’s ensuring that his/her ‘informative intention’ is grasped by the receiver, and this is achieved by making the stimulus (words, gestures, etc.) optimally relevant to the extent that the receiver ‘can expect to derive adequate contextual effects without spending unnecessary effort’ (Gutt 2000: 32 as cited in Munday, 2008, p. 47). The communicator should provide communicative clues that can help when inferences need to be made. Thus, translators should explore if it is even conceivable to express a text’s intention, and if so, how. Following this, they face the need to know whether this should be done descriptively or interpretively as well as how much the translation should be like the source language. To decide such things, a translator should evaluate the cognitive environment of the one receiving the message. For realization, both the translator and the recipient should have the same rudimentary expectations regarding the similarity that is required, and the objectives of the translator should equal the anticipations of the receiver (Munday, 2008, p. 64).

With some connection to a source text, a translation is seen as interpretive resemblance, while a translation that must hold its own without the reader having knowledge of a source text is known as descriptive use. The latter would comprise any and all alterations a translator thinks obligatory to get the most out of its effect, no matter what the source text was like at the start. Gutt, however, does not view translations by descriptive use as real translations. He sees this as stemming from

translators choosing to save time by simply translating and then modifying instead of creating a complete text from scratch. Also, as such translations are not real, according to Gutt, translation theories do not need to overexert themselves to discover ways to make space for and define those that are actually adaptations (Fawcett, 1997, p. 136).

Additionally important in the relevance theory of translation are primary and secondary communication circumstances. For example, for the audience to understand the speaker's purpose, three effects must be joined, and they are the speaker's utterance, contextual assumptions, and the accurately operational aptitude to draw conclusions from both. A primary communication situation occurs when this materializes. Nevertheless, a recipient of speech might sometimes not grasp the contextual assumptions that the speaker meant. Because of this, disagreements can occur. Either the listener may not interpret the signs appropriately, or he/she may intentionally decline to shift into the proper context. This is when a secondary communication situation occurs. Particularly amongst very distant cultures, this occurs a lot in translation (Fawcett, 1997, p. 136).

Gutt discards input-output based models of translation like register analysis and descriptive studies and instead concentrates on communicative procedure and cognitive processing. Translation as *communication*, according to Gutt, can simply be clarified by means of the notions of relevance theory, unaided. "In that respect, he claims (p. 235) 'there is no need for developing a separate theory of translation, with concepts and a theoretical framework of its own'" (Munday, 2008, p. 64).

3. Register Analysis

3.1 Overview

The 1960s and 1970s saw Michael Halliday, along with his contemporaries, move towards viewing language as text. An endeavor to clarify the structure and wonder of linguistics, the importance of language in human lives was noted, and variability was in the middle of it. In other words, not everyone speaks in the same manner every hour of the day. Additionally, a variety of contexts and circumstances may alter a speaker's register. While models of register are not standardized, their essentials are the same: language differs due to the speaker and the language used. When either of those changes, then language changes (Fawcett, 1997, p. 75; Hatim & Mason, 1990, p. 36).

3.2 Language User

Much like the way forensic scientists generally ignore common similarities in things like bullets and scrutinize only the trace evidence that will differentiate one from the other, one who analyzes language can find minute details in both written and spoken messages in such a way that either a group or an individual language user can be identified. Sometimes difficult, tracing characteristics in messages may disclose evidence and information about an individual or group (McMenamin, 2002, p. 63). This information is referred to as 'speaker-related information (Dickins, Hervey, & Higgins, 2005, p. 162). Of this information, dialects may be noted which can be broken down into the following categories: temporal, geographical, and social. While another category, idiolect, defines the manner in which a specific speaker/writer uses language, the previous three categories can further define the language user (Gregory, 1980, p. 463).

3.2.1 Geographical dialect. Where a language user resides impacts the way language is used, as different areas have variations in language. At times, the separation of these regions is not always clear, as they may be due to more than just the lines on a map. For example, in regions of some countries that speak more than one language, boundaries can become blurred. In addition, it is incorrect to assume that one variation of a language carries the same status in the area that it is used. Varieties of a language are not as simple as being restricted within set boundaries. The subtleties of such geographical distinctions are too multifaceted to neatly

categorize. Perhaps an appropriate way to approach these complexities is to continue to identify dialects by region, but to also recognize that intersections of dialects will be unavoidable (Hatim & Mason, 1990, p. 40).

Still, translators must be ever aware of the implications that can arise when dialects are identified and stereotyped. For instance, accent can be difficult to deal with, as seen in a disagreement when Scottish accents were used to express the speech of peasants from Russia in a play. This caused issues because it was inferred that peasants speak with Scottish accents, thus belittling the Scottish. While this was likely unintentional, it still sheds light on the fact that many factors must be considered when working with dialects (Hatim & Mason, 1990, p. 40). Achieving dialectal equivalence is a difficult task as described by Hatim & Mason (1990, p. 41):

The difficulty of achieving dialectal equivalence in translation will be apparent to anyone who has translated for the stage. Rendering ST dialect by TL standard has the disadvantage of losing the special effect intended in the ST, while rendering dialect by dialect runs the risk of creating unintended effects.

3.2.2 Temporal dialect. Another aspect of dialect to consider is temporal dialect, which reveals the transformation of language over time. As generations tend to have their own lingo and jargon as applicable to their time, change is inevitable. While usually changes go unnoticed, they can be seen by simply comparing newspapers several decades apart (Hatim & Mason, 1990, pp. 41-42). For example, newspapers of today may contain terms like ‘blogger’ or ‘hashtag’, while some newspapers from the 1980s could contain terms such as ‘walkman’ or ‘floppy disk’. In literary translation, there is the added consideration of aesthetic effect (Hatim & Mason, 1990, pp. 41-42).

3.2.3 Social dialect. Another dialectal dimension to consider is social dialect. For translators, this can pose issues with comprehension, as it encompasses many areas. For example, language can vary by economic class, ethnic group, age, and so on. In addition, it may carry political and ideological implications. Translations of social dialects should provide the full force of the source language, but often to circumvent being perceived as patronizing and also to encourage comprehension, social dialects are sometimes reduced when offered in the target language (Hatim & Mason, 1990, p. 42).

3.2.4 Standard dialect. Standard dialect is the language that is used in formal settings. However, the idea of differentiating among ‘standard’ and ‘non-standard’ does not mean that any form of language is being ranked or judged. Still, the category exists because of widespread media and education. Both the former and the latter can simultaneously help or hamper language. Thus, it is necessary to consider variations and how they exist in language. For instance, when two or more codes exist, changing between them is not accidental, and a translator should have the ability to identify this individuality. Code-switching occurs commonly in advertising, often to appeal to specific social classes. In other words, a non-standard usage of language may be deliberately presented to provoke interest in whatever is being advertised (Hatim & Mason, 1990, p. 42).

Overlapping, like the case with geographical dialects, also occurs in the case of standard dialects. In Arabic, for example, there is a dialect used in literature that is considered ‘standard’, and there is just a small amount of variation from region to region and from time period to time period. It is this standard which is the target dialect for translators. However, problems may arise when a source text is presented in a non-standard dialect. In such cases, with equivalence as the aim, translation could be handled functionally, by changing the standard itself. This could possibly be achieved by using non-standard grammar or vocabulary (Hatim & Mason, 1990, pp. 42-43).

3.2.5 Idiolect. The individuality and uniqueness of a speaker, known as idiolect, at times makes the overlap among language varieties clear. The idiolect entails a speaker’s distinctive pronunciation and preferred expressions, and sometimes it may include a trend of certain structures being used repeatedly. While it may prove problematic to separate and define a speaker’s idiolect with a lone example of speech, the individuality of one’s manner of speaking symbolizes a significant part of language differences overall. This is due to idiolects incorporating portions of all of the above-mentioned varieties of dialect (temporal, social, and geographical). Thus, language can be regarded as a continuum, as various features continually intermingle (Hatim & Mason, 1990, pp. 43-44).

As idiolects are routinely at the boundaries of pertinent differences, this brings up an important point for translators: Should idiolects be translated, and is it even conceivable to do so? As many believe, variations in language anywhere are

systematic, which means that idiolects are more complex than simply a variety of word choices. “It is also linked to the purpose of the utterance and will ultimately be found to carry socio-cultural significance” (Hatim & Mason, 1990, p. 44).

3.3 Language Use

While language users are intentionally making choices when speaking that reflect their style, there are likely several reasons behind their choices. **Register**, which refers to language that is chosen in a specific circumstance, is a term of reference for these choices. It is suggested to help interpret the ways people use language, as in different contexts, there are changes in language choices to fit certain conditions. Register can be further explained as alterations in areas like vocabulary and grammar. For example, speakers may generally use different registers when in a church service as compared to a commentary at a baseball game. To further break this down, register is separated into three key categories: field, tenor, and mode (Hatim & Mason, 1990, pp. 45-46).

3.3.1 Field of discourse. The first category of register, field, has to do with whatever is going on in a particular field. It is the social role. For instance, the field could be a private exchange, a public discussion, or any manner of conversation. Moreover, it could be occurring at work, church, or a mall, amongst other places. It is important to note, however, that most agree that field is not the equivalent of subject matter except in the case where subject matter is expected (Hatim & Mason, 1990, p. 48).

At times, translators run into issues when dealing with English due to the fact that in the modern day, there are many texts of scientific and/or technical natures. It can be difficult for a translator to create new words and terms in those fields when the target language is from the developing world. In addition, this subject goes beyond difficulties with multilingual expressions by bringing up questions about things such as ideology and identity (Hatim & Mason, 1990, pp. 48-49).

3.3.2 Tenor of discourse. Tenor, the second category of register, conveys the connection that exists among the speakers. This category can be evaluated in simple terms. For example, well-mannered, colloquial, and intimate can be ranked from formal to informal. However, these should not be taken as separate categories, but instead as parts of an ongoing ‘continuum’ (Hatim & Mason, 1990, p. 50).

Languages that are quite dissimilar in culture often bring relevance to such differences. For instance, a continuous change in personal tenor could be seen in conversation between representatives of the trade union. While the Americans feel at ease using colloquialisms which exhibit the fact they are working class, the French purposefully choose to use formal speech, thus showing their educated backgrounds (Hatim & Mason, 1990, p. 50).

Along with personal tenor, which has been discussed above, an additional tenor is considered: **functional tenor**. It has to do with how language is used in particular a circumstance. What the speaker is trying to do, for example, relates to functional tenor, whether a speaker is using language for chastisement, praise, or any other purpose (Hatim & Mason, 1990, pp. 50-51).

3.3.3 Mode of discourse. Finally, there is mode, which in discourse relates to the variety, conventions, and purpose of language use. In other words, it deals with how a language user frames their speech or writing, which is usually dependent upon how they wish for the audience to react (Hatim & Mason, 1990, p. 49).

Further, that which allows communication to occur is known as **channel**. It is an essential part of mode, as it is more than just speech and writing. It comprises such happenings as phone discussions, an article, a formal letter, and so on. In addition, there are dissimilarities in the use of language among dialogues, between people, and monologues, when there is only one speaker. Halliday (1978: 144-5 as cited in Hatim & Mason, 1990, p.50) suggests even more categories, comprising rhetorical notions like expository, didactic, persuasive, and descriptive (Hatim & Mason, 1990, p. 50).

Instabilities in mode when translated are often evident, however. Such fluctuations even appear in journals, which are generally seen as more scholarly. Films, too, are not exempt from mode issues when translated. For example, when subtitles are used, phonological structures of mode must be characterized. Complications may arise in that situation when deciding how to show in writing the manner in which an intoxicated person speaks. Thus, more research is necessary in this area of how to handle such occurrences (Hatim & Mason, 1990, p. 50).

Also related to mode is **texture**, which is a central part of a text. This is the part that guarantees a piece of writing goes together in cooperation in terms of linguistics and concepts. Normally, it is rational to expect writing to be comprehensible and interconnected. Likewise, it is expected that a text should form a theme and attract

attention to its most vital sections. Further, an association between the language user and the language used should be reflected upon and seen as not a coincidence but as purposeful. This is not to say that language users do not have free will. It simply means that writers' choices are made with the end goal of communicating expressions, and concentrating on text types is an influential element (Hatim & Mason, 1990, p. 192).

3.4 Pragmatics and Language Variation

3.4.1 The pragmatic dimension. Understanding the relations among language and the background of its use is known as pragmatics. A more precise definition is offered by Stalnaker (1973, p. 380), as he defines pragmatics as “the study of the purposes for which sentences are used, of the real world conditions under which a sentence may be appropriately used as an utterance” (as cited in Hatim & Mason, 1990, p. 59).

Pragmatics were examined further by J. Austin, who explored the capacity that sentences have to implement actions and to express meaning which is more than the total of all the parts in a sentence. He began with the performative verbs, as they are known, since he noticed that in the singular first person used in present tense, such utterances generally achieved the actions that were spoken. Because of this, Austen understood that each expression has more than just meaning, but also communicates energy, which is what allows communication to progress (Hatim & Mason, 1990, p. 59).

3.4.2 Gricean Maxims. It is anticipated in communication that speakers will be genuine and cooperative. As noted by Grice, there are maxims that those in conversation observe in order to make the communication fruitful. For example, taking care that what is said is related to the purpose of the conversation is known as cooperation. Additionally, one must give as much information as necessary but not overdo it. This is referred to as quantity. Further, according to Grice's Maxims, speakers must not say what is untrue or that which one does not have sufficient knowledge of. The term for such speaking is quality, and associated with this is relation, which means speakers should be relevant with their speech. Finally, there is the term manner, and it includes the following: not being unclear or confusing, being brief, and being organized. As a group, these maxims suggest how to be greatly

effective and efficient in communication. “[A]ny deviation from them is perceived by other participants as involving implicature” (Hatim & Mason, 1990, pp. 62-63).

3.4.3 Pragmatics of Language Variation. Variations in language are thought-provoking and could make for stimulating translation. Some situations may vary due to aesthetics, and may be ignored by translators. Some circumstances, on the other hand, could be determined by logic, and overlooking them by not conveying the same rational energy could mean the envisioned meaning of a text is lost, confusing those who receive it. This thesis is mostly interested in those situations where language variation is pragmatically driven.

4. Analysis and Discussion

4.1 Overview

In this chapter, data is gathered from *Harry Potter and the Sorcerer's Stone* by J. K. Rowling, published in 1997 by Bloomsbury. and a number of characters from the novel will be examined at. The first section will provide the relevant characteristics of each character. Then, issues will be listed by contextual domain, looking at the linguistic realization, ST contextualization and TT assessment while the text in focus from both the novel and its Arabic translation will be written in bold font.

This approach will provide an understanding of how characters are portrayed to the reader and whether the same effect has been portrayed to the Arabic language reader. This may be achieved by mere literal translation in some cases, but in other cases, the translator needs to exert more effort to deliver a similar kind of effect on the Arabic language reader.

There is a trend to fault find when assessing translation. However, with this approach, merit will be sought in the existing translation and then highlighted and commended. If improvements could be made, they will be suggested.

Each of the features discussed in the following sections and their translations are tabulated for easier viewing, the whole paragraphs can be found in the appendix. The features are in bold in English and would be bold in Arabic if they were reflected or if an attempt to capture them was made; otherwise, the Arabic would not be in bold.

4.2 Character Analysis

The interesting characters that follow have helped Harry Potter, especially the first in the series, become a phenomenon. Each of the characters mentioned in the examples are listed along with a brief description in the order they appear in the sections to follow.

4.2.1 Rubeus Hagrid. Hagrid is a warm-hearted giant. He is trusted by Dumbledore, the Headmaster, and he cares deeply for Harry. In an interview with J.K. Rowling, she indicated that Hagrid has a West Country accent (Rowling, What Jo says about... Rubeus Hagrid, 1999).

4.2.2 Draco Malfoy. Malfoy in the Wizard World is a bully like Dudley in the Muggle World. Draco is rather smart, cunning and devious. Like Dudley, he expects

to be spoiled and like the Dursleys, Draco is prejudice and thinks low of the other “kind”, Muggles. Also, he is conceited and snobbish and doesn’t mix with the poorer families - the “wrong sort” as he calls them.

4.2.3 Harry Potter. Harry Potter is the main character of the novel; he is humble, brave, sincere and rebellious when there is a good reason to be.

4.2.4 Minerva McGonagall. Professor McGonagall is Deputy Headmistress of Hogwarts. She writes the admission letters and greets students on the grounds when they arrive. She is very strict but fair at the same time.

4.2.5 Mr. Ollivander. Mr. Ollivander is the owner of the wand store. He does not forget what wand a person picked, or as he puts it, which person the wands chose. His memory is so strong, he even remembers Harry’s mother’s eyes. Harry finds him intimidating and thinks his slivery eyes are a bit creepy.

4.2.6 Severus Snape. Professor Snape teaches potions and is Head of Slytherin House. He favors Slytherin students while being strict with the students from other houses. He is especially picky with Gryffindor students and finds ways to deduct points from them. Harry is convinced Snape hates him and is out to get him.

4.2.7 Mrs. Petunia Dursley. Petunia Dursley is Harry’s mother’s sister. Harry’s mother, Lily, is from a Muggle family, but was accepted at Hogwarts and liked by her parents. Petunia hated her sister and was jealous of her. Therefore, she hates Harry because he reminds her of her sister.

4.2.8 Lee Jordan. Lee Jordan is Fred and George’s friend. He has a similar personality to them which shows in the fact that he brought a tarantula onto the train. He also thinks he knows a secret passageway out of the school and wants the twins to join him in the adventure. At school, he is the commentator for Quidditch.

4.3 User-Related Varieties

These varieties often give us background information about the language user; i.e. social background and place of upbringing. These varieties are seldom intentional and/or motivated. User-related varieties that are motivated are important to convey in translation, but the challenge lies in how to convey these varieties.

4.3.1 Geographical dialect. A geographical dialect is a language variation based on geographical variation.

Table 1

Segments from Hagrid's Excerpt

No.	Source Segment	Target Segment
1	Same night he tried ter kill you.	فى نفس الليلة التى حاول فيها قتلك...
2	Makes yeh even more famous.	وكان هذا سببا أكبر لشهرتك.
3	That's the biggest myst'ry , see... he was gettin' more an' more powerful . . .	(إن هذا) هو أكثر الأمور غموضا.. كان يزداد قوة يوما بعد يوم . . .
4	Some say he died. Codswallop , in my opinion.	يقول البعض إنه مات.
5	Dunno if he had enough human left in him to die.	(ولكننى لست متأكدا أنه كان لا يزال) آدميا بما يكفى لكى يموت.
6	. . . bidin' his time, like , but I don' believe it.	. . . ينتظر اللحظة المناسبة للظهور لكننى لا أصدق هذا.
7	People who was on his side came back ter ours.	الناس الذين كانوا فى صفه عادوا إلينا
8	Some of 'em came outta kinda trances.	والبعض الآخر أفاق من تأثير سحره.
9	Don' reckon they could've done if he was comin' back.	(لا أظن أن هذا كان يمكن أن يحدث) لو أنه سيعود.
10	Most of us reckon he's still out there somewhere . . .	يعتقد معظمنا أنه يختفى فى مكان ما
11	' Cause somethin' about you finished him	شئ فىك أوقفه عند حده..
12	There was somethin' goin' on that night . . .	لقد حدث شئ فى تلك الليلة . . .
13	I dunno what it was, no one does . . .	لا أعرف ما هو ولا أحد يعرف . . .
14	. . . but somethin' about you stumped him, all right .	ولكن شيئا ما بك قضى عليه.

English text (Rowling, 1997, pp. 66-67) *and Arabic text* (صفحة 50، 2002، رولينج،)

4.3.1.1 Source text contextualization. Hagrid is delivering the letter to Harry, and after he breaks the news to Harry about his family, Harry starts asking questions. In this scene, Harry has just asked Hagrid about the whereabouts of Voldemort.

Rowling indicated in an interview that Hagrid has a West Country accent (Rowling, 1999). “West Country people are widely seen as warm, welcoming, forgiving and easy going folk” (West Country, 2014). There is a heavy use of contractions and certain fillers such as ‘all right’ and ‘like’ as in Table 1.

4.3.1.2 Target segment assessment. A geographical dialect such as West Country cannot be conveyed in another language. If the West Country dialect was used for an intended reason, not just local color, then that reason is ought to be conveyed. The warmth of Hagrid, even though he is a large-sized man, needs to be conveyed by the style of writing when possible.

In Arabic, there seems to be no reflection of Hagrid’s dialect. It is standard Arabic all the way through; it is expected not to have contractions in Arabic even if the English had contractions because it is not a feature in Arabic. The pronunciations of ‘you’ as ‘yeh’ and ‘to’ as ‘ter’ are other geographical features that may be not worth the effort for the translator to try and reflect, because unless it is serving a purpose that the reader needs to know, it may just be local color. Fillers such as ‘alright’ and ‘like’ reflect the personality of the character; they should be reflected in Arabic to reflect that aspect of Hagrid’s personality. Those were not reflected either. Additionally, in Arabic, it seems that the register is quite high for someone like Hagrid.

4.3.2 Social dialect. A social dialect is language variation due to social distance (McMenamin, 2002, p. 45).

Table 2

Segments from Malfoy’s Excerpt

No.	Source Segment	Target Segment
1	Then I'm going to drag them off to look at . . .	وبعد ذلك سأجعلهما يذهبان معي إلى . . .
2	I think I'll bully father into getting me . . .	أظن أنني سأجعل أبي يشتري لي . . .
3	Father says it's a crime if I'm not picked to play for my house . . .	أبي يقول إنها جريمة ألا يتم اختياري لألعب لفريق منزلي . . .
4	I've heard of him. He's a sort of servant , isn't he?	سمعت به، إنه خادم أو شيء من هذا القبيل.
5	I heard he's a sort of savage . . .	سمعت أنه متوحش نوعا ما . . .
6	Why is he with you?	ولكن لماذا يصاحبك؟

7	But they were our kind , weren't they?	هل كانا منا؟
8	I really don't think they should let the other sort in . . .	يجب ألا يسمحوا للأنواع الأخرى بدخول المدرسة . . .
9	What's your surname, anyway?	لكن ما اسم عائلتك على أية حال؟

English text (Rowling, 1997, pp. 87-89) and Arabic text (الصفحات 67-68، 2002، رولينج،)

4.3.2.1 Source text contextualization. Harry runs into Draco in Madame Malkin's shop, where they are both being fitted for their robes. Draco initiates conversation with Harry and goes on about what he's buying.

Draco is from an "upper class" wizard family. He is a snob and he gets that from his father. He is materialistic and superficial, even though he speaks more of a standard dialect, he does have a tone of conceitedness as shown in Table 2 when he speaks about his parents.

4.3.2.2 Target segment assessment. The elements in bold in the source text are indicative of the conceitedness of Draco and how he discriminates against other classes of society and also against Muggles. The same elements have been put in bold in Arabic to contrast them.

Draco's way of talking indicates that he's a spoiled boy. When Draco says when talking about his parents, 'I'm going to drag them off to look at...' and 'I think I'll bully father into getting me...' it is a clear indicator that he's from an elitist social class. Neglecting these arrogant elements in the translation may not deliver to the target reader the arrogance of Draco. Both of these have not truly been given the same effect in Arabic; 'drag them off' and 'I'll bully father' have been translated as 'سأجعلهما يذهبان' and 'سأجعل أبي' respectively. They may be slightly more forceful than 'سأطلب منهما', but not as rude as the English. Something like 'سأرغمهما' or 'سأجرهما' would be more reflective of the rudeness of Draco talking about his parents.

Another aspect showing Draco's arrogance is when he talks about Hagrid. He says '[h]e's a sort of servant' then 'I heard he's a sort of savage'. In Arabic, the dismissal of 'شيء من هذا القبيل' did somewhat reflect some element of Draco's arrogance, but 'نوعا ما' after 'سمعت أنه متوحش' may have not reflected the same level of arrogance.

4.3.3 Standard dialect. A standard dialect is the variety of language generally used in newspapers, radio broadcasts, public speeches and so on.

Table 3

Segments from Professor McGonagall's Excerpt

No.	Source Segment	Target Segment
1	The start-of-term banquet will begin shortly . . .	ستبدأ وليمة بداية السنة الجديدة بعد قليل . . .
2	. . . you will be sorted into your houses.	سوف توزعون أولاً على منازلكم..
3	You will have classes with the rest of your house . . .	ستأخذون دروسكم مع باقى أفراد المنزل . . .
4	Each house has its own noble history and each has produced outstanding witches and wizards.	ولكل منزل منها تاريخه العريق.. وقدم كل واحد منها مجموعة من عظماء السحرة والساحرات..
5	While you are at Hogwarts, your triumphs will earn your house points تنال أعمالكم الجيدة نقاطا باسم المنزل..
6	. . . any rule breaking will lose house points.	وتنتقص أعمالكم السيئة من هذه النقاط..
7	I hope each of you will be a credit to whichever house becomes yours.	أتمنى أن يكون كل واحد منكم فخرا للمنزل الذي سينتمى إليه.
8	The Sorting Ceremony will take place in a few minutes in front of the rest of the school.	ستبدأ مراسم التنسيق بعد دقائق، وستجرى أمام المدرسة كلها..
9	I shall return when we are ready for you . . .	وسأعود إليكم عندما نصبح جاهزين لكم!

English text (Rowling, 1997, p. 126) and Arabic text (الصفحات 97-98، 2002، رولينج،)

4.3.3.1 Source text contextualization. In this scene, Professor McGonagall is welcoming the first year students who have just arrived to Hogwart's with Hagrid.

Professor McGonagall, the Deputy Headmistress of Hogwarts, speaks in standard English in her welcome speech. McGonagall has to establish her authority and speak in a distant manner as Deputy Headmistress as shown in Table 3.

4.3.3.2 Target text assessment. This welcome speech given by Professor McGonagall is in standard dialect, and the register is very high. The Arabic would be

expected to have a higher register than what is generally used for other characters. Since standard Arabic has been used throughout, it will be difficult for the translator to raise the register for Professor McGonagall.

The translation did not seem to reflect the difference in register. If the language used for Hagrid in Arabic was compared to the language used for Professor McGonagall, no difference would be noticed. As difficult as it may be to differentiate the language of the two in Arabic, it is quite important, both to show difference in the level of education and to reflect that this is a highly formal event taking place.

4.3.4 Idiolect. Idiolect is a user-related variation that “illustrates the overlap between the different varieties . . . In fact, idiolectal variation subsumes features from all the other aspects of variety” (Hatim & Mason, 1990, pp. 43-44).

Table 4

Segments from Mr. Ollivander’s Excerpt

No.	Source Segment	Target Segment
1	Oh, bravo! Yes, indeed, oh, very good. Well, well, well... how curious... how very curious...	أه.. أحسنت! رائع حقاً.. رائع جداً جداً.. شيء غريب.. غريب فعلاً..
2	Curious... curious...	وهو لا يزال يردد كلمة: «غريب.. غريب..»
3	I remember every wand I've ever sold, Mr. Potter. Every single wand.	إنني أذكر كل عصا بعثتها في حياتي يا سيد (بوتر).. كل واحدة منها..
4	It so happens that the phoenix whose tail feather is in your wand, gave another feather -- just one other.	ولهذه العصا شقيقة وحيدة مصنوعة من ريشة أخرى، أنت من نفس طائر العنقاء الذي صنعت منه عصاك.
5	It is very curious indeed that you should be destined for this wand	ومن الغريب فعلاً أن يربطك القدر بهذه العصا،
6	Yes , thirteen-and-a-half inches. Yew. Curious indeed how these things happen.	كان طولها ثلاث عشرة بوصة ونصفاً.. غريب فعلاً ما يحدث..
7	I think we must expect great things from you, Mr. Potter.... After all, He- Who-Must-Not-Be-Named did great things -- terrible, yes, but great.	يجب أن ننتظر منك يا سيد (بوتر) أعمالاً عظيمة.. وعلى كل حال، فإن الذي يجب ألا نذكر اسمه قد قام بأعمال عظيمة.. رهيبة صحيح.. ولكن عظيمة.

English text (Rowling, 1997, p. 96) and Arabic text (صفحة 74، 2002، رولينج)

4.3.4.1 Source text contextualization. In this scene, Harry is in Diagon Alley shopping for his school supplies. Buying a wand is on his list, so they go to Mr. Ollivander’s shop. It takes a while to find a wand for Harry, but at last, he finds a rather ‘curious’ wand.

Mr. Ollivander has a unique way of speaking; he repeats words and it seems that he does it for a very good reason as shown in Table 4. This element of cohesion may be represented in the same way and deliver the same effect.

4.3.4.2 Target text assessment. The same elements in bold in the source text will be in bold in the target text, and a table will followed to see whether the elements are all conveyed and how.

Looking at Table 3, we see that many of the repeated words and/or phrases may be reflected by mere translation, indicating that in many cases a literal translation would do the job such as ‘great things’ being repeated as ‘أعمالا عظيمة’. An interesting tool the translator uses to stress the repetition of ‘curious... curious...’ is by saying ‘وهو لا يزال يردد كلمة: «غريب.. غريب..»’ which highlights the repetition of the word to indicate this is not the usual emphatic repetition that is used in Arabic. On the other hand, the translator translates ‘Well, well, well...’ as ‘رائع جدا جدا جدا’, which does not really reflect the meaning of ‘Well, well, well...’. The meaning of it is ‘look what we have here’, so something along these lines would fit better. Another element that isn’t quite right is the translation of the word ‘curious’ as ‘غريب’. What Mr. Ollivander means by ‘curious’ is ‘what a coincidence’, while ‘غريب’ implies ‘odd’ which means this occurrence should not have happened.

4.4 Use-Related Varieties

Use-related varieties are varieties distinguished according to language use categorized as field, tenor and mode (Hatim & Mason, 1990).

4.4.1 Field. Field of discourse is the “reference to ‘what is going on’... which reflects ... the social function of the text” (Hatim & Mason, 1990, pp. 48-49).

Table 5

Segments from Professor Snape’s Excerpt

No.	Source Segment	Target Segment
1	... the beauty of the softly simmering cauldron with its shimmering fumes جمال صوت بقبقة الوصفات داخل المراجل، ولا روعة رائحة بخارها المتألق ...

2	. . . the delicate power of liquids that creep through human veins, bewitching the mind, ensnaring the senses ولا مفعولها الطاغى الذي يزحف فى عروق الإنسان.. ويسحر عقله ويأسر حواسه . . .
3	What would I get if I added powdered root of asphodel to an infusion of wormwood?	ما الذى نحصل عليه لو أضفنا مسحوق جذور البروق إلى منقوع الشيح؟
4	Where would you look if I told you to find me a bezoar ?	أين ستبحث إذا طلبت منك أن تأتيني بحصاة تستخدم ضد السموم؟
5	What is the difference, Potter, between monkshood and wolfsbane ?	كيف تفرق بين عشبة القلنسوة ونبات خانق الذئب؟!
6	. . . asphodel and wormwood make a sleeping potion so powerful it is known as the Draught of Living Death.	. . . مزج البروق والشيح ينتج عنه منوم قوى جدا يطلق عليه شراب الموت الحى.
7	A bezoar is a stone taken from the stomach of a goat and it will save you from most poisons . . .	أما الحصاة التى سألتك عنها فتؤخذ من معدة الماعز ويمكنها أن تنقذك من معظم السموم . . .
8	As for monkshood and wolfsbane , they are the same plant, which also goes by the name of aconite !	أما عشبة القلنسوة وخانق الذئب فهما نبات واحد له أسماء كثيرة ويطلق عليه أيضا (أكونيت)!

Rowling, 2002، الصفحات 116-) English text (Rowling, 1997, pp. 149-152) and Arabic text (118)

4.4.1.1 Source text contextualization. It is the first potions class, and Snape picks on Harry, even though he knows Harry has not been able to prepare for his classes in the summer because he was raised as a Muggle; that does not stop Snape from embarrassing Harry in front of his classmates.

Professor Snape uses language that is specific to magic as in Table 5, using names of potions and plant names that only ‘specialized’ individuals would know.

4.4.1.2 Target text assessment. The same elements in bold in the source text will be in bold in the target text and a table will follow to see whether the elements are all conveyed and how.

The mere translation of the names of the plants and phrases set the scene for a potions class. For example, ‘powdered root of asphodel’ translated as ‘مسحوق جذور البروق’ sounds specialized for most people. In addition, a phrase that gives the same effect is ‘softly simmering cauldron’ translated as ‘بقبقة الوصفات داخل المراجل’.

4.4.2 Tenor. Tenor relays the relationship between addresser and the addressee (Hatim & Mason, 1990, p. 50).

Table 6

Segments from Aunt Petunia's Excerpt

No.	Source Segment	Target Segment
1	Knew!" shrieked Aunt Petunia suddenly.	اعتدلت (بتونيا) فجأة وقالت: «نعرف..
2	Knew! Of course we knew! How could you not be , my dratted sister being what she was?	طبعاً نعرف.. وكيف لنا ألا نعرف وقد كانت أختي كذلك أيضاً؟
3	I was the only one who saw her for what she was -- a freak!	وكنت أنا الوحيدة التي أراها على حقيقتها.. غريبة الأطوار غير طبيعية!
4	Then she met that Potter at school	وهناك في المدرسة قابلت هذا الذي يدعى (بوتر)..
5	they left and got married and had you	وتزوجته.. وأنجباك
6	I knew you'd be just the same , just as strange, just as -- as – abnormal.	وطبعاً عرفت أنك ستكون على شاكلتهما.. غريب الأطوار وغير.. غير طبيعي مثلهما تماماً..
7	She went and got herself blown up and we got landed with you!	حتى تسببت في انفجارها وانتهى الأمر بك معنا لنقوم بتربيته!

English text (Rowling, 1997, pp. 62-63) and Arabic text (صفحة 47، 2002، رولينج،)

4.4.2.1 Source text contextualization. The Dursleys kept Harry's background a secret and lied to Harry about his parents' deaths. Harry knows nothing about his parents or about being a wizard. In this scene, Hagrid breaks the news to Harry. Harry asks Aunt Petunia whether she knew or not and she replies in the manner that follows.

Aunt Petunia shows a lot of hate for her sister and her nephew in her language as in Table 6. It also conveys the kind of relationship she has with Harry.

4.4.2.2 Target text assessment. The same elements in bold in the source text will be in bold in the target text and a table will follow to see whether the elements are all conveyed and how.

In a case like this, it is suggested to add words to convey the hatred Aunt Petunia has for Harry and his parents. ‘Shrieked’ was translated as ‘اعتدلت... وقالت’ which is far from what shrieked means. Someone could sit up to say something important without having enmity. Aunt Petunia has so much hate that she exclaimed ‘Knew!’ and shrieked. Translating the first ‘Knew!’ as ‘أعرف؟’ should convey the exclamation. Also, the description of her sister as ‘dratted’ was omitted in Arabic and therefore the force of hate was not conveyed. However, the translation of ‘that Potter’ was quite good as ‘الذى يدعى (بوتر)’, as it showed dismissal of Harry’s father. The translation of ‘I knew you’d be just the same’ is quite good as well, ‘وطبعا عرفت أنك ستكون على شاكلتهما’. She shows her dismissal of Harry this time. The translation of ‘and we got landed with you!’ as ‘وانتهى الأمر بك معنا لنقوم بتربيتك!’ doesn’t convey the negative connotation that ‘we got landed’ implies of being burdened with Harry. Something like ‘انتهى بك الأمر لعاني بتربيتك’ or ‘الأمر عالة علينا’ would be a better suggestion.

4.4.3 Mode. Mode refers to the medium of the language activity (Hatim & Mason, 1990, p. 49).

Table 7

Segments from Jordan’s Excerpt

No.	Source Segment	Target Segment
1	And the Quaffle is taken immediately by Angelina Johnson of Gryffindor . . .	ها هي ذى الكوافل تذهب إلى (انجلينا جونسون) مطاردة (جريفندور).
2	. . . a neat pass to Alicia Spinnet . . .	قدّفت الكرة برشاقة إلى (اليسيا سبينت)..
3	. . . back to Johnson and -- no, the Slytherins have taken the Quaffle, Slytherin Captain Marcus Flint gains the Quaffle and off he goes . . .	عادت الكرة لـ(جونسون) و... لا، أخذت (سليذرين) الكوافل.. أخذها كابتن فريق (سليذرين فلينت) وانطلق بها..
4	. . . he's going to sc- no, stopped by an excellent move by Gryffindor Keeper Wood . . .	ويبدو أنه سيحرز هد... لا، لقد صدها حارس (جريفندور وود) بحركة بارعة . . .

5	... a clear field ahead and off she goes والطريق مفتوح أمامها إلى المرمى.
6	... the goal posts are ahead ...	المرمى مفتوح أمامها..
7	... Angelina -- Keeper Bletchley dives -- misses -- GRYFFINDOR SCORE!	... ولكنه يفشل.. هدف.. هدف لـ(جريفندور) أحرزته (انجلينا)!!

English text (Rowling, 1997, pp. 202-203) and Arabic text (صفحة 158، 2002، رولينج،)

4.4.3.1 Source text contextualization. Lee Jordan in this scene is the commentator for the Quidditch match between Gryffindor and Slytherin.

The whole excerpt of Lee Jordan is reflective of the mode of commentating, the way J. K. Rowling conveys Lee as a typical commentator as in Table 7, the style cannot be ignored in the translation.

4.4.3.2 Target text assessment. For the Arabic translation, it would be expected to see a commentary style translation similar to what people would hear for example in a soccer game.

In this passage, the translator excels in conveying the style of game commentating. The translator is courageous in this instance to write in a different register. An example of that is the translation of 'OUCH' as 'أااااا'. Another example that conveys the Arabic way of commentating is that in English Lee said, 'GRYFFINDOR SCORE!', but in Arabic the translation was 'هدف.. هدف لـ(جريفندور) 'أحرزته (انجلينا)!!'. This repetition of 'هدف' mimics the way Arabic commentators do it, in fact, they say 'هدف' or 'چول' many many times, but saying it twice was quite effective.

5. Conclusion

In conclusion, language variety as discussed and examined in the in chapter 3 takes place in two forms: language user and language use. In literature, user-related varieties take place due to time differences, geographical differences and societal differences. This type of language variety is generally intention-less, but nonetheless, it should not be taken for granted that it is. If the language variety is intention-less, then effort needs not to be spent in reflecting this variety. The effort should be put into conveying the intentional varieties that serve a pragmatic purpose. Language use has to do with register, where language is used for a particular purpose; more care should be put on this type of language variation.

It is not unusual to see translators ignore language varieties on both levels, language user and language use, altogether. It is indeed often the case to see language variety being intention-less and being produced to reflect local color. However, the need to be sensitive and aware of these variations and their motivations is very crucial especially in literary works where subtle indications are used and could be easily overlooked.

Many translators choose to translate a language variety for a language variety. This may present a difficulty when a lower class is presented in the source language speaking a certain language variety; a variety needs to be chosen in the target language to reflect that class and may seem stereotypical when used in translation. This may be why some translators would opt for ignoring language variety altogether.

Ignoring language varieties may be forgiven if it is not pragmatically driven. But in cases where language variety delivers a purpose, the translator needs to adopt some method to convey that pragmatic purpose some way in the target language, it does not necessarily have to be a language variety, but the force being conveyed in the source language cannot be dismissed.

It would be interesting to see more research on this topic being conducted on the later books of the Harry Potter series and see how the language of J. K. Rowling evolves. On the other hand, it would be interesting to see how the translation of the later books evolves as well.

Another area of further research is to contrast how translators deal with language variation in the books as opposed to the subtitling. It would be interesting as well to

see how the later dubbing of the Harry Potter series in a Syrian accent, which was quite controversial.

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Appendix: Contextual Text for Analysis and Discussion

Rubeus Hagrid

Source Text

"Good question, Harry. Disappeared. Vanished. Same night he tried ter kill you. Makes yeh even more famous. That's the biggest myst'ry, see... he was gettin' more an' more powerful -- why'd he go?"

Some say he died. Codswallop, in my opinion. Dunno if he had enough human left in him to die. Some say he's still out there, bidin' his time, like, but I don' believe it. People who was on his side came back ter ours. Some of 'em came outta kinda trances. Don' reckon they could've done if he was comin' back.

Most of us reckon he's still out there somewhere but lost his powers. Too weak to carry on. 'Cause somethin' about you finished him, Harry. There was somethin' goin' on that night he hadn't counted on -- I dunno what it was, no one does -- but somethin' about you stumped him, all right."

(Rowling, 1997, pp. 66-67)

Target Text

قال (هاجر يد): «سؤال جيد يا (هارى).. لقد اختفى.. تلاشى.. فى نفس الليلة التى حاول فيها قتلك، وكان هذا سببا أكبر لشهرتك. إن هذا هو أكثر الأمور غموضا.. كان يزداد قوة يوما بعد يوم.. ما الذى ذهب به هكذا فجأة؟!»

يقول البعض إنه مات.. ولكننى لست متأكدا أنه كان لا يزال آدميا بما يكفى لكى يموت. يقول آخرون إنه لا يزال هناك ينتظر اللحظة المناسبة للظهور لكننى لا أصدق هذا. الناس الذين كانوا فى صفه عادوا إلينا والبعض الآخر أفاق من تأثير سحره. لا أظن أن هذا كان يمكن أن يحدث لو أنه سيعود.
«باعتقد معظمنا أنه يختفى فى مكان ما بعد أن فقد كل قوته وأصبح ضعيفا.. وأنتك السبب فى ذلك (هارى).. شىء فىك أوقفه عند حده.. لقد حدث شىء فى تلك الليلة، شىء لم يضعه فى حسابه، لا أعرف ما هو ولا أحد يعرف، ولكن شيئا ما بك قضى عليه».

(رولينج، 2002، صفحة 50)

Draco Malfoy

Source Text

"My father's next door buying my books and mother's up the street looking at wands," said the boy. He had a bored, drawling voice. "Then I'm going to drag them off to look at racing brooms. I don't see why first years can't have their own. I think I'll bully father into getting me one and I'll smuggle it in somehow."

Harry was strongly reminded of Dudley.

"Have you got your own broom?" the boy went on.

"No," said Harry.

"Play Quidditch at all?"

"No," Harry said again, wondering what on earth Quidditch could be.

"I do -- Father says it's a crime if I'm not picked to play for my house, and I must say, I agree. Know what house you'll be in yet?"

"No," said Harry, feeling more stupid by the minute.

"Well, no one really knows until they get there, do they, but I know I'll be in Slytherin, all our family have been -- imagine being in Hufflepuff, I think I'd leave, wouldn't you?"

"Mmm," said Harry, wishing he could say something a bit more interesting.

"I say, look at that man!" said the boy suddenly, nodding toward the front window. Hagrid was standing there, grinning at Harry and pointing at two large ice creams to show he couldn't come in.

"That's Hagrid," said Harry, pleased to know something the boy didn't.

"He works at Hogwarts."

"Oh," said the boy, "I've heard of him. He's a sort of servant, isn't he?"

"He's the gamekeeper," said Harry. He was liking the boy less and less every second.

"Yes, exactly. I heard he's a sort of savage -- lives in a hut on the school grounds and every now and then he gets drunk, tries to do magic, and ends up setting fire to his bed."

"I think he's brilliant," said Harry coldly.

"Do you?" said the boy, with a slight sneer. "Why is he with you? Where are your parents?"

"They're dead," said Harry shortly. He didn't feel much like going into the matter with this boy.

"Oh, sorry," said the other, not sounding sorry at all. "But they were our kind, weren't they?"

"They were a witch and wizard, if that's what you mean."

"I really don't think they should let the other sort in, do you? They're just not the same, they've never been brought up to know our ways. Some of them have never even heard of Hogwarts until they get the letter, imagine. I think they should keep it in the old wizarding families. What's your surname, anyway?"

(Rowling, 1997, pp. 87-89)

Target Text

الولد: «أبي في المحل المجاور يشتري لي الكتب، وأمي ذهبت لتلقى نظرة على العصي السحرية، وبعد ذلك سأجعلها يذهبان معي إلى محل مكانس السباق.. لا أعرف لماذا يمنعون طلاب السنة الأولى من استعمال مكانس خاصة بهم!! أظن أنني سأجعل أبي يشتري لي واحدة ثم أقوم بتهديتها إلى داخل المدرسة بوسيلة ما.»
وتذكر (هارى) قريبه (ددلى)؛ فقد كان هذا الولد يشبهه كثيرا.

عاد الولد يسأله: «هل اشتريت مكنسك؟»
رد (هارى): «لا.»
الولد: «هل تلعب (الكويدتش)؟»
قال (هارى): «لا»، وأخذ يتساءل ما هذا (الكويدتش) يا ترى؟
الولد: «أنا ألعبها. أبى يقول إنها جريمة ألا يتم اختياري لألعب لفريق منزلي.. هل تعرف في أى منزل ستقيم؟»
فرد (هارى) وهو يشعر بعبائه يتزايد لحظة بعد أخرى: «لا.»
الولد: «الحقيقة أنه لا أحد يدرى مكان إقامته حتى يذهب إلى هناك، ولكننى أعرف أننى سأذهب إلى (سليذرين)؛ فكل عائلتي كانوا به من قبلى. تصور لو ذهبت إلى (هافلپاف) أكنت سأنسحب فوراً وأنت أيضاً أليس كذلك؟»
لم يدر (هارى) ماذا يقول وفي هذه اللحظة هتف الولد: «انظر إلى هذا الرجل»، وأشار إلى (هاجرىد) الذى يقف أمام نافذة عرض المحل باسمه وهو ينظر إلى (هارى) ويشير إلى كوى الأيس كريم الضخمين اللذين يحملهما؛ ليعرفه أنه لا يستطيع الدخول.
قال (هارى) وهو سعيد بأنه يعرف شيئاً لا يعرفه الولد: «إنه (هاجرىد) وهو يعمل في (هوجورتس).»
قال الولد: «آه، سمعت به، إنه خادم أو شيء من هذا القبيل.»
(هارى): «إنه حارس أراضى المدرسة». كان (هارى) يزداد ضيقاً منه كل لحظة.
الولد: «صحيح، سمعت أنه متوحش نوعاً ما.. يعيبش في كوخ بقاء المدرسة ويحاول دائماً أن يمارس السحر.. وينتهى الأمر بأن يحرق فراشه.»
رد (هارى) ببرود: «أعتقد أنه شخص عبقري.»
قال الولد باحتقار: «صحيح؟ ولكن لماذا يصاحبك؟ أين والداك؟»
قال (هارى) باختصار: «لقد ماتا.»
قال الولد: «آه، أنا أسف». وإن لم يبد فى صوته أى أسف، وأضاف: «هل كانا منا؟»
(هارى): «كانا ساحرين إذا كنت تقصد ذلك.»
الولد: «يجب ألا يسمحوا لأنواع الأخرى بدخول المدرسة، ألا توافقنى الرأى؟ إنهم يختلفون عنا ولا يعرفون شيئاً عن عاداتنا، بل إن بعضهم لم يسمع عن (هوجورتس) قط من قبل، حتى وصلهم الخطاب.. تخيل هذا! أعتقد أنه من الأفضل أن يقتصر الأمر على عائلات السحرة العريقة فقط. لكن ما اسم عائلتك على أية حال؟»

(رولينج، 2002، الصفحات 67-68)

Minerva McGonagall

Source Text

"Welcome to Hogwarts," said Professor McGonagall. "The start-of-term banquet will begin shortly, but before you take your seats in the Great Hall, you will be sorted into your houses. The Sorting is a very important ceremony because, while you are here, your house will be something like your family within Hogwarts. You will have classes with the rest of your house, sleep in your house dormitory, and spend free time in your house common room.

The four houses are called Gryffindor, Hufflepuff, Ravenclaw, and Slytherin. Each house has its own noble history and each has produced outstanding witches and wizards. While you are at Hogwarts, your triumphs will earn your house points, while any rule breaking will lose house points. At the end of the year, the house with the most points is awarded the house cup, a great honor. I hope each of you will be a credit to whichever house becomes yours.

The Sorting Ceremony will take place in a few minutes in front of the rest of the school. I suggest you all smarten yourselves up as much as you can while you are waiting."

Her eyes lingered for a moment on Neville's cloak which was fastened under his left ear, and on Ron's smudged nose. Harry nervously tried to flatten his hair.

"I shall return when we are ready for you," said Professor McGonagall. "Please wait quietly."

(Rowling, 1997, p. 126)

Target Text

قالت الأستاذة (ماكونجال): «مرحبا بكم في (هوجورتس).. ستبدأ وليمة بداية السنة الجديدة بعد قليل.. لكن، قبل أن تأخذوا أماكنكم حول الموائد في البهو العظيم.. سوف توزعون أولا على منازلكم.. إن تتسابق أماكنكم هو احتفال مهم جدا.. فمنزلكم سيكون بمثابة عائلتكم خلال وجودكم في (هوجورتس).. ستأخذون دروسكم مع باقى أفراد المنزل وتنامون في عنابر النوم به.. وتقضون أوقات فراغكم في غرفته العامة!»
«وتسمى المنازل الأربعة (جريفندور) و(هافلپاف) و(رافينكلو) و(سليذرين).. ولكل منزل منها تاريخه العريق.. وقدم كل واحد منها مجموعة من عظماء السحرة والساحرات.. وفي أثناء وجودكم هنا، تنال أعمالكم الجيدة نقاطا باسم المنزل.. وتنتقص أعمالكم السيئة من هذه النقاط.. ويفوز بالكأس في آخر العام المنزل الذى يحظى بأكبر عدد من النقاط.. وهو شرف عظيم! أتتمنى أن يكون كل واحد منكم فخرا للمنزل الذى سينتمى إليه.. وأكملت: «ستبدأ مراسم التنسيق بعد دقائق، وستجرى أمام المدرسة كلها.. أرجو أن ترتبوا أنفسكم قدر إمكانكم خلال فترة انتظاركم».
وتوقفت نظراتها قليلا على عباءة (نيفيل) المزررة تحت أذنه اليسرى وأنف (رون) الملطخ.. وأخذ (هارى) يسوى شعره بعصبية.
قالت الأستاذة (ماكونجال): «وسأعود إليكم عندما نصبح جاهزين لكم! أرجو أن تظلوا هادئين».

(رولينج، 2002، الصفحات 97-98)

Mr. Ollivander

Source Text

Harry took the wand. He felt a sudden warmth in his fingers. He raised the wand above his head, brought it swishing down through the dusty air and a stream of red and gold sparks shot from the end like a firework, throwing dancing spots of light on to the walls. Hagrid whooped and clapped and Mr. Ollivander cried, "Oh, bravo! Yes, indeed, oh, very good. Well, well, well... how curious... how very curious... "

He put Harry's wand back into its box and wrapped it in brown paper, still muttering, "Curious... curious..."

"Sorry," said Harry, "but what's curious?"

Mr. Ollivander fixed Harry with his pale stare.

"I remember every wand I've ever sold, Mr. Potter. Every single wand. It so happens that the phoenix whose tail feather is in your wand, gave another

feather -- just one other. It is very curious indeed that you should be destined for this wand when its brother gave you that scar."

Harry swallowed.

"Yes, thirteen-and-a-half inches. Yew. Curious indeed how these things happen. The wand chooses the wizard, remember ... I think we must expect great things from you, Mr. Potter ... After all, He- Who-Must-Not-Be-Named did great things -- terrible, yes, but great."

(Rowling, 1997, p. 96)

Target Text

وأمسك بها (هارى).. وشعر فجأة بشعور غريب؛ شعر بحرارة في أصبعه ورفع العصا فوق رأسه ثم جذبها في الهواء.. وانبعث تيار من الشرر الأحمر والذهبي، مثل الألعاب النارية من طرف العصا.. وصدر عنها نقط ضوء راقصة على الجدران.
وصفق (هاجريد).. وقال السيد (أوليفاندر): «آه.. أحسنت! رائع حقاً.. رائع جداً جداً.. شيء غريب.. غريب فعلاً..»
وضع العصى في العلبة وغلفها بورق بنى وهو لا يزال يردد كلمة: «غريب.. غريب..» فسأله (هارى) عن السبب، فقال: «إننى أذكر كل عصا بعثها فى حياتى يا سيد (بوتر).. كل واحدة منها.. ولهذه العصا شقيقة وحيدة مصنوعة من ريشة أخرى، أنت من نفس طائر العنقاء الذى صنعت منه عصاك، ومن الغريب فعلاً أن يربطك القدر بهذه العصا، بينما شقيقته هى التى صنعت لك هذه النذبة.. غريب جداً.»
ابتلع (هارى) ريقه.
(أوليفاندر): «كان طولها ثلاث عشرة بوصة ونصف.. غريب فعلاً ما يحدث.. تذكر أن العصا هى التى تختار الساحر.. يجب أن ننتظر منك يا سيد (بوتر) أعمالاً عظيمة.. وعلى كل حال، فإن الذى يجب ألا نذكر اسمه قد قام بأعمال عظيمة.. رهيبه صحيح.. ولكن عظيمة.»

(رولينج، 2002، صفحة 74)

Severus Snape

Source Text

Snape, like Flitwick, started the class by taking the register, and like Flitwick, he paused at Harry's name.

"Ah, Yes," he said softly, "Harry Potter. Our new -- celebrity."

Draco Malfoy and his friends Crabbe and Goyle sniggered behind their hands. Snape finished calling the names and looked up at the class. His eyes were black like Hagrid's, but they had none of Hagrid's warmth. They were cold and empty and made you think of dark tunnels.

"You are here to learn the subtle science and exact art of potion making," he began. He spoke in barely more than a whisper, but they caught every word -- like Professor McGonagall, Snape had the gift of keeping a class silent without effort. "As there is little foolish wand-waving here, many of you will hardly believe this is magic. I don't expect you will really understand the beauty of the softly simmering cauldron with its shimmering fumes, the delicate power of liquids that creep through human veins, bewitching the

mind, ensnaring the senses ... I can teach you how to bottle fame, brew glory, even stopper death -- if you aren't as big a bunch of dunderheads as I usually have to teach."

More silence followed this little speech. Harry and Ron exchanged looks with raised eyebrows. Hermione Granger was on the edge of her seat and looked desperate to start proving that she wasn't a dunderhead.

"Potter!" said Snape suddenly. "What would I get if I added powdered root of asphodel to an infusion of wormwood?"

Powdered root of what to an infusion of what? Harry glanced at Ron, who looked as stumped as he was; Hermione's hand had shot into the air.

"I don't know, sir," said Harry.

Snape's lips curled into a sneer.

"Tut, tut -- fame clearly isn't everything."

He ignored Hermione's hand.

"Let's try again. Potter, where would you look if I told you to find me a bezoar?"

Hermione stretched her hand as high into the air as it would go without her leaving her seat, but Harry didn't have the faintest idea what a bezoar was. He tried not to look at Malfoy, Crabbe, and Goyle, who were shaking with laughter.

"I don't know, sir."

"Thought you wouldn't open a book before coming, eh, Potter?"

Harry forced himself to keep looking straight into those cold eyes. He had looked through his books at the Dursleys', but did Snape expect him to remember everything in *One Thousand Magical Herbs and Fungi*?

Snape was still ignoring Hermione's quivering hand.

"What is the difference, Potter, between monkshood and wolfsbane?"

At this, Hermione stood up, her hand stretching toward the dungeon ceiling.

"I don't know," said Harry quietly. "I think Hermione does, though, why don't you try her?"

A few people laughed; Harry caught Seamus's eye, and Seamus winked. Snape, however, was not pleased.

"Sit down," he snapped at Hermione. "For your information, Potter, asphodel and wormwood make a sleeping potion so powerful it is known as the Draught of Living Death. A bezoar is a stone taken from the stomach of a goat and it will save you from most poisons. As for monkshood and wolfsbane, they are the same plant, which also goes by the name of aconite. Well? Why aren't you all copying that down?"

There was a sudden rummaging for quills and parchment. Over the noise, Snape said, "And a point will be taken from Gryffindor House for your cheek, Potter."

(Rowling, 1997, pp. 149-152)

Target Text

وكما فعل (فليتوبك) أيضا، صمت للحظة عندما وصل إلى اسم (هارى) ثم قال: «أه، نعم، (هارى بوتز).. نجمننا الجديد!». .

وضحك (مالفوى) وصديقه (كراب) و(جويل) بصوت مكتوم! وأنهى (سناب) قراءة الأسماء، ثم نظر إلى التلاميذ. كانت عيناه سوداوين، مثل عيني (هاجر يد) ولكن على عكس عيني (هاجر يد) الدافئتين، كانت عيناه باردتين وفارغتين تذكر أنك بالأنفاق المظلمة.

قال الأستاذ (سناب): «أنتم هنا لدراسة علم صعب وفن دقيق هو صنع الوصفات السحرية» ورغم أن صوته كان هامسا، فقد سمعوا كل كلمة قالها.. كانت لديه موهبة السيطرة على الفصل، مثل الأستاذة (ماكجونجال).. وأكمل قائلا: «بما أن استخدام العصا السحرية سيكون في أضيق الحدود، فلن يصدق الكثير منكم أن ما نفعله هنا له علاقة بالسحر، لا أتوقع منكم أن تفهموا جمال صوت بقية الوصفات داخل المراجل، ولا روعة رائحة بخارها المتألق ولا مفعولها الطاغى الذي يزحف في عروق الإنسان.. ويسحر عقله ويأسر حواسه. أستطيع أن أعلمكم كيف تعيون الشهرة في زجاجات.. والمجد.. وحتى الحياة.. هذا طبعاً إن لم تكونوا مجموعة من الأغبياء والحمقى، مثل الذين أعلمهم عادة!». .

وساد الصمت بعد هذه الخطبة القصيرة.. وتبادل (هارى) و(رون) النظرات في خوف، أما (هرميون) جرانجر فكانت جالسة على حافة مقعدها الآن، وتبدو مثلثة على أن تثبت أنها ليست غبية ولا حمقاء!

قال (سناب) فجأة: «..(بوتز).. ما الذى نحصل عليه لو أضفنا مسحوق جذور البروق إلى منقوع الشيح؟».

نظر (هارى) بدهشة إلى (رون) الذى بدا مذهولا مثله.. بينما رفعت (هرميون) يدها تريد الإجابة!

قال (هارى): «لا أعرف يا سيدى!». .

وزمجر (سناب) وقال: «يا للأسف! الشهرة حقا ليست كل شيء!». .

وتجاهل يد (هرميون)!

«..(بوتز).. نجر مرة أخرى! أين ستبحث إذا طلبت منك أن تأتيني بحصاة تستخدم ضد السموم؟».

رفعت (هرميون) يدها إلى أقصى ما تستطيع دون أن تغادر مقعدها! لكن (هارى) لم يكن لديه أية فكرة عما يقوله الأستاذ، وحاول ألا ينظر إلى (مالفوى) و(كراب) و(جويل) الذين كانوا يهتزون من الضحك!

قال: «لا أعرف يا سيدى!». .

الأستاذ: «أنت لم تنظر إلى كتبك من قبل.. أليس كذلك؟».

أجبر (هارى) نفسه على أن يظل ينظر إلى تلك العيون الباردة.. بالطبع كان (هارى) قد قرأ الكتب أثناء وجوده عند آل (درسلى).. ولكن، هل يتوقع منه (سناب) أن يتذكر كل شيء موجود فى كتاب (ألف عشب وطحاب سحرى)!

وظل (سناب) متجاهلا ليد (هرميون).. وقال: «كيف تفرق بين عشبة القلنسوة ونبات خانق الذنب؟!». .

كانت (هرميون) قد وقفت الآن ويدها ممدودة على آخرها.

قال (هارى) بهدوء: «لا أعرف.. أظن أن (هرميون) لديها الإجابة، لماذا لا تسألها؟».

وضحك بعض الأولاد، وبدا الغضب على وجه (سناب)!

وقال لـ(هرميون): «اجلسى..»، ثم أكمل «لمعلوماتك يا (بوتز).. مزج البروق والشيح ينتج عنه منوم قوى جدا يطلق عليه شراب الموت الحى.. أما الحصاة التى سألتك عنها فتؤخذ من معدة الماعز ويمكنها أن تنقذك من معظم السموم، أما عشبة القلنسوة وخانق الذنب فهما نبات واحد له أسماء كثيرة ويطلق عليه أيضا (أكونيت)! ماذا تفعلون؟ ألم تكتبوا ما قلته؟».

انهمك الجميع فجأة فى الكتابة وارتفع صرير الأقلام على الورق.. وقال (سناب): «..(بوتز).. سنأخذ نقطة من (جريفندور)؛ عقابا لك على سوء إجابتك!». .

(رولينج، 2002، الصفحات 116-118)

Petunia Dursley

Source Text

"You knew?" said Harry. "You knew I'm a -- a wizard?"

"Knew!" shrieked Aunt Petunia suddenly. "Knew! Of course we knew! How could you not be, my dratted sister being what she was? Oh, she got a letter just like that and disappeared off to that-that school-and came home every vacation with her pockets full of frog spawn, turning teacups into rats. I was the only one who saw her for what she was -- a freak! But for my mother and father, oh no, it was Lily this and Lily that, they were proud of having a witch in the family!"

She stopped to draw a deep breath and then went ranting on. It seemed she had been wanting to say all this for years.

"Then she met that Potter at school and they left and got married and had you, and of course I knew you'd be just the same, just as strange, just as -- as -- abnormal -- and then, if you please, she went and got herself blown up and we got landed with you!"

(Rowling, 1997, pp. 62-63)

Target Text

قال (هارى): «أنتم تعرفون؟.. تعرفون أننى ساحر؟»، اعتدلت (بتونيا) فجأة وقالت: «نعرف.. طبعا نعرف.. وكيف لنا ألا نعرف وقد كانت أختى كذلك أيضا؟ لقد وصلتها رسالة مثل رسالتك وذهبت إلى نفس المدرسة.. وكانت تأتى في الإجازات وجيوبها مليئة ببيض الضفادع.. وتحول الأكواب إلى فئران.. وبعض الألعاب السخيفة.. كان أبى وأمى فخورين بوجود ساحرة فى العائلة.. وكنت أنا الوحيدة التى أراها على حقيقتها.. غريبة الأطوار غير طبيعية». أخذت نفسا عميقا ثم أكملت وكأنها انتظرت سنين لكى تقول كل هذا: «وهناك فى المدرسة قابلت هذا الذى يدعى (بوتر).. وتزوجته.. وأنجباك، وطبعا عرفت أنك ستكون على شاكلتهما.. غريب الأطوار وغير.. غير طبيعي مثلهما تماما.. ثم واصلت تلك الحياة.. حتى تسببت فى انفجارها وانتهى الأمر بك معنا لنقوم بتربيتك!».«

(رولينج، 2002، صفحة 47)

Lee Jordan

Source Text

They were off. "And the Quaffle is taken immediately by Angelina Johnson of Gryffindor – what an excellent Chaser that girl is, and rather attractive, too --"

"JORDAN!"

"Sorry, Professor."

The Weasley twins' friend, Lee Jordan, was doing the commentary for the match, closely watched by Professor McGonagall.

"And she's really belting along up there, a neat pass to Alicia Spinnet, a good find of Oliver Wood's, last year only a reserve -- back to Johnson and -- no,

the Slytherins have taken the Quaffle, Slytherin Captain Marcus Flint gains the Quaffle and off he goes -- Flint flying like an eagle up there -- he's going to sc-no, stopped by an excellent move by Gryffindor Keeper Wood and the Gryffindors take the Quaffle -- that's Chaser Katie Bell of Gryffindor there, nice dive around Flint, off up the field and -- OUCH -- that must have hurt, hit in the back of the head by a Bludger -- Quaffle taken by the Slytherins -- that's Adrian Pucey speeding off toward the goal posts, but he's blocked by a second Bludger -- sent his way by Fred or George Weasley, can't tell which -- nice play by the Gryffindor Beater, anyway, and Johnson back in possession of the Quaffle, a clear field ahead and off she goes -- she's really flying -- dodges a speeding Bludger -- the goal posts are ahead -- come on, now, Angelina -- Keeper Bletchley dives -- misses -- GRYFFINDOR SCORE!"

(Rowling, 1997, pp. 202-203)

Target Text

وبدأت المباراة.. وأخذ المذيع يقول: «ها هي ذى الكوافل تذهب إلى (انجلينا جونسون) مطاردة (جريفندور). إنها مطاردة رائعة.. وجذابة أيضا..»
كانت الأستاذة (ماكجونجال) تشرف على التعليق الذى يقوم به (لى جوردان) صديق التوءم (ويزلى) فصرخت فيه: «جوردان!»
قال (جوردان): «أسف يا أستاذة»، وواصل: «إنها تتحرك ببراعة.. قذفت الكرة برشاقة إلى (اليسيا سبينت).. اكتشف جيد لـ(أوليفر وود) العام الماضى.. عادت الكرة لـ(جونسون) و... لا، أخذت (سليذرين) الكوافل.. أخذها كابتن فريق (سليذرين فلينت) وانطلق بها.. إن (فلينت) يطير مثل النسر هناك في الأعلى، ويبدو أنه سيحرز هد... لا، لقد صدها حارس (جريفندور وود) بحركة بارعة، وأخذت (جريفندور) الكوافل – هذه هي مطاردة (جريفندور) كاتى بيل.. مراوغة بارعة حول (فلينت) وصعود رائع و... الخ.. هذا شيء مؤلم بالتأكيد، لقد ضربها (بلادجر) في مؤخرة رأسها.. ذهبت الكوافل إلى (سليذرين).. ها هو ذا (أدريان بوسى) يتجه نحو الأطواق ولكن يوقفه (بلادجر) دفعه نحوه (فريد) أو (جورج ويزلى)، لا أستطيع أن أفرق بينهما.. هي لعبة جميلة من أحد ضاربي (جريفندور) على أية حال، وعادت الكوافل لحيازة (جونسون) والطريق مفتوح أمامها إلى المرمى. وها هي ذى تطير في اتجاهه وتتفادى (بلادجر) سريعة.. المرمى مفتوح أمامها.. هيا، الآن يا (انجلينا). حارس (سليذرين بليتشلى) يحاول صدها ولكنه يفشل.. هدف.. هدف لـ(جريفندور) أحرزته (انجلينا)!!».

(رولينج، 2002، صفحة 158)

Vita

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