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Tensions between didacticism, entertainment and translatorial practices: deletion and omission in the Arabic translations of *Harry Potter*.

Alaa Abdul Hussain Al-Daragi

Thesis submitted to the City University London for the Degree of Doctor of Philosophy in the School of Arts and Social Sciences

July 2016

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- pp. 117-280:** **Appendix 2**(Book 2) (ST.2) Harry Potter and the Chamber of Secrets.

Volume 3

- pp. 3-141:** **Appendix 3** (Book 3) (ST.3) Harry Potter and the Prisoner of Azkaban.
- pp. 142-259:** **Appendix 4** (Book 4) (ST.4) Harry Potter and the Goblet of Fire.

Volume 4

- pp. 3-78:** **Appendix 5** (Book 5) (ST.5) Harry Potter and the Order of the Phoenix.
- pp. 79-109:** **Appendix 6** (Book 6) (ST.6) Harry Potter and the Half-Blood Prince.
- pp. 110-138:** **Appendix 7** (Book 7) (ST.7) Harry Potter and the Deathly Hallows.
- pp. 144-145:** **Appendix 8.** Figure 1, Illustrations for front covers.

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- pp. 138-143:** **Appendix 8:** Personal communication with the translator of the books.

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Declaration

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ABSTRACT

This study investigates the translation of the well-known *Harry Potter* fantasy series in the context of translation of children's literature from English into Arabic; from 2002 this series was translated into Arabic by an Egyptian publishing company specialising in children's literature. This area is still relatively unexplored in Arabic and in need of further research, given the great degree of difference between these two languages.

The main foci of this study are the deletions, summarisations (actual textual or linguistic units that are deleted) and omissions (meaning or semantic load that is omitted) that occur in the Arabic translation of the series.

A contrastive analysis is carried out between the ST and the TT in order to identify, examine and discuss trends in translation (deletions, summarisations and omissions). The study reveals that there are a great many deletions and omissions, particularly in the early books (1-4), and specifically in Book two. The study reveals that these trends are, in fact, strongly related and directly linked to norms, conventions and the level of professionalism of translation of children's literature in the Arab world.

This study also shows that didacticism is still one of the main features of translating children's literature into Arabic. The study views translators' interventions as part of systems and norms in order to situate the text in the receiving culture, thus creating an acceptable TT to an Arab child whose presumed cognitive ability is underestimated in the TT in comparison with the ST. However, these deletions and omissions certainly have an effect on the translations of the texts. Therefore, the aim of this research is to examine the impact and effect of these trends on the translation of the *Harry Potter* series as a whole.

Abbreviations

ST	Source Text
TT	Target Text
SLC	Source Language Culture
TLC	Target Language Culture
D	Deletion
O	Omission
G	Generalisation
S	Standardisation
T	Transliteration
HP	<i>Harry Potter</i>
DTS	Descriptive translation studies
CSIs	Culture-specific items

Transliteration Rules (Arabic-English)

z	ظ	'	ء
'	ع	ā	آ
gh	غ	b	ب
f	ف	t	ت
q	ق	th	ث
k	ك	j	ج
l	ل	ḥ	ح
m	م	kh	خ
n	ن	d	د
h	ه	dh	ذ
w	و	r	ر
ū	و (long)	z	ز
y	ي	s	س
ī	ي (long)	sh	ش
a	َ	ṣ	ص
u	ُ	ḍ	ض
i	ِ	ṭ	ط

Chapter one: Introduction

The aim of this thesis is to investigate and examine the translation of the well-known fantasy series *Harry Potter* in the context of translation of children's literature from English into Arabic. The *Harry Potter* series is one of the most popular fantasy texts, achieving phenomenal success worldwide. Since its first publication in 1997, the series has been translated into more than 67 languages (see section 1.1. below). The huge popularity of the works in translation played an important role in choosing these texts for this study.

Studies on the translation of children's literature remain a relatively unexplored area in Arabic compared to studies in the language traditions, particularly in comparison to studies on English children's literature. While research in European countries such as Germany, France and England is well advanced in this field, it needs to be pointed out that these countries were deeply affected in their early stages of developing children's literature by the translation of the *One Thousand and One Nights* due to its highly entertaining and excessive imaginary content. The *One Thousand and One Nights* partially originated from Arabic in the 8th century and was introduced to Europe between 1707 and 1717 (Carpenter & Prichard, 1984: 27).

The need for this research is crucial. Even though Arabic children's literature played a decisive role in influencing children's literature in the West, at present there is very little research in Arabic countries in the field of translation of children's literature into Arabic. Therefore, I will discuss how Arabic children's literature was developed and established, as well as how fantasy as a sub-genre is viewed in Arabic children's literature; the way it is written or translated will be examined in comparison with the genre of fantasy in English children's literature.

The tension between didacticism and entertainment has characterised the research on English children's literature since the 19th century. Arguments regarding the function

of children's literature and whether it is written for entertainment or instruction, and the role of the imagination and of fantastic literature, have been central features (Seago, 1998: 142–176; Seago, 2006: 175–188). Both features were considered by scholars and critics as detrimental for children in the 18th and 19th centuries in England and there was a very strong resistance to the imaginative and fantastic literature in that period (ibid). In the West, this tension has changed over time in favour of the entertainment function, while in Arabic children's literature strong elements of didacticism are still evident (See further discussion in section 1.5).

Therefore, in this chapter, the *Harry Potter* novels in the context of English children's literature and their Arabic translations will be introduced. Fantasy as a genre and how its characteristics in English children's literature and in the *Harry Potter* novels are constitutive features of these texts and their translation will be considered. In order to establish the receiving context for the translation, a short overview of some early key names of translators and writers of Arabic children's literature will be provided. An outline regarding their works and translations and how translations into Arabic shaped the emerging literature for children is given, and a summary regarding translation of children's literature in the Arab world provided. This discussion will be informed by the concept of systems and norms, developed by key writers and scholars such as Even-Zohar (1978, 1990), Shavit (1986) and Toury (1995); I will outline the characteristics of Arabic children's literature and compare these to the key features of English children's literature and how they are articulated in the *Harry Potter* series.

1.1. Harry Potter series

J. K. Rowling's *Harry Potter* series focuses on its eponymous hero, the orphan wizard Harry Potter, his adventures with his friends in the wizard world, and his task in overcoming the evil wizard Lord Voldemort who killed Harry's parents and wants to conquer the wizards' world.

This fantasy series consists of seven books published between 1997 and 2007. It begins with Harry as an infant, who is left in the care of his 'Muggle', or non-magical, relatives, Aunt Petunia and Uncle Vernon. In *Harry Potter and the Philosopher's Stone* (1997), Harry joins Hogwarts boarding School of Witchcraft and Wizardry as a first-year student at the age of eleven; here he meets his friends Ron and Hermione. The second book, *Harry Potter and the Chamber of Secrets* (1998), follows Harry's struggle to save Ginny, who is kidnapped and taken into the *Chamber of Secrets* by Lord Voldemort. The third novel, *Harry Potter and the Prisoner of Azkaban* (1999), follows Harry's third year in the school, where he meets some faithful old friends of his parents, including Sirius Black, and some traitors who betrayed his family, such as Peter Pettigrew, who was Lord Voldemort's servant. In his fourth year at Hogwarts, in *Harry Potter and the Goblet of Fire* (2000), Harry takes part in a dangerous competition called the Triwizard Tournament; by the end of this book Lord Voldemort has regained his full strength. In his fifth year at Hogwarts, in *Harry Potter and the Order of the Phoenix* (2003), Harry and his friends encounter and nearly defeat Lord Voldemort's Death Eaters. In the sixth book, *Harry Potter and the Half-Blood Prince* (2005), Harry discovers that Voldemort became immortal through his creation of six 'horcruxes' where parts of his soul are kept within objects. Two of these horcruxes have been destroyed: one by Harry in the events of the *Chamber of Secrets* and the other by Dumbledore, Hogwarts' headmaster, before the events of *Half-Blood Prince*. The final book, *Harry Potter and the Deathly Hallows* (2007), follows Harry's development and maturation to the age of 17. With the help of his friends and supporters, Harry finally defeats Lord Voldemort and his followers and saves the wizard world.

The *Harry Potter* books were published by Bloomsbury in the UK and Scholastic Press in the US (Waters, 2002: 3). The books are considered the bestselling novels in history, with more than 400 million copies sold worldwide (BBC, 2008). The last book, *Harry Potter and the Deathly Hallows* (2007), sold 11 million copies on its first day of release

– 2.7 million in the UK and 8.3 million in the US (James, 2012: 76). The phenomenal success of *Harry Potter* and related products such as e-books, DVDs, games and TV programmes generated an overall profit of around £10 billion (Thompson, 2008). There are many websites dedicated to *Harry Potter* discussions, including one by Rowling herself (Garner, 2006: 368–9; Waters, 2002: 3).

The *Harry Potter* books are recognised and celebrated internationally. The huge popularity of the series led to remarkable interest in translating these books into many different languages. It has been translated into more than 67 languages including Latin and Ancient Greek (BBC, 2008; Aquino, 2011; Wilson, 2011). The books also received many international prizes and awards; Rowling’s narrative style enables her to achieve a broad readership, making the *Harry Potter* series popular among children and adults alike (Garner, 2006: 368–9; Beahm, 2004: 276–280). The *Harry Potter* series is considered to be crossover literature (Nikolajeva, 2012: 61), where children’s literature crosses over to attract adult readers and becomes popular among both.

In the Arab world, the *Harry Potter* novels were translated by the Egyptian publishing house Nahdat Miṣr. According to their website (Nahdetmisr, 2015), Nahdat Miṣr Publishing Group is an independent publishing, printing and multi-media organisation distinguished by its production of all forms of printed and electronic publications of fiction and non-fiction titles, particularly in children’s publications in Egypt and the Arab world. They are an authorised Arabic publishing house for the *Harry Potter* series. Nahdat Miṣr translated and published the *Harry Potter* novels in succession from 2002.

It is difficult to establish precisely the first publication date of each translated book since not all books include this, carrying only the current edition of the reprint book and date of publication. Estimates¹ for the dates of the first editions are provided on

¹ The information provided for the first editions of the books is not in sequence as it suggests that Book 6 (2005) was translated before Book 5 (2007) and Book 3 (2003) was translated before Book 2 (2004); thus, it cannot be deemed accurate.

the basis of the dates that accompany the deposit number for each book (see Figure 1.1 below).

Books	TT/ST	Translators	Editor/ Reviewer	Supervisor	Publishing house	Place of publishing	Year of estimate first publishing	Year of current publishing & edition
B.1	هاري بوتر وحجر الفيلسوف Harry Potter and the Philosopher's Stone (1997)	رجاء عبد الله Rajā' 'Abd Allāh	سحر جبر محمود Saḥar Jabr Maḥmūd	داليا محمد أبراهيم Dālyā M. 'Ibrāhīm	Nahḍat Miṣr	Egypt	(2002?)	2011 7 th edition
B.2	هاري بوتر وحجرة الأسرار Harry Potter and the Chamber of Secrets (1998)	رجاء عبد الله Rajā' 'Abd Allāh	No editor/ Reviewer	داليا محمد أبراهيم Dālyā M. 'Ibrāhīm	Nahḍat Miṣr	Egypt	(2004?)	2008 4th ed
B.3	هاري بوتر وسجين أزكابان Harry Potter and the Prisoner of Azkaban (1999)	أحمد حسن محمد Aḥmad Ḥasan Muḥammad	رجاء عبد الله Rajā' 'Abd Allāh	داليا محمد أبراهيم Dālyā M. 'Ibrāhīm	Nahḍat Miṣr	Egypt	(2003?)	2008 5th ed
B.4	هاري بوتر وكأس النار Harry Potter and the Goblet of Fire (2000)	أحمد حسن محمد Aḥmad Ḥasan Muḥammad	رجاء عبد الله Rajā' 'Abd Allāh	داليا محمد أبراهيم Dālyā M. 'Ibrāhīm	Nahḍat Miṣr	Egypt	(2004?)	2008 5th ed
B.5	هاري بوتر وجماعة العنقاء Harry Potter and the Order of the Phoenix (2003)	Unknown (Publishing and Translation Management at Nahḍat Miṣr)	No editor/ Reviewer	داليا محمد أبراهيم Dālyā M. 'Ibrāhīm	Nahḍat Miṣr	Egypt	(2007?)	2008 6th ed

B.6	هاري بوتر والأمير الهجين Harry Potter and the Half- Blood Prince (2005)	د. عيد الوهاب علوب Dr. 'Abdulwahāb 'Allūb	سحر جبر محمود Saḥar Jabr Maḥmūd	داليا محمد أبراهيم Dālyā M. 'Ibrāhīm	Nahdat Miṣr	Egypt	(2005?)	2011 7th ed
B.7	هاري بوتر ومقدسات الموت Harry Potter and the Deathly Hallows (2007)	سحر جبر محمود Saḥar Jabr Maḥmūd	No editor/ Reviewer	داليا محمد أبراهيم Dālyā M. 'Ibrāhīm	Nahdat Miṣr	Egypt	(2007?)	2011 5th ed

Figure 1.1: Lists of the titles and dates of publication of the *Harry Potter* novels and their Arabic translations along with their translators, editors and reviewers

All of these books have been reprinted several times (as evident in their Arabic versions) and are still in print, which shows their popularity in Arabic. These copies are readily available and can be purchased from the Amazon website, for example.

The original *Harry Potter* in English was published in two editions, one aimed at children and one at adults; both editions had the same text, but the target audience was suggested by different covers. However, the Arabic translation aims at children only; the publishing house listed *Harry Potter* under children's books (Nahdat Miṣr, 2015). The TT 'younger reader' is also stated by the translator of Book 6 (A. 'Allūb, personal communication, 30 December, 2011; see document 1 in Appendix 8) (see also Chapter 3). The TT child reader is also suggested by their covers, which are the same American cover design version published by Scholastic Press (see illustration 1 in Appendix 8), and by the fact that Nahdat Miṣr specialises in children's literature, in addition to publishing adult fiction and non-fiction.

Therefore, the Arab child's presumed cognitive ability will be investigated to explore to what extent the translations are aimed at a child reader and whether the assumption

that the Arab child is the sole reader of the text has a demonstrable effect on translation strategies and choices. The main focus of this study is on deletions, summarisations and omissions. In the following chapters, these trends will be discussed, analysed and evaluated to measure their extent, effect or impact on the translation.

This study will also consider the Arabic translators and take their skills, experience and academic qualifications into consideration in terms of the translators' choices of their overall translation strategies or procedures as shown in the initial analysis of the TT (see Chapter 6). The TT will be analysed and the different translators' choices will be examined to consider their effects and interpret them in relation to the translators' skills and experience. For example, I analyse the effect of the experience of Saḥar J. Maḥmūd and the academic achievements and experience of Dr. 'Abdulwahāb 'Allūb on their translations and compare them with other translators' skills and experience in choosing rather different strategies and procedures, such as Aḥmad Ḥasan Muḥammad and Rajā' 'Abd Allāh.

Many writers and researchers agree that, following the huge success of J. K. Rowling's *Harry Potter* fantasy novels, fantasy received a considerable amount of interest among readers and researchers alike (Nikolajeva, 2006: 61; Butler, 2012: 225). Therefore, fantasy will be examined in the following section.

1.2. The genre of fantasy

Fantasy is considered one of the most prominent genres in children's literature. In terms of contemporary literary criticism, fantasy is regarded as one of the most ambiguous concepts; some writers discuss it alongside science fiction and horror, while others link fantasy to and associate it closely with fairy tales, since it inherits some attributes of fairy tales such as witches, dragons, talking animals, flying horses

and magic wands (Nikolajeva, 2006: 58–62). The latter are familiar characters, figures and objects in the *Harry Potter* world.

Fantasy in English children's literature was established as a strong tradition in the second half of the 19th century with works such as Charles Kingsley's *The Water Babies* (1863), Lewis Carroll's *Alice in Wonderland* (1865) and George MacDonald's *At the Back of the North Wind* (1871) (ibid: 61). However, it was in the 20th century when 'The Golden Age' of English-language fantasy arrived with J. R. R. Tolkien's works *The Hobbit* and *The Lord of the Rings* (1937) (Petzold, 2006: 97). This continued in the 1950s and 60s with writers such as C. S. Lewis, and with increased interest in the field with J. K. Rowling's *Harry Potter* novels in the 1990s (Nikolajeva, 2006: 61).

Fantasy can consist of one single novel such as Lewis Carroll's *Alice's Adventures in Wonderland* (1865) or a series of novels such as *The Lord of the Rings* (1937), C. S. Lewis' *Narnia* stories (1950–1956) and the *Harry Potter* series (1997–2007), which consists of seven books. The series novel in fantasy is a dominant and popular form in children's literature. Fantasy series² include important characteristics such as continuity across series, inventiveness and magic; these features will be discussed below in relation to the *Harry Potter* novels. These series create a special continued relationship between the reader and the writer, as Maund (2012: 147) points out:

In writing, any author is effectively promising to provide her readers with adventure, pleasure, exploration and experience. But the series author holds out an often reassuring offer of familiarities and continuity. The series reader undertakes to stay with a group of characters or a place or a problem over a prolonged period. There is thus a commitment on both parts of the relationship.

Maund argues that there is a special relationship between the reader and the writer, in which both parties, the reader and the writer, are aware of this relationship and the

² The series novels are also an existing feature in other types of genre such as crime fiction.

writer has to make a clear decision to keep and maintain continuity throughout the whole story.

In that sense, the reader is in continuous contact and interaction with the writer's world and its characters, events, plots and fascinating details. In the *Harry Potter* series, the reader is in continuous involvement with many magical characters, magnificent creatures and various events over a period of 10 years (*Harry Potter* series, 1997–2007) and the readers grow up as many characters including Harry and many of his friends grow up. Thus, it will be interesting to investigate how these various elements are treated in terms of deletion and what is the effect of these deletions on this important characteristic of continuity in the fantasy novels. Furthermore, the *Harry Potter series* is translated by different translators in Arabic and this poses particular problems for the Arabic translation.

The series in fantasy may occur in different settings and over a long period of time, as well as presenting the main characters with many challenges and difficulties along the way (Maund, 2012: 148). Continuity of characters is one clear technique of binding together the fantasy series (ibid: 150). Similarly, Harry Potter, the protagonist hero, has to face a variety of challenges and problems in many different situations. This includes many violent and emotional scenes in which some of Harry's family and friends are killed. How these challenges, frightening situations and tragic deaths are viewed and dealt with in the Arabic translation and are they relevant to the Arab child and his/her culture according to some Arabic scholars, writers and translators of children's literature? (See further discussion in section 1.5 below). Thus, it will be interesting to investigate the translators' strategies and/or procedures such as deletions and omissions and to consider their possible effect on the continuity of various elements of the *Harry Potter* novels such as characters, plots and events. Furthermore, how is this continued relationship in the *Harry Potter* fantasy series maintained in the Arabic translation and what is the impact of the translators'

strategies and/or procedures such as deletion on the reader's imagination and understanding of different situations within the same book or across the books?

English children's fantasies share an interesting number of similarities in their characteristics and features such as inventiveness (Manlove, 2003: 193–202). According to Manlove (*ibid*), inventiveness is another important characteristic of fantasy in English children's literature.

Manlove (2003: 194) argues that the playfulness and the skill in creating fantastic and magical characteristics and characters are clearly evident in English children's literature and their heritage in making these magical characteristics and characters part of 'a believable fantastic world out of the most diverse images' (*ibid*). These characters include Lewis Carroll's Cheshire Cat and White Rabbit, Nesbit's Psammead and Milne's Eeyore. Similarly, the *Harry Potter* novels are packed with characters including humans (muggles and wizards), magical characters and creatures such as a Dementors, three-headed dog, messenger owls, dragons and elves or figures such as the Sorting Hat.

According to Manlove (2003: 194), the invention of games is another element of English children's literature. This is also evident in the *Harry Potter* novels, where the wizard world has its own invented sports and games such as Quidditch, the game played by wizards on flying brooms, or the chess game played with real players riding gigantic moving chess pieces facing real and grave dangers (*Harry Potter* novels, 1997–2007).

According to Jackson (1981: 4), modern fantasy is rooted in ancient myth, mysticism, folklore, fairy tales and romance. Similarly, Rowling draws extensively on Nordic and Greek myths and accesses different conceptual resources and myths. The *Harry Potter* novels include many mythical creatures, characters, objects and places taken directly or indirectly from these myths, such as centaurs, dragons, trolls and various characters

and characters' names in order to create associations and connotations to their meaning such as Malfoy or Voldemort. However, these invented and magical words can pose some challenges to Arabic translators due to the significant linguistic and cultural differences between the two languages and access to different conceptual resources and different myths. Therefore, it will be an interesting topic to examine the Arabic translation of those characters, magical words and places and investigate how their referential meanings and associations are rendered in terms of deletion and omissions and the effect of these strategies or procedures.

Inventiveness is also considered as a useful function in fantasy children's literature for some writers such as Coats (2010: 77), who argues that fantasy constructs a manageable world through creating family relationships, characters' names or names of places and concepts, arguing that fantasy offers the child a great opportunity to interpret complex and different ideas in a fascinating yet understandable manner to his/her imagination and interpretation.

Children very quickly become accustomed to inventing stories to explain unfamiliar phenomena, finding or fantasizing concrete foci for diffuse emotional states such as love, fear, anger and anxiety. Thus, fantasy becomes functional for children attempting to construct a world that is manageable: small enough for them to acquire a sense of mastery and empowerment and thus mitigate or at least contain their fear and anxieties, yet large enough to facilitate wonder and help them imagine possibilities for things to be other than how they find them...Fantasy writers construct worlds in ways homologous to those that children have used to construct their own world: they invent family relationships and domestic and outdoor spaces; names for people, places and concepts; and fill in gaps in understanding with storied memories, myths of origin, time shifts and imaginary dangers

that insert themselves between the child and what he is not yet ready to encounter or understand. (Coats, 2010: 77)

Therefore, fantasy plays an important emotional role in preparing the child for the following period of his/her life or adulthood. The *Harry Potter* fantasy deals with complex issues, such as life, death, friendship, family, love and the conflict between good and evil and also creates a whole new world with its characters' names and family relations, for example, and thus challenges the child's mind and equips him/her with the suitable knowledge and ability to explain different situations in future life. This is an interesting point that needs to be considered in the analysis of the Arabic translation, in terms of the extent to which the translators of the *Harry Potter* novels perform this function.

The presence of magic is considered one of the most important characteristics in fantasy. According to Nikolajeva (2006: 58):

One element characteristic of fantasy is the presence of magic or any other form of the supernatural, in an otherwise realistic, recognisable world. This presence may be manifested in the form of magical beings, objects, or events.

This is similar to another characteristic of English children's fantasy in the 20th century, which is described by Manlove (2003: 194-5) as 'the delight in contrast and juxtapositions'; English children's fantasy is particularly fond of combining different times and alternate realities.

The tendency to show magic entering the ordinary world or vice versa is an important feature of English children's fantasy (Manlove, 2003: 194–5). This again is a characteristic of *Harry Potter*, when there is a magic interaction between both the

wizards' and the Muggles' world (Muggles are ordinary or non-magical people). The use of magic in the *Harry Potter* series is quite interesting; we can travel to the wizards' world through our own world via King's Cross Station in London (Manlove, 2003: 187). The two worlds exist at the same time, but they are somehow separated. How do these two worlds coexist, interact and communicate with each other; for example, wizards can travel to the Muggles' world but Muggles cannot travel to the wizards' world?

Boundaries between the real world and the fantastic world are barely tangible. For example, on his eleventh birthday, an ordinary boy (Harry) discovers that he is an influential wizard, which is a distinctive feature of the fantasy of *Harry Potter* (Nikolajeva, 2012: 57). However, it is important to distinguish between the fantasy of *Harry Potter* and the fantastic. For example, when the reader is in doubt regarding events in fantasy, as Attebery (cited in James & Mendlesohn, 2012: 1) explains:

Fantasy [is] a group of texts that share, to a greater degree or other, a cluster of common tropes which may be objects but which may also be narrative techniques. At the centre are those stories which share tropes of the completely impossible and towards the edge, in subsets, are those stories which include only a small number of tropes, or which construct those tropes in such a way as to leave doubt in the reader's mind as to whether what they have read is fantastical or not.

The crucial points of 'hesitation' and 'uncertainty' were discussed earlier by Todorov (1973), who approached these questions from a structural point of view and showed how fantasy differs from non-fantasy literature. Todorov (1973) (see also Siber, 2012: 168) identifies the key feature or characteristic of the fantastic as the reader's hesitation between natural and supernatural explanations or interpretations for the

events in the fictional text. Thus, it will be virtually impossible for the reader to know for sure whether the events are actually natural or supernatural according to Todorov (1973) (see also Attebery, 2012: 89).

Similarly, the elements of hesitation, uncertainty and doubt in the reader's mind are also argued further by Jackson (1981: 1–10), who discusses extensively the existence or otherwise of the supernatural in the fantastic. Whether we can explain strange and bizarre events as being supernatural, fantastical, magical or even psychological explanations and whether the person experiencing these events is dreaming, ill or experiencing a psychological episode might leave doubt in the protagonist and perhaps the reader's mind. Although both Todorov (1973) and Jackson (1981) distinguish doubt in the reader's mind as a key feature in the fantastic, it is important to establish that there is no such doubt or illusion about the events in *Harry Potter*, from which we can conclude that it is indeed a fantasy rather than fantastic.

In the *Harry Potter* series, Rowling approached fantasy 'with many intentions and expectations of what the genre can and should be' (Butler, 2012: 234). For example, Rowling applies a systematic set of transformations to create her unique type of fantasy (ibid: 233–4). Rowling's wizard world is familiar and recognisable as the real one, even with its irony, inventing and exaggeration. In the *Harry Potter* series, these transformations are characteristics of the *Harry Potter* fantasy and, according to Butler (ibid: 233-4), are outlined below:

1. Realisation; by introducing elements such as dragons, unicorns and magic wands that exist only as myth or folklore in our world and making them real in *Harry Potter's* world.
2. Substitution; through creating something in the magical world that is associated with or demonstrates a structural correspondence to something in the real world, such as *The Daily Prophet*, an equivalent to real-world

newspapers, or examinations in the wizards' world, such as O.W.L.S., which can be associated with GCSEs, the secondary school exams taken in the UK.

3. Exaggeration; for example, sweets in the real world come in many normal fruit or sweet flavours, but in the wizards' world they come in every flavour, even unpleasant or unthinkable flavours. Some people in the real world keep docile pets, but in the magical world people such as Hagrid keep very dangerous animals such as dragons or giant spiders.
4. Animation; this comic technique is applied by Rowling in the wizard world, where figures can move or speak in newspapers and in portraits; moreover, angry letters can shout at their addressees.
5. Antiquation; the contrast between magic and the old-fashioned. Rowling's magical world is distinguished from the real world by its old-fashioned manner; for example, 'the Hogwarts train runs on steam, the children write with quills, and the ministers of magic wear bowler hats' (ibid: 234).

All these features can pose serious difficulties for the translators particularly 'antiquation' and 'substitution' due to their associations with the Muggle, wizard and the real world such as creating or constructing CSIs out of these features. It is an important point to investigate how these systematic sets of transformations are treated, conveyed and maintained in the Arabic translation by different translators, particularly in relation to deletions and omissions.

In the last five decades, children's fantasy has moved away from the general 'conservative' genre to a far more complex picture (Butler, 2012: 227). J. K. Rowling, for example, reshapes the nature of modern children's fantasy:

Her accessible style, humour, twisty but comprehensible plots and ability to people her world with vividly sketched characters, have given her books unprecedented popularity (Butler, 2012: 232).

In other words, English children's fantasies have gradually moved away from didactic functions, such as instructional or educational aspects, to focus more on the child's reading pleasure and entertainment.

The non-didactic notion can be presented through the use of magic in fantasy children's literature. For example, magic is viewed by some scholars such as Nikolajeva (2012) as a positive concept in children's literature. According to Nikolajeva (2012: 60–1), fantasy through the use of magic in children's literature offers ethical and spiritual guidance by addressing a young reader who does not yet have a clear differentiation between reality and imagination. The writers use the magical form as a narrative device or as a symbol for reality, in order to discuss or explain key psychological, moral and existential issues indirectly or in a detached way that is more suitable to a young reader than the direct method of reality. Thus, the struggle between good and evil, for example, will be less upsetting, yet more effective, when it is explained in an imaginary world rather than the real world. Therefore, the presence of magic in fantasy is intentional and important in children's literature. Similarly, magic can be viewed as a positive phenomenon in the *Harry Potter* novels in terms of focus on 'entertainment' rather than 'didacticism'; this is a crucial point in terms of focus in English children's literature. However, magic is viewed and received as a negative theme according to some Arab writers (see further discussion in section 1.5 below) and the impact of this negative view of magic on the Arabic translation will need to be considered. Thus, how magic is viewed in Arabic children's literature and how it is dealt with in terms of translation, in particular deletions, will be investigated in the following sections. In order to discuss this point further, English children's literature will be briefly examined to discuss the tension between 'didacticism' and 'entertainment'.

1.3. A brief introduction to English children's literature

The establishment of children's literature in the 'modern sense' as a separate category with the child reader specifically in mind began in Germany, France and England in the 18th century (Ewers, 1996: 735). In England, children simply read books before there were books specifically aimed at them and the concept of 'childhood' was rarely acknowledged before the 18th century (Hunt, 1994: 27). According to Nikolajeva (2012: 50-61) the notion of 'child' does not actually exist until the late 18th century and the idea or invention of the concepts of 'child', 'childhood' and writing specifically for them began to emerge in the 19th - late 19th century. Similarly, 'Fantasy for children, similar to children's literature at large, could not emerge until childhood was acknowledged as a separate and specifically formative period in human life'. (ibid: 50) Furthermore, the development of the criticism of children's literature as an academic discipline has emerged only during the last three decades. Nevertheless, the early evidence of cross-cultural influences and the global spread of children's literature appeared initially within the discipline of Comparative Literature (Lathey, 2006: 1-2).

The definition of 'child' and 'childhood' can be complex and problematic because these terms differ among different cultures (Hunt, 1994: 5). In that sense, the concept of 'child' and 'childhood' may differ among cultures in terms of their meaning or the period that it covers. Furthermore, the differences between different cultures in terms of 'child' and 'childhood' can also include the child's cognitive and comprehension ability as perceived in a particular culture such as Arabic (see further discussion in sections 1.4 and 1.5 below).

The term 'children's literature' is also problematic to define; many writers, critics and scholars give various definitions to the term, reflecting the complexity and importance of the subject (Lesnik-Oberstein, 1996: 17-18). According to O'Connell (2006: 16), this argument in defining 'children's literature' begins within the term itself, which contains

the two words 'children' and 'literature', which both refer to a wide scope and potentially a vague nature of the term used itself.

In terms of definition, children's literature at first glance seems easily described as 'books written for children, books read by children' (Hunt, 1994: 4). In his definition of children's literature, Hunt (2001: 3) defines it as a 'text for children', permitting a large scope of meaning and flexibility to these words; 'text' can vary from nursery rhyme to the fully fantastical world of fantasy, while 'children' covers a wide period from early childhood to young adult. Other writers, such as Knowles and Malmkjaer (1996: 2), define children's literature in terms of its readership as 'any narrative written or published for children and we include the "teen" novels aimed at the "young adult" or "late adolescent" reader'. Thus, children's literature can include a wide readership ranging from early childhood to late childhood or young adult.

This wide scope of definition to children's literature can be narrowed and defined in terms of its meaning and function. The tension between didacticism and entertainment in children's literature can be presented by defining the meaning of children's literature, as Lesnik-Oberstein points out:

Books which are good for children in turn crucially indicates that the two constituent terms – 'children' and 'literature' – within the label 'children's literature' cannot be separated and traced back to original independent meanings, and then reassembled to achieve a greater understanding of what 'children's literature' is (Lesnik-Oberstein, 1996: 17–18).

In that sense, the two terms 'children' and 'literature' are directly connected to each other and inseparable.

The distinction between didacticism and entertainment in children's literature is quite important. For example, the didactic function can be considered in light of the argument regarding the purpose of children's literature in terms of didacticism or entertainment as outlined by Hunt (1994: 3) who argues that the didacticism notion is clearly evident in children's literature:

[I]t is arguably impossible for a children's book not to be educational or influential in some way; it cannot help but reflect an ideology and, by extension, didacticism (ibid).

The argument regarding the purpose of children's literature in terms of the entertainment notion is outlined by Darton (cited in Lesnik-Oberstein, 1996: 23) who defines 'children's books' as:

[P]rinted works produced ostensibly to give children pleasure, and not primarily to teach them, nor solely to make them good, nor to keep them profitably quiet (ibid).

Furthermore, Haviland (cited in Lesnik-Oberstein, 1996: 23) says of children's stories that 'as independent works of art they must be allowed to appeal to the imagination, the mind, the heart on their own terms'. In other words, the entertainment notion in children's literature through pleasure and imagination needs to be encouraged and not ignored.

The development of children's literature from 'instruction to delight' is quite interesting. For example, in the 18th century, the first books for children were 'highly didactic', but by the mid-19th century became more 'imaginative and eclectic' (Pearson & Reynolds, cited in Rudd, 2010: 66). The shift from the 'need to be saved and instructed to being amused and educated' (Rudd, 2010: 3) is significant in

children's literature. Similarly, the tension between didactic and entertaining elements, which dominated and characterised the research from the 19th century, has changed in the 20th century to favour the entertaining elements (Seago, 1998: 142–65). Therefore, there is a shift in the focus of contemporary children's literature to the entertainment functions; being primarily for fun, to amuse children and give them pleasure rather than teach them.

From a literary perspective, the focus on the child reader is important in children's literature according to some writers and scholars such as Hunt (cited in Oittinen, 2000: 61). Hunt (*ibid*) argues that:

Children's literature in terms of 'species of literature' ... cannot be defined by textual characteristics either of style or content, and its primary audience, 'the child reader', is equally elusive. As an outsider to the academic world, it does not fit neatly into any of the established 'subject' categories and has been positively snubbed by some of them.

Furthermore, in his discussion of the purpose of children's literature, Hunt (*ibid*) argues that children's literature is defined 'in terms of the reader rather than the author's intentions or the texts themselves'. Therefore, according to him, the focus in defining children's literature is on the 'child reader', rather than the text or the author.

The differentiation between didacticism and entertainment is crucial in terms of focus in translation of children's literature. It is important to note that the notion of didacticism and entertainment in writing or working with children texts within one language clearly means that the didactic and the entertaining elements are working together and cannot be entirely separated from each other. However, quite often in translation of children texts, as suggested by scholars such as Shavit (1986) and Seago (1998; 2006), there is a kind of privileging of either the didactic elements or the entertaining elements and therefore in translation of children texts there is a

differentiation between both elements because translation forces decisions on translators and through the translation choices a clear trend in a particular direction can be seen.

From a translation perspective, some writers and scholars such as Oittinen focus on the child reader. In her definition of children's literature, Oittinen (1993: 11) argues:

There is little consensus on the definition of child, childhood and children's literature. The definition... is always a question of point of view and situation: childhood can be considered a social or cultural issue, it can be seen from the child's or adult's angle ... I see children's literature as literature read silently by children and aloud to children.

Thus, the focus in Oittinen's point of view is on the child rather than the text. She acknowledges that in contrast to adult literature, the focus in children's literature is often on its reader. She argues further that the focus therefore should also be on the readers of the translation (Oittinen, 2000: 61).

Oittinen focuses on the child reader by adopting a target reader-oriented approach. The child reader focus is also discussed by Shavit (1986), based on her study of stories including *Winnie-the-Pooh*, *Watership Down*, *The Little Prince*, *The Hobbit* and *Alice's Adventures in Wonderland*. Shavit (1986) adapts DTS to the translation of children's literature and considers that translation in a particular polysystem is a product/fact of the target culture as discussed by Toury (1995: 24). She argues (1986: 111–13) that various translation strategies such as deletions can be adopted in the translation of children's literature. (See further discussion in section 1.5.).

Shavit (1986: 8–16) also argues that children's literature is connected with a dual readership and that there are two levels in the text; one aimed at children and one at

adults. Similarly, the *Harry Potter* series is published for and read by both adults and children (Hunt, 2001: 14), while in Arabic it is marketed for children only. Thus, there is a shift in positioning the reader from dual audience in the ST to child only in the TT. The assumption that the Arabic child is the only reader in the TT will be investigated to measure its effect on two levels: translation strategies and procedures such as deletions and the child reader's imagination and comprehension. (See further discussion in section 1.5)

In order to investigate the Arabic translation of *Harry Potter*, Arabic children's literature will be examined in the following section. This is not a comprehensive survey but only aims to give a brief analysis of Arabic children's literature and its characteristics. Therefore, a short overview of Arabic children's literature will be illustrated along with some of the key names, scholars and writers.

1.4.1. Arabic children's literature prior to the 19th century

Children's literature in the Arab world, which stretches from the eastern Mediterranean Sea to the Arabian Gulf, includes 22 countries. Islam is the religion of the vast majority of the population and the language shared by them all is Arabic. Therefore, there is a strong sense of Arab nationhood and identity based on common shared features such as language, culture, values, socio-political factors, economic interests, and a collective and shared memory of their place and role in the course of history (El-Kholy, 2006: 74).

In terms of literature, poetry was the most important form in the Arab world in the pre-Islamic period before the 7th century, as well as the oral tradition of stories that addressed children in the form of poetic songs and traditional folk tales (Al-Hīty, 1988: 194). Throughout Arab history, stories and tales have been told and retold repeatedly in oral fashion; these stories and tales range from praising nobility of birth, bravery

and expressing feelings of belonging to the land. Good deeds and behaviour were praised and encouraged while bad ones were forbidden and condemned (ibid).

The turning point in the history of Arabic literature occurs with the spread of Islam during the 7th century. There was a shift from the oral tradition to the written one as well as in the form of writing; poetry was no longer the dominant form and was replaced by prose, which had been less common and considered a low literary form in the pre-Islamic period (Ja'afar, 1979: 245). During the 7th century there was also a complete change in modes and themes shifting to more focus on religious topics that includes values and beliefs rather than the topics (mentioned above) that dominated the pre-Islamic period. In this period, there was a shift in the tradition of storytelling to more serious and religious topics; the Qur'an became the main source of many stories narrated to children, including the stories of the prophets Muhammad, Abraham, Joseph, Jesus and Noah (El-Kholy, 2006: 76)

The focus on teaching and entertaining the child is also evident during this period with parents and tutors adopting a traditional oral and writing method of poetic songs called 'الاستصبااء' , 'Al-Istisbaa' or 'imitate children'. In this method, adults would communicate with children by imitating the way children talk, behave and play for educational and entertainment purposes (Al-Hīty, 1988: 194).

During the 8th century, significant interaction between Arabic culture and neighbouring cultures occurred following the Islamic conquests. The outcome of the interaction resulted in the translation and adaptation of several books, mainly from Persian and Indian languages, such as *Kalilah wa Dimnah* and the *One Thousand and One Nights* (Sharāyḥa, 1990: 32; Al-Ḥadīdy, 2010: 329).

Kalilah wa Dimnah is a series of legends and mythical stories in which the main characters are animals. They were an early form of crossover literature aimed at adults

but became popular among children; the main aim of these stories was to teach wisdom, morals, values and ethics. The stories were of Indian origin (Panchatantra), then translated into Persian (Pahlavi) and then translated into Arabic in Iraq by Ibn Al-Muquaffa' in the mid-8th century. Although of Indian and Persian origin, the Arabic culture and influence in the legends is clearly evident since Ibn Al-Muquaffa' added further sections to the original book (Sa'ad, 1986: 64–66). According to Al-Hīty (1988: 154, 216– 7, 224) *Kalilah wa Dimnah* influenced La Fontaine's *Fables* (1668–1694), since they are very similar to the stories in *Kalilah wa Dimnah* in terms of descriptions of animals' characteristics and instincts.

The *One Thousand and One Nights*, or *the Arabian Nights* as it is known in English, is a collection of highly entertaining and imaginative tales that contain centuries-worth of oral tales. Professional storytellers kept the tales alive in the Arab world for hundreds of years (El-Kholy, 2006: 73). The *Arabian Nights* is a collection of Middle Eastern and South Asian stories and folk tales told by Scheherazade to Shahryar. The king Shahryar had been deceived by his former wife and he swore to marry a new bride every day and kill her by dawn, until he married Scheherazade. She decided to save herself and all other women in the kingdom by continuously telling Shahryar stories, timed to end on a cliff-hanger at dawn, so that he would allow her to live another day in order to hear the rest of the story. Her interesting stories increased the king's amusement and curiosity until she finally succeeded in making him change his plan; they then lived happily ever after as king and queen (Carpenter & Prichard, 1984: 27). The earliest work of the *Arabian Nights* is of Syrian origin and dates back to the 9th century, later appearing in 10th century Baghdad and the 11th century in Cairo (El-Kholy, 2006: 74).

The *Arabian Nights* is the first primarily entertaining book in the Arab world that includes stories for children, although not initially meant for them, such as '*Aladdin's Wonderful Lamp*', '*Ali Baba and the Forty Thieves*' and '*The Seven Voyages of Sinbad the Sailor*' (ibid). The *Arabian Nights* was introduced to Europe and translated by

Antoine Galland in France between 1704 and 1717 and translated into English soon after. It was also translated into many languages that became part of both Arab and European culture as well as international children's classics (ibid).

Other famous authentic Arabic narratives (not translation) were also popular with children in the Arab world though not meant specifically for them, such as *Sirat of Sayf ibn dhi Yazan* and stories about *Clever Hassan* and buffoons like *Goha*. Also popular were epics about warriors and bravery such as *Abu Zaid Al-Hilali*, the *Sirat of Al-Amira Zat Al-Hima*, the saga of *Banu Hilal* and *Sirat 'Antara'*. Ibn Tufayl's *Hayy Ibn Yakzan* (1105- 1185) would eventually influence Daniel Defoe's *Robinson Crusoe* [1719]. All these stories and folklore contributed to the formulation of the Arab concept of chivalry, courage, love for the country and sacredness of honour (El-Kholy, 2006: 76). Thus, the didactic function was a major aim in all these stories; this contributes to the formulation of other important concepts in future Arabic children's literature such as the values and beliefs that influenced and categorised its development.

The Arab world is known by the West as 'the Orient', and the land of *The Arabian Nights* with its associations of charm, fascination and magic. However, there is no clear tradition for writing specifically for children in the Arab world (El-Kholy, 2006: 74–6). Children simply adopted famous adult literature that had circulated in the Arab world for centuries, such as the popular tales of *Sinbad*, *Ali Baba* and *Aladdin* (ibid). This claim is also supported by Al-Hīty, who denies the existence of a special literature for children in the Arab world before and up to the 20th century. He states (1988: 194–5) that:

"وعلى هذا فليس في تراثنا الأدبي العربي- رغم ثرائه - ما يمكن أن نطلق عليه أدب أطفال, وما ألف ليلة وليلة وكييلة ودمنة وغيرها من الأدب الشعبي الا أقاصيص وحكايات خاصة بالكبار تناقلها الناس لما فيها من أخيلة جامحة."

Therefore, there is not in our Arabic heritage and literature, despite its richness, what we may call children's literature; furthermore, the *One Thousand and One Nights*, *Kalilah wa Dimnah* and other literary folklore are only stories and tales specified for adults that were circulated among people from one generation to another because of their excessive imagery. (My translation)

It is important to note that fairy tales in Western literature were first aimed at adults only but later in the 18th and 19th centuries became popular among children. This is also due to other factors such as increased literacy rates and the development of inexpensive printing. (Zipes, 2006: 45–54). Thus, there is a similarity between Western fairy tales and Arabic children's literature in terms of readership in their early development.

According to many Arabic writers such as Al-Hīty (1988: 195–6, 222) and Dhīāb (1995: 32), the writing of literature specifically for children in the Arab world began in the 19th century on the basis of personal and individual attempts by some Arabic writers and translators (see below).

1.4.2. Developments of Arabic children's literature in the 19th century and beyond

The starting point of Arabic children's literature was in 19th century Egypt with translations of Western children's literature from English and French, due to the colonial past of the British and French in the Arab world (Abu-Nasr, 1996: 789–792) and 'just like its Western peer, though almost a century later, it took Arabic-speaking children a long time to be considered as a target audience.' (ibid: 789). Thus, translation of foreign literature such as English and French literature was the main force in the evolution of Arabic children's literature, which began in the mid-19th

century with the publishing of the book *العيون اليواقظ في الأمثال والمواعظ*, 'the watchful eyes in the examples and preachments' (my translation) by Egyptian writer Muḥammad 'Uthmān Jalāl (1838–1898). This book was based on his own translation and adaptation of some of La Fontaine's fables from French into Arabic (Zalaṭ, 1994a: 13–14). Jalāl's contribution was significant since he was the first Arabic writer to translate, adapt and write animal stories specifically for Arabic children, even though the main objective of his book is to teach Arabic children the morals and values of society (Zalaṭ, 1994a: 13–17). Nevertheless, his step was important in initiating the evolution of Arabic children's literature, which eventually led to more writing, translation and adaptations for Arabic children by a number of Arabic writers (see below).

Two dimensions already began to emerge and will continue to oppose each other: didacticism and entertainment. Jalāl criticised the old tradition of storytelling for children and regarded it as without educational value, considering his books to have both educational and aesthetic values and function (Al-Hīty, 1988: 196). In other words, Jalāl initiated the didactic feature of Arabic children's literature through his focus on teaching morals and values in his translations.

Jalāl also uses numerous examples of spoken Arabic language, colloquial and Egyptian dialect instead of standard or classical Arabic in his translations. He attempts to simplify the expression of his ideas in order to reflect, in his translation, the Egyptian character and characteristics such as humour and irony (Dāwūd, 1993: 27–8, 42). Thus, the entertainment element is also evident in his choice of using simpler forms of writing, such as dialect and colloquialism, that are familiar to and amusing for children.

The level of the language used in Arabic children's literature is one feature that has provoked much discussion among different writers and translators since the evolution of Arabic children's literature in the 19th century to the present day. Writing in classical or standard Arabic is the norm in Arabic. Arabic children use dialect in a social

context; they start to learn classical Arabic usually at the age of six in school. Thus, their development and understanding of a complex form of writing such as classical Arabic or standard Arabic is limited in comparison with adults. Furthermore, classical Arabic in its written form differs from many other classical languages in terms of its complexity:

It has not altered the basically oral quality of cultures where it has a privileged place. It needs to be read aloud but all such readings can only ever be variations on the many-layered textual possibilities. In addition, Arabic calligraphy is quite unlike the rectangular uniformities of print. It is, therefore, aurally and visually variable. (Kaye & Zoubir, cited in Pellowski, 1996: 672)

This complex form of writing needs to be measured in relation to the linguistic and cognitive ability of children, taking into consideration that they are different in their age groups and thus in their development stages. Thus, Jalāl uses Egyptian dialect in his aim to simplify the text (Zalaṭ, 1994b: 32–59). Furthermore, in his translations for children, Jalāl also interferes with and adjusts the texts through various translation procedures such as adaptations, deletions and additions. He summarises and paraphrases many stories by translating the ideas rather than the words (*ibid*).

Nevertheless, there was some criticism to his approach by writers such as Dāwūd (1993: 38–40), who criticised Jalāl for freely adapting the source text and for his excessive use of Egyptian culture and elements. He also criticised Jalāl's use of spoken language or Egyptian dialect instead of using classical Arabic in his translations for children (*ibid*). This tension between didacticism and entertainment is evident in Jalāl's attempts at simplicity in his writing, which is associated with entertaining elements represented by the sense of fun through the use of colloquial language – and for which he is criticised.

According to many researchers, such as Dhīāb (1995: 21) and Zalaṭ (1994a: 15–16), the turning point in the history of Arabic children’s literature was in 1865, when Rīfā’ah Al-Ṭaḥṭāwī (1801–1873), who was deeply affected by children’s educational books in France, published his book ‘المرشد الأمين في تربية البنات والبنين’, ‘The faithful guide in educating girls and boys’ (my translation). Rīfā’ah Al-Ṭaḥṭāwī acknowledges the important effect of literature on children’s morality and values. His other important contribution to children’s literature was in 1870, when he published ‘روضة المدارس المصرية’, ‘Garden of Egyptian schools’ (my translation), which was the first Arabic magazine issued for children in the Arab world. Al-Ṭaḥṭāwī was the first to translate fairy tales specifically for Arab children; both his books were based on his adaptation and translation of *Tom Thumb* from English and other children’s stories from French (Brīghish, 1996: 80).

Influenced by the English and French education systems, Al-Ṭaḥṭāwī’s most important achievement in children’s literature was his introduction of reading literature as part of the curriculum in primary schools in Egypt when he was appointed to head the educational system there (Zalaṭ, 1994a: 14–20). In other words, his introduction of children’s literature to schools in Egypt was a strong indication of the educational purpose as the prime function of Arabic children’s literature.

This didactic approach to children’s literature was shared by several Arabic writers, including the Egyptian poet Ahmad Shawqī (1868–1932). He was the first modern Arabic writer who wrote Arabic literature in the form of poetry and prose especially for children. During the period of his residency in France, Shawqī was exposed to French literature and culture, which strongly influenced his writing (Dhīāb, 1995: 127–8). The writings of Victor Hugo, La Fontaine and other writers greatly influenced Shawqī’s style. He composed poetry and plays for children such as *Noah’s Ark*, reflecting his religious style of writing (Al-Hīty, 1988: 198–9; El-Kholy, 2006: 76). Thus, the didactic

function is represented by his choice in emphasising religious values in his writing and translation for children.

Although Shawqī and Jalāl were both influenced by La Fontaine, they differ in the level of the language used. In contrast to Jalāl, Shawqī's writing style was high through the use of classical Arabic in the form of poetry and prose. This led to some problems with young readers since his beautiful, musical poems are difficult to understand and tend to go beyond a child's comprehension capabilities, particularly young children who are not advanced enough in classical Arabic (Zalaṭ, 1994b: 119). Thus, Shawqī's highly poetic style was considered as not suitable for children on two levels: the extensive length of the stories, which prevent the child from focusing on and following them, and the complexity of his writing in using both high linguistic and stylistic levels that go beyond a child's cognitive ability (Zalaṭ, 1994b: 171).

Furthermore, in his translation of La Fontaine's *Fables*, Shawqī focused on adapting these stories to Arabic culture. Therefore, he interfered with these stories in his translations through adaptations, deletions and additions in order to make them suitable for Islamic-Arabic values as well as adapting them to Arabic taste, culture and customs (ibid: 168).

However, the real revolutionary movement in Arabic children's literature began with Kamil Kilani (1879–1959), who is regarded as 'the legitimate father of Arabic children's literature' according to some Arabic writers and scholars such as Brīghish (1996: 84) and Dhīāb (1995: 23). Most of his literary works are based on adaptation, simplification and translation from European languages, such as English and French. By the 1930s, Kilani had already published more than 200 stories and tales for children (El-Kholy, 2006: 76). He rewrote *Sinbad*, which is derived from *One Thousand and One Nights* and is considered the first adventure story for children in the Arab world (ja'afar, 1979: 380; Dhīāb, 195: 23). Kilani's dedication to children's literature was remarkable. During

a period of 30 years he translated, rewrote, adapted and 'Arabised' nearly all Western children's classics and fairy tales for Arab children (El-Kholy, 2006: 77). Kilani used a slightly high level of language and he was careful in selecting his words and expressions in order to enrich children's linguistic ability. The language used was above the child's level; this slightly higher level was intended to increase the child's linguistic ability, language and learning development (Brighish, 1996: 85). In that sense, Kilani's focus is on the educational aspect of children's literature which contributes to the emphasis of the role of didacticism as a main feature of Arabic children's literature.

Nevertheless, Kilani's high level writing style for children was criticised by some writers (Al- Ḥadīdy, 2010: 378–9) as it posed challenges to the child's linguistic ability and his/her level of comprehension. The tension between the entertaining element and the didactic one is clearly represented by Kilani's aim; he has an educational focus by attempting to enrich the child's linguistic ability, but the child could also be deterred from enjoying and engaging with the text due to its linguistic complexity.

This tension between didacticism and entertainment continues in the writing of another distinctive Arabic writer, Muḥammad Al-Harāwī (1885–1939). His writings for children, which include songs, stories and plays, began in 1922 with the publication of *Samir for Boys*, which was followed by *Samir for Girls* in the following year (Dhīāb, 1995: 132–3).

Al-Harāwī was an important Arabic writer who deeply believed in childhood and writing for children. His innovation was implemented by adopting an easy method in writing for children in the form of poetry and prose. Al-Harāwī uses simple, meaningful and easy to understand phrases that amuse the child, as well as helping children to improve their understanding of the surrounding world with subjects that are similar and close to the child and childhood (ibid). Yet his writing still has a prime educational

function (Al-Hīṭy, 1988: 203) besides other elements such as linguistic, ethical and aesthetic aims (Zalaṭ, 1994a: 84–88).

This lightly entertaining approach, along with its prime educational function, was shared by the scholar Muḥammad Al-‘Arīān (1905–1964). In 1934 he started to publish a series of school stories with Amīn Dūīdār and Muḥammad Zahrān on various subjects. They included religious, social and cultural topics such as *The Lost Hunter*, *The White Birds*, *The Golden Rivers* and *Once Upon a Time* (Dhīāb, 1995: 135–6). Al-‘Arīān’s writing was simple yet effective in reaching children’s ability and understanding by using simple, interesting and imaginative language that suits a child’s mental and linguistic ability. In his writing and editing of *Al-Sinbad* magazine, Al-‘Arīān avoids translation and focuses in writing authentic Arabic stories derived mainly from the *One Thousand and One Nights* (ibid).

This level of simplicity in Arabic children’s literature began to emerge in other parts of the Arab world. Between the 1940s and the 1960s, Lebanon began to develop a newly created vocabulary and colloquial language that is simpler to use than some complex traditional use of classical Arabic. This method was important for the development of modern Arabic children’s literature (Abu-Nasr, 1996: 790; El-Kholy, 2006: 77). In other words, there was a shift to using more colloquial language and local dialect in Arabic children’s literature in that period. This will be discussed in the context of the important events of the 1960s, which leave its prints on modern children’s literature, as outlined in the following section.

1.4.3. Developments of Arabic children's literature after the 1960s

The interest in Arabic children's literature increased following major events in the Arab world represented by some countries gaining their full independence, as well as after the Arab–Israeli war in 1967. While the established tradition of translating children's literature from foreign languages such as English continues nevertheless, these events paved the way to move away from the primarily translated literature tradition to focus more on authentic national writing for children, in terms of content, style and production. This resulted in several Arabic capitals hosting a series of conferences and discussions that initiated a wave of creative writing for children (El-Kholy, 2006: 77–8). Children's literature gained a strong boost from officials, researchers and educational members with more focus on authentic national writing that addressed national, ethical and educational purposes and that maintained pure Arabic language that is more interesting and engaging for the Arab child (Dhīāb, 1995: 34–6).

These attempts resulted in many outcomes, such as the publishing of numerous magazines especially for children. These include *Samir* in Egypt in the late 1960s, the well-known magazine *Majalati* in 1968, which was aimed at children between the ages of 5 and 14, followed by *Al Mezmar* in 1970 in Iraq, *Osama* in 1969 and *Rafei* in 1970 in Syria. Kuwait saw the launch of the popular magazine *Sa'ad* in 1969 and *Al 'Araby al Saghīr*, 'the young Arab' in 1973. Other magazines and periodicals were also published, such as the famous weekly periodical *Majed* aimed at 6–16-year-olds, which was launched in the United Arab Emirates in 1979 and is still in distribution to the present day in most Arab countries. 1972 witnessed the establishment of the first publishing houses aimed specifically for children and young adults in Lebanon and Iraq (El-Kholy, 2006: 77–8).

After the 1960s, interest in publishing and translating children's literature in African Arab countries such as Tunisia, Morocco, Algeria and Libya began to emerge (Brīghish, 1996: 91).

The awareness of children's literature in the Arab world and its importance increased, and since the 1980s children's literature has become part of the higher educational curriculum system in many Arab countries (Ḥalāwah, 2000: 24). In the present day there are several publishing houses specialising in children's literature, particularly in Egypt, where there are a number of magazines aimed at children of all ages. The year 2003 witnessed the foundation of the Children's Book Council in order to improve children's literature in the Arab world (El-Kholy, 2006: 77–8).

Although interest in children's literature in the Arab world increased after the 1960s, the need for more research in this field is greater than ever; a major UNESCO report (1972) regarding the development of children's literature in the Arab world concluded a rather alarmingly gloomy picture regarding the very low number of written works and production of children's books in the Arab world (Dukmak, 2012: 31-34).

The need for more research in Arabic children's literature is also very important according to many Arabic writers and scholars such as Al-Hīty (1988), Dhīāb (1995) and Zalaṭ (2009). Many Arabic writers and researchers such as Dhīāb (1995: 25) acknowledge the importance of children's literature in the Arab world and consider it an important tool in a child's growth. However, many Arabic scholars and writers such as Dhīāb (1995: 9) and Al-Dandarāwī (2013: 6,121) argue that in comparison with other fields, serious research in the field of children's literature is still very low. Similarly, we can argue further that the shortage of studies and research in translated literature into Arabic is even greater. However, in the following section the author will attempt to examine the main features and characteristics of Arabic children's literature according to some Arabic writers and scholars in relation to systems and norms.

1.5. Characteristics of Arabic children's literature in relation to systems and norms

Children's literature in the Arab world seems to occupy a weak position in the Arabic literary polysystem (see Even-Zohar 1978). Writing or translation into Arabic of children's literature is characterised by its low status and the conventions associated with it in the TT literary system. In order to discuss this further, the polysystem as argued by Even-Zohar (1978, 1990) will be discussed below.

System or polysystem theory was developed in the 1970s by the Israeli scholar Itamar Even-Zohar on the basis and concepts of 'system' theory borrowed from Russian formalists in the early 1920s (Shuttleworth, 1998: 197). In his writing, Even-Zohar suggests an objective, descriptive general model for the function of translated literature in the literary system (ibid) (see further discussion in section 1.6 below).

Even-Zohar (1978: 118–19) reacted against the previous tradition that focuses on 'high' literature and neglects or disregards other forms of literature such as children's literature, which is considered an insignificant genre. By providing hypotheses on translated literature, Even-Zohar (1990: 199–200) argues that translated works are not merely a group of individual and isolated texts but represent a system of the target culture for the following reason: first, in the selection of source texts that are closely associated with conditions in the target culture and second, in the adaptation of particular norms and behaviours that result from the relation with other home co-systems.

Translated literature according to Even-Zohar (1990: 200–201) can occupy one of two positions: primary or secondary. A primary or central position, on the one hand, occurs in three main situations: when translated literature is innovative, developing and nearly established and associated with the established literary type; when older or

established literatures are viewed as inadequate or unsatisfactory; or, when there is a gap or no national literature, translated literature benefits from this vacuum and occupies a primary position. On the other hand, secondary position occurs when translated literature occupies a 'peripheral' or weak position in the polysystem. This position can occur when translated literature does not have an effect or impact on the established literature or its central position as a primary system. Furthermore, translated literature also tends to preserve the conventional forms. Thus translated literature in this position adapts to the norms and conventions of the target language and culture system; Even-Zohar (1990: 203) considered this position as 'normal' for translated literature (ibid: 199–204).

Even-Zohar's positions of translated literature are important for this study, taking into consideration that Arabic children's literature – in the modern sense as literature specifically aimed at children – started in the 19th century in Egypt with translations of Western children's literature from English and French, due to the colonial past of the British and French in the Arab world (Abu-Nasr, 1996: 789–792). In that sense, translated children's literature into Arabic fills the vacuum or the lack of children's literature as a separate 'genre' and occupies a central position in the TT. However, this position needs to be examined taking into consideration the low status of Arabic children's literature according to a number of Arabic writers and scholars as discussed below.

Arabic children's literature has not yet developed enough in comparison with Western children's literature due to several factors. Among them is the status of Arabic children's literature in the Arab world: Many writers reject the idea of writing for children and consider it beneath them (Dhīāb, 1995: 32–33). There is a general point of view in the Arab world that categorises children's literature and its writers below other types of literature (Al-Dandarāwī, 2013: 344; Zalaṭ, 2009: 242; Al-Ḥadīdy: 2010: 366).

Arabic children's literature suffers low status because it submits to adult wills and concerns instead of the child's. The didactic and the educational notion characterises Arabic children's literature, while neglecting or ignoring the entertainment element (Ashty 1999: 66–7, 177–9). The low status of Arabic children's literature is still evident and continues to the present day, according to Al-Dandarāwī (2013: 107).

Translators' low skills, knowledge and expertise in the field of Arabic children's literature is also criticised by some writers and scholars, such as Al-Faiṣal (1998), who argues that in the first half of the 20th century there was a strong notion of maintaining a pure Arabic language (classical Arabic) at linguistic and stylistic levels that posed some challenges to the Arab child's cognitive ability. However, in the second half of the century, less interest in maintaining pure Arabic was shown; the translations beyond this period were conducted according to the translators' expertise and knowledge, and many did not possess the appropriate knowledge, skills and expertise in this field (Al-Faiṣal, 1998: 41–3).

There is a chaotic mixed picture of the status of Arabic children's literature in the Arab world in terms of translation and publishing. In terms of translation, most translations for the Arab child are carried out by low paid non-professional translators which subsequently lead to poor quality translations (Abu Ḥāifā, 2001: 31 cited in Dukmak, 2012: 28). In terms of publishing, there is a lack of organization among the publishing system in the Arab world. Most of the publishers work, with their own different abilities, in isolation from each other and without any coordination among them. This lack of organization is also applied at large across the publishers among different Arab countries which differ considerably in their advancement in publishing and printing (Muhammed Jamal Amr, 2007 cited in Dukmak, 2012: 29-31).

Furthermore, translations for children in the Arab world are conducted by some publishers with specific economic interests and desire for profit and without real

interest in children's literature or children's needs and interests. This has led to many low-quality translations according to Al-Mnāna' (2001) and Al-Dandarāwī (2013: 343–4).

For example, according to a study carried out by Al-Mnāna' (2001) on the basis of 60 selected translated texts, eight were literal or word-for-word translations while the rest were vague and difficult to understand by the Arab reader. Moreover, 27 books were published without the name of the author or the translator. There are also many examples of poor translations carried out by the publishers themselves or of publishers helping other people translate the text when they are not translators in the first place (ibid: 211–16, 205).

These statements, criticisms and claims in relation to publishing and translation of children's literature in the Arab world reflect a gloomy, chaotic picture of the poor quality of translation such as the low skills of many of the translators of children's literature as well as reflecting at large the low status of Arabic children's literature as a whole. These claims will be reinforced further in our following discussion of the 'norms', conventions or recommendations on how/what to write/translate in Arabic children's literature. Thus, the notion of 'norms' will be discussed below according to some writers and scholars such as Toury (1980, 1995) and Shavit (1986).

On the basis of the polysystem approach developed by Even-Zohar in the early 1970s, Toury introduced the notion of 'norms' to describe symmetries of translation behaviour (Baker, 1998: 189). Toury (1995: 53–69) argued that translators play an important sociocultural role in relation to translational norms between two different languages and cultures in a given culture at a specific period of time. Norms according to Toury refer to the translation of beliefs shared by a group of people towards various issues in terms of their appropriateness to a society. Norms are defined by Toury (1995) as follows:

The translation of general values or ideas shared by a community – as to what is right or wrong, adequate or inadequate – into performance instructions appropriate for and applicable to particular situations, specifying what is prescribed and forbidden as well as what is tolerated and permitted in a certain behaviour dimension. (Toury 1995: 55)

Norms according to Toury (1995: 54) are ‘sociocultural constraints’ specific to a particular culture, society and period of time. These norms are generally acquired in various ways, such as through methods of socialisation among people in that particular society and through the process of education.

Norms are also discussed by Shavit (1986), particularly in relation to children’s literature. Shavit analysed translated literature and adopted a TT-oriented approach in order to create translated texts or stories that correspond to the norms present and prevalent in the target polysystem. Shavit (1986: 112–13) observes that in adult literature the main constraint is of a commercial nature, while in children’s literature the main constraints are usually of an educational nature. However, it can be argued that these constraints overlap as it is their educational nature, appealing to schools and parents, which make them commercially marketed.

This didactic notion identified by Shavit is crucial for this study. Didacticism is a major issue in Arabic children’s literature, which is characterised by its prime educational function, as described by many writers and scholars such as Zalaṭ (2009: 163), Al-Ḥadīdy (2010: 333) and Al-Dandarāwī (2013: 36), and the ideological function in terms of religion, values and beliefs (Zalaṭ, 2009: 248; Al-Dandarāwī, 2013: 36). According to Mdallel (2003: 298–306), Arabic children’s literature is still embedded with didacticism, morality and heavy ideological biases. Religious and national fiction aims to teach the Arabic child morals and values, which are major themes in Arabic children’s literature according to Al-Ḥajjī’s study (1990, 1995 and 1999). Teaching

morals and values in Arabic children's literature is important according to many Arabic writers such as Brīghish (1996: 216) and Dhīāb (1995: 145–150).

Thus, religious and ideological concepts (teaching morals and values) and educational motivations (enriching children's linguistic ability) are the main functions of Arabic children's literature as considered above. Didacticism was a strong feature in the 18th and 19th centuries in English children's literature. However, this gradually moved away from didacticism to favour entertainment elements, while in Arabic children's literature, a strong attachment to this tendency is still shown.

Nevertheless, some contemporary Arabic writers such as Nuwār (2001) attempt to move away from this didactic notion, by focusing on the important role of 'imagination' in the development of a child's psychology. 'Imagination' is a neglected area because 'multiple taboos and the traditional educational and religious concerns' dominate the norms of writing in Arabic children's literature according to Nuwār (2001: 34–5). The combination of didacticism and ideology are strong themes in Arabic children's literature (Mdallel, 2003: 298–306).

The important role of the imagination, for example through the use of magic and magical occurrences to the Arab child, is recognised by some Arabic writers, such as Najīb (1979: 67) and Al-Hīty (1988, 2005). However, 'imagination' is still viewed as a negative theme by some Arabic writers and scholars, while others misunderstood and misinterpreted the function of imagination and its symbolic characteristics (Al-Hīty, 2005: 1). Moreover, 'imagination' in children's literature should not be introduced in an excessive way that might lead to confusion or illusion for the Arab child (ibid: 3).

Furthermore, the themes, for example magic, which is a common theme in Fantasy, or the topics, which may be of a religious or cultural nature, in Western children's literature may be harmful or unsuitable for the Arab child. According to Najīb (1979:

75–8) the mixture between ‘reality’ and ‘imagination’ in a children’s story for example, should not lead to confusion or misperception for the Arab child, which could lead him/her to struggle between Western values and customs and his/her original Arabic values and customs and such a story should not contain frightening situations. Furthermore, ‘imagination’ should not be exaggerated with symbols and mysteries that go beyond the Arab child’s level of understanding in terms of the concept of the story or the style used (ibid: 79).

The presence of magic in the form of magical creatures, monsters and wizards as well as violent scenes and death are also not recommended examples in Arabic children’s literature by many Arabic writers because of their negative impact on the child reader due to the frightening and scary situations that affect the child reader and his/her natural development (Al-Dandarāwī, 2013: 45, 73, 103). Thus, the negative reaction against magic is lying within two ideological dimensions: the first is the rejection of magic specifically in translated Western children’s books into Arabic while the second rejection is based on the perception of magic as too difficult or complex for the Arab child’s ability of understanding and comprehension (see further discussion below).

The level of complexity in children’s texts is another important feature discussed by Shavit (1986). In contrast with adult literature, simplicity is a prominent norm in children’s literature. Therefore, translators may simplify the text by shortening it and deleting any element that is considered sophisticated or problematic – removing paragraphs that do not contribute to the plot, for example (Shavit, 1986: 125–6). This will be useful in investigating translation strategies such as deletions in the Arabic translation in order to simplify the text for the Arab child in the TT.

Shavit (1986: 111) identifies the style of a text to be another systemic constraint in children’s texts. Shavit argues that some languages such as Hebrew and Arabic use a high literary style. Thus, it is considered a prominent stylistic norm in the translation of

both adult and children's literature. Shavit recognised that this high literary style is associated with the notion of 'literariness' in adult literature. However, this literary style is generally related to didacticism and educational notions in children's literature. Therefore, the style used in children's literature or the 'stylistic norm' has two functions: to increase and enrich the child's linguistic ability in the first place and to express society's values in the second (Shavit: 1986: 128).

This will be interesting in our discussion of 'norms' or conventions of writing Arabic children's literature in terms of the language used according to many Arabic children's writers and scholars, taking into consideration that Arabic uses a high literary style. Classical or standard Arabic should be used in Arabic children's literature in order to enrich the child's linguistic and cognitive ability and writers should avoid using spoken language or dialect in their writing for children (Dhīāb, 1995: 36; Brīghish, 1996: 182–3; Dāwūd, 1993: 97; Al-Dandarāwī, 2013: 167, 191).

Many Arabic writers for children are aware of the challenges that face children when writing in classical Arabic for them instead of writing in a colloquial style. However, they are reluctant to use a colloquial style in their writing for children. Their reluctance is due to several factors such as:

The fear of being accused of downgrading the importance of classical Arabic and denigrating the language of the Koran, of helping to cause the disappearance of the great classical Arabic traditions (Pellowski, 1996: 672).

This is an important point that needs to be addressed, since some characters in *Harry Potter*, such as Hagrid, Fleur and Neville, use certain dialects or manners of speech. Thus, it will be interesting to examine how the Arabic translators dealt with this variety

of language found in the *Harry Potter* series. What is the effect of their choices on various elements of the text such as characters presented in the story?

Moreover, Shavit argues (1986: 113–28) that there are a number of systemic constraints on children's literature such as 'affiliation to existing models'. This means relating the text to current established models in the target text culture to ensure acceptability, and is regarded as a prominent phenomenon in the translation of children's literature. This feature is also related to different types of adult literature in the past as part of general translational procedures discussed by Even-Zohar (1978) and Toury (1980). This feature ceased in adult literature but is still regarded as prominent in translations of children's literature. This feature is important, but due to the limitation of the study in comparing similar contemporary fantasy children's literature (for example, *The Lord of the Rings* has not yet been translated into Arabic), it will only be considered in relation to classical stories such as the *One Thousand and One Nights*. Nevertheless, this would not be an appropriate model because the *One Thousand and One Nights* is a collection of dated fairy tales. In that sense, there is a vacuum as there is no model for affiliating the *Harry Potter* fantasy novels in Arabic.

Changes and manipulations such as deletion and simplification can accrue to adjust the text to be 'good for children' for educational purposes (Shavit, 1986: 112–13). Thus, according to Shavit (1986: 122), the text's integrity can be manipulated by translators of children's literature and translators are permitted to use various procedures such as deletion and addition. In that sense, deletion, for example, is not regarded as an unusual process, but it is guided and conducted in order to achieve the need to associate the text with the TT systems and norms to meet the TLC acceptability and morality as well as the child's cognitive ability and his/her level of comprehension (ibid). Thus, translators can delete a whole scene if it is considered to violate the norms of morality of the target system, such as, in *Gulliver's Travels*, omitting Gulliver's urinating on the palace to save it. However, such large deletions can affect important

elements of the story or the text such as the plot and characterisation (ibid). Furthermore, translators also can delete any obscured paragraphs that go beyond the child's conception and ability, such as when the translator deletes the opening dialogue between Robinson Crusoe and his father regarding differences between upper and lower classes as this is considered above the child's ability of comprehension (ibid: 123).

Therefore the translators of children's literature are allowed to interfere with the text by various procedures such as changes or deletions in order to fulfil two main objectives behind translating children's literature: first by adjusting the text to be suitable and acceptable according to the target society's educational norms and second by adjusting other elements of the text such as the plot, characterisation and language according to the child's linguistic and intellectual abilities (ibid: 112–13).

This is important for this study, taking into consideration that simplicity is one of the main features of Arabic children's literature. Due to the child's limited linguistic and cognitive ability, many Arabic writers and scholars such as Dhīāb (1995), Brīghish (1996) and Al-Dandarāwī (2013) call for simplicity in various elements of the text such as subject, theme, characters, plot and events as well as in the style or the level of language used. For example, the language used should be clear, easy to understand and contain light, short expressions that are common to a child's knowledge and to avoid using strange and difficult expressions or long and complex structures (Brīghish, 1996: 221–2; Dhīāb, 1995: 150–51). Furthermore, a lengthy story is not recommended for children because it is not suitable for his/her ability of comprehension (Zalaṭ, 2009: 249).

In terms of characters, a story should not contain many characters that might go beyond a child's level or ability of understanding and comprehension (Dhīāb, 1996: 149; Zalaṭ, 2009: 245). Characters represented in children's stories should be real

because these characters can have an effect on the child's behaviour and way of thinking such as passing judgments or forming opinions on different characters (Dhīāb, 1995: 149).

In terms of plot and events, it is not recommended to include many events or complex situations in these stories (Brīghish, 1996: 218–19; Dhīāb, 1995: 146–7) and the story should include very few simple plots due to the child's limited ability to follow more than one plot in the story (Al-Dandarāwī, 2013: 188).

However, these claims and recommendations by Arabic writers and scholars reflect a rather general and homogeneous presentation regarding the 'Arab child', and do not specify clearly the extent of this 'simplicity' in children's literature taking into consideration the fact that children differ in their age and level of development. This is important because *Harry Potter* is considered a crossover form of literature that is popular with adults, children and 'young teens', as discussed before.

Shavit (1986: 111–12) argues that translation involves the transferring of 'textual models' from one system to another such as from adults to children. Thus, the translators' approach to children's literature can be determined or conducted according to its status, which in turn governs its position in the target culture as part of the literary polysystem. Shavit (1986: 113–14) demonstrates how fairy tales, for example, are developed and become gradually accepted in English children's literature following the introduction of imagination and rejection of realism by the Romantic school.

Thus, it will be interesting for this study to examine how these claims by the writers and scholars in Arabic children's literature are relevant and what their effects are, taking into consideration that the Arabic translations of *Harry Potter* are aimed at children only, as we discussed earlier. For example, *Harry Potter* features a wide

variety of plots, events, complex situations and characters; the characters range from humans and animals to fantasy creatures. How do different translators accommodate these features to existing norms?

Shavit (1986) also considered ideological norms as a constraint that many translators need to deal with in terms of translation. She (1986: 126–8) argues that ideological concepts such as values have always been prominent in children's literature. Thus, translators can to a great extent change, adjust or adapt the ST ideological features in order to make the revised text suitable for the TT ideological aims and needs; for example, in the Hebrew translation of *Robinson Crusoe*, on the basis of the ideological foundation of Campe's German adaptation (further translated into many languages such as English, French, Dutch, Italian, Croatian, Czech and Latin), many concepts and objects were changed because they were considered symbols of Western culture, i.e., weapons, food and the Bible. One of the ideological changes in Campe's translated version is that Crusoe succeeded to live with nature because of his/humans' strong determination and hard work and not because of his European origin. In Zamoshch's Hebrew translation, further ideological changes were added to adapt the text to Jewish Enlightenment views of the 19th century by combining Campe's antirationalistic views to 'overcome nature and even cultivate it' with concepts from the Jewish Enlightenment such as 'productivization' (ibid).

This will also be relevant in discussing how translated literature into Arabic is viewed by some Arabic writers. Translated literature, particularly Western translated literature into Arabic is considered harmful for children according to some Arabic writers such as Al-Mnāna' (2001: 201–5), Ḥasan (1995) and Al-'Arfī (1994) due to the cultural and ideological differences between Western and Arabic cultures in terms of values and beliefs.

Many Arab scholars in the field of children's literature consider the number of translations presented to Arabic children as alarmingly high because they have a

negative influence on the Arab child (Al-Mnāna', 2001: 201). For example, Al-Mnāna' (2001: 201–5) claims that 75% of children's books translated into Arabic contain 'harmful' ideological and religious themes in terms of values and beliefs to the Arab child such as encouraging violence, racial feelings, negative behaviour or feeling and glorifying Western races and culture.

The presence of magic in translated literature into Arabic is also considered harmful and a 'threat' according to Arabic writers such as Al-'Arfī (cited in Mouzughī, 2005: 30), who sees presenting magic as dangerous and negative to the Arab child's mind and way of thinking.

Magic and its associations in most of translated literature into Arabic is also considered the main negative point according to Al-Faiṣal (1998: 41–3), who claims that the main focus in translated literature into Arabic is magic and its associations with weird, strange and bizarre worlds such as mythical and magical characters, i.e. genies and wizards and their associations with superstitions such as flying and magic.

In the author's view, these concerns do not make sense and only presented in relation to Western influence and would leave the Arab child isolated from the different parts of the world. Magic is a common theme in some of the most famous Arabic children's literature such as the *One Thousand and One Nights*, which was read and enjoyed by Arabic children for centuries. It is an interesting topic for children where they can meet different characters, events and cultures as well as having an opportunity to allow their imagination to interact with the interesting world of magic.

Ideological factors in terms of values and morals in translated literature into Arabic are also considered a 'threat' to the Arab child on the social level. This is expressed by different writers such as Ḥasan (cited in Mouzughī, 2005: 20), who believes that translated literature can pose a 'threat' to the Arab child because the ideas and beliefs

in these stories contrast or conflict with the Arab child's values and morals (ibid). The values and customs in these stories represent the foreign culture and do not relate to or represent the Arab child's values, beliefs and customs; that can cause problems to the Arab child on the social level, which could lead the Arab child being confused and isolated from his own society (ibid).

Cultural penetration or cultural invasion (الغزو الثقافي), (الأختراق الثقافي) in Western translated literature for the Arab child are also considered negative ideological factors in terms of value and beliefs according to some Arabic writers and scholars such as Yūssif (1985: 20), Al-Hīty (1988: 225) and Al-Faīṣal (1998: 43), who warn that Arab children are threatened by a cultural invasion from the West represented by this literature translated into Arabic. Harmful themes in translated literature into Arabic such as violence, conflicting morals and values to Arabic norms and culture, racism and sexism are not acceptable in Arabic children's literature (Mdallel, 2003: 298–306).

In the author's opinion, these claims are over-exaggerated and would detach the Arab child from the rest of the world and are even unacceptable since translating literature into Arabic will introduce the Arab child to different experiences and cultures. This will enrich the Arab child's knowledge and widen his/her understanding of the foreign child and his/her environment.

In view of all of these previous factors, in particular how translated children's literature is viewed by some writers and scholars as not suitable or even a 'threat' to Arabic children for ideological reasons, it will be interesting to examine the many elements or situations found in *Harry Potter* that may be considered as taboo, inappropriate or not suitable for Arabic children and their culture and how these themes and features are dealt with or rendered by the five Arabic translators.

Norms according to Toury (1995: 67) are various and differ in the way they are applied or how 'binding' they can be. These norms can diverge in their strength and influence and can range from maximum strength or mandatory, and known as 'basic or primary' norms to 'secondary or common' norms which can be viewed as strong but not as mandatory norms. Lastly, norms can be of 'tolerated or permitted behaviour' and thus of marginal force or intensity (ibid). In other words, these norms vary in their power to influence a translator's decisions and can be changed over time to become more or less influential in the target system. This will be useful in considering different translation strategies in relation to norms across the Arabic translation of *Harry Potter* books particularly in books 6 and 7 when Harry reaches the age of 17.

According to Chesterman (1997: 68), norms are regarded as 'descriptive' since they are discussed and studied on the basis of translational behaviour and also regarded as 'prescriptive' because they influence and apply a pressure on translators to yield to a specific form of translation behaviour.

Thus, we can also argue further that all these features, characteristics and criticisms exercised by different writers and scholars can form 'norms' and apply pressure in Arabic children's literature as well as in children's literature translated into Arabic. These features can put pressure on writers and translators to follow these norms of writing and patterns. In fact, we can argue even further that these features and criticisms about what and how to write or what to avoid or include is even greater on translated children's literature, taking into consideration the ideological and negative elements of Western literature presented to the Arab child, as viewed by some Arabic writers and scholars.

Toury (1995: 85–6) argues that translation activities are governed by 'norms', which in turn 'determine the type and extent in which equivalence' is achieved in the target language and culture. Toury's translation 'equivalence' differs from that of the

traditional concept of equivalence, which focuses on a TT expression being 'equivalent' to a ST expression. Instead, Toury focuses on the assumed equivalence or 'functional-relational concept' and how this assumed equivalence is 'realised' between the ST and the TT. In that sense, Toury argues this assumed equivalence will provide a useful tool in revealing 'the overall [underlying] concept of translation... [the] derived notion such as decision-making and the factors which may have constrained it' (emphasis removed) (ibid: 86).

Toury (1978, 1980, cited in Baker, 1998: 190; 1995: 53–61) considers that norms represent a middle ground, level or position between 'competence' and 'performance'. Competence, on the one hand, refers to the 'level of description' that permits the scholar to record the list of available options to translators in a particular or given context. Performance, on the other hand, concerns the subcategory options that translators choose in actual and real situations. Toury considers that norms are an additional subset of such options. Thus, norms are considered 'the options' that are regularly selected by translators in a 'given socio-historical context' (Baker, 1998: 190).

Toury (1995: 56–61) distinguishes three types of norms: initial norms, preliminary norms and operational norms. Preliminary norms concern 'translation policy' and the factors or conditions that determine the selection of texts for translation in a 'particular culture/language at a particular point in time' (ibid: 58). This will be useful in considering the factors in selecting *Harry Potter* for translation into Arabic.

Operational norms concern the decisions and changes that are carried out by the translators during the process of translation and not before or prior to the actual translation act (ibid). Matricial norms are one of two types of operational norms that concern and govern the actual translation decision-making and refer to fullness or completeness of translation and changes in segmentation such as large deletions in

the TT (ibid: 58-59). This will be useful in considering various translation procedures such as deletion and their extent in order to situate the *Harry Potter* into the TT.

Initial norms refer to the general choices or strategies opted for by the translators in the TT. Thus, translators are faced with two options: either subject themselves to SL norms, thus the translation would be an 'adequate' translation, or situate themselves closer to the TL norms, thus the translation would be considered 'acceptable' since it is in tune with the target language and culture (ibid: 57). Thus, Toury's initial norms will be very useful in providing tools to examine and analyse strategies that are carried out in the Arabic translation of the *Harry Potter* series; it will be interesting to examine whether these translations are 'adequate' or 'acceptable' translations. The initial assumption is that the translation outcome will be closely linked with the TT norms and thus will be 'acceptable' translation. Toury (ibid: 58) argues further that the two poles of 'adequate' and 'acceptable' are not completely detached and translation therefore cannot be expected to be fully adequate nor fully acceptable. Thus, it will be interesting to examine how 'acceptability' is achieved across the five different translators. In order to discuss this point further a brief introduction to Descriptive Translation Studies (DTS) will be outlined below.

1.6. Descriptive Translation Studies (DTS)

Descriptive translation studies (DTS) is discussed by Toury (1995) on the basis of Even-Zohar's polysystem theory (1970s), in which translated literature is viewed as part of the cultural, historical and literary system of the TL (see also section 1.5) and following the lead of Holmes's 'map' (1978, 1988/2000) of Translation Studies. Holmes (1988/2000) describes and defines translation studies as an empirical discipline that has dual functions: he defines descriptive translation studies (DTS) as describing the 'phenomena of translation and translating' (ibid: 176) and translation theory as

explaining and forecasting translational phenomena in order to produce general theories or part of them (ibid: 173–185).

On the basis of Even-Zohar and Holmes's work, Toury (1995) proposes a methodology for descriptive translation studies (DTS) as a non-prescriptive means of understanding the 'norms' in the translation process and of realising the general 'laws' of translation.

Toury (1995: 267–279) presents two laws. The first law is that of growing standardisation (TT-oriented), which refers to the disturbance of the ST patterns in translation by choosing to select linguistic options that are more common in the TL. This trend results in more focus on a general standardisation and accommodation to the target culture as well as loss of variation in style in the TT. Thus, translation assumes a weak position in the target system (ibid: 267–274). The second law is that of interference (ST-oriented); this refers to the accommodation of ST linguistic features, i.e. lexical items, into the TT. It is considered either 'negative', since it creates non-normal TT patterns, or 'positive', because it encourages this non-normal usage in the TT by translators. The degree of tolerance of interference will depend on socio-cultural factors and the prestige of the different literary systems: if the translation is carried out from a prestigious language or culture into a 'minor' language and culture then the degree of tolerance will be greater (ibid: 274–279).

Thus, Toury's methodology will be used in this study to understand and reveal the norms, the law of translation and the position of the translations in the target system and will also reveal translators' strategies and procedures such as deletion and omission across the books. The assumption is that the translators will apply a TT oriented approach to their translation of *Harry Potter* (this will be discussed in Ch.7).

1.7. Aims and Objectives:

The main aims of the study are to:

1. Identify trends in translations by carrying out a detailed contrastive analysis between the selected chapters of *Harry Potter* books and their Arabic translations.
2. Measure the extent of translators' interventions, particularly deletions, in order to situate the text in the receiving culture in translated children's literature into Arabic.
3. Investigate the effect of these deletions and omissions on the translation of children's literature into Arabic.
4. Develop hypotheses on translation behaviour and formulate norms of translation of children's literature in the receiving culture.
5. Consider individual translators' choices and strategic decisions.
6. Identify which observed features are individual patterns of behaviour and indicators of translation competence and which are due to norms.

Other sub-aims are to:

1. Trace the general Arab child's presumed ability of understanding of the translation decisions that govern the production of an acceptable TT by the translators.
2. Consider the role of translators' skills and expertise in producing acceptable TT in the receiving culture.

3. Consider the pressure exercised by professionals/the general public in order to achieve successful TT that is as close as possible to ST as in the last translated Books 6 and 7.
4. Identify and compare the general translation strategies of the five translators.
5. Reconstruct norms operating in the translations and relate them to the divergent translation strategies in the two last books in the series, which do not comply with children's literature norms; assumption: as the characters in these novels are young adults, the books are no longer received in the context of children's literature and this might shape the translation decisions.

1.8. Hypotheses:

1. In the receiving culture, norms operating in the context of children's literature indicate an underestimation of children's cognitive ability and processing capacity in relation to the complexity of texts they are exposed to. This shapes translation strategies and impacts on translation choices.
2. In contrast to Western children's literature, didacticism is perceived to be the main purpose in Arabic children's literature, and this drives strategic decisions in the translation of children's literature into Arabic.
3. Translated children's literature, particularly fantasy, is viewed by some Arab writers and educators as detrimental to children's moral and educational development, despite the perceived popularity of this literature, impacting on translation decisions.

1.9. Outline and summaries of Chapters:

Chapter One introduces the *Harry Potter* novels in the context of English children's literature and their translation into Arabic. Fantasy as a genre and its characteristics in English children's literature is considered. A short overview of some early key names of translators and writers of Arabic children's literature are provided. An outline regarding their works and translations and how translations into Arabic shaped the emerging literature for children is given, and a summary regarding translation of children's literature in the Arab world provided. This discussion is informed by the concept of systems and norms, developed by key writers and scholars such as Even-Zohar (1978, 1990), Shavit (1986) and Toury (1995); I outline the characteristics of Arabic children's literature and compare these to the key features of English children's literature and how they are articulated in the *Harry Potter* series.

Chapter Two presents and discusses the theoretical approaches, concepts and features identified in Chapter One in relation to translation in general and specifically in translations of children's literature. These concepts and features are discussed further whether they are presented explicitly or implicitly such as 'deletion', 'omission', 'dialect', 'characters' names', 'ideology', 'translation procedures', 'translation effect' 'transliteration', 'culture-specific items (CSIs)', 'generalisation', 'translation shift', 'translation problems', 'domestication' and 'foreignisation'.

Chapter Three describes the detailed methodology used in this study, presenting the sources of the collected data and explaining how they were gathered and categorised to achieve the objectives of this research. The main focus will be on Toury (1995) and 'descriptive translation studies' by mapping the ST against the TT in order to discuss the corpus. The detailed analysis will be carried out on the chosen text of the *Harry Potter* series, which consists of seven books. The selected chapters for analysis will be the first, a middle or climactic and the final chapter of each book.

Chapters Four, Five and Six serve as the practical detailed analyses, evaluation and discussion with examples of deletion and omission in particular, across the selected chapters of the *Harry Potter* series.

Chapter Four focuses on deletion and omission and their effects in the Arabic translation particularly in terms of deletion of characters, with more focus on deletion of various characters' roles such as characters' direct speech, actions, thoughts, feelings and descriptions in the events. Deletions of other features to adapt the story to TLC will also be discussed such as deletion of 'fun and entertainment' or 'taboos and politeness' and 'deletion and attenuation'. In terms of omission, the focus will be on omission of italics and capital letters.

Chapter Five focuses on deletion of various features i.e. setting and particularly the magical world such as magical words and various words and items that have associations with the magical world and the construction of the *Harry Potter* world, as well as descriptions of events and details. Large deletion or summarisation and their effects on important narrative elements of the story i.e. characters, plot points and various magical words and events will also be discussed.

Chapter Six focuses on deletion and particularly omission through transliteration, generalisation and standardisation and their effects on various features such as characters' names, dialect, CSIs, and various words including magical and invented words. Other features such as mistranslation and consistency will also be discussed.

Chapter seven highlights conclusions and provides a comprehensive evaluation and effect of these deletions and omissions on the translation as a whole. This chapter will also provide suggestions and recommendations for related areas for further research. The importance of such research in the field of children's literature in general, and translating for children in particular, will also be another focus of this research with its findings and suggestions.

Chapter 2: Literature Review

Chapter 1 identified a number of important concepts, issues and features that are relevant to this study and particularly in terms of Arabic children's literature: some of these features were presented explicitly such as 'deletion', 'dialect', 'characters' names', 'ideology', 'translation procedures' and 'translation effect'. Others were presented implicitly such as 'transliteration', 'culture-specific items (CSIs)', 'generalisation', 'translation shift', 'translation problems', 'domestication' and 'foreignisation'. These concepts will be discussed further in this chapter.

Before we can proceed to discuss the various features and concepts mentioned above further, the following section will provide a brief overview of developments in scholarship on the translation of children's literature and followed by a brief survey of studies of translations of the *Harry Potter* series into other languages.

Although the study of children's literature is fairly well-established (Ewers, 1996: 735) the study of translation and the development of the criticism of children's literature as an academic discipline has emerged only during the last three decades (Lathey, 2006: 1-2).

Studies on the translation of children's literature were developed by key scholars on the basis of translation studies working within the overarching concept of the polysystem introduced by Even-Zohar (1978) in the 1970s applying the position of 'minor' literature to children's literature in the target system. Toury (1995) introduced the notion of 'norms' and proposes a methodology for descriptive translation studies (DTS) as a non-prescriptive means to describe symmetries of translation behaviour. Venuti's framework of domestication and foreignization (1995) also discusses norms and the ideological implications of translators' visibility/invisibility in the translation. Both were used to consider the changes children's literature underwent in translation.

Key names in studies and scholarship on the translation of children's literature are Shavit (1986), Klingberg (1986), Oittinen (2000), O'Sullivan (2005) and Lathey (2006, 2010). Shavit (1986) adapts DTS to the translation of children's literature. She (1986) establishes that changes and manipulations such as deletion and simplification can accrue to adjust the text to satisfy the need to associate the text with the TT systems and norms to meet the TLC acceptability and morality as well as the child's cognitive ability and his/her level of comprehension. Klingberg, in contrast, focuses on the ST reader approach rather than the TT reader oriented approach discussed by Shavit (1986). Klingberg's (1986) study of translation for children argues for the role of 'cultural context adaptation' and favours the retention of ST cultural elements in the TT in contrast to other scholars and much practice of translating for children. Oittinen (2000) also explores the child reader but focuses on child-friendly translation, adopting a target reader-oriented approach in making children's potential responses a central consideration in her child-centred approach to translation. On the basis of adaptation of the works of Seymour Chatman and Giuliana Schiavi, O'Sullivan (2005) moves away from a potentially simplistic target or source orientation and designs a model of the interaction between the author of the ST, the translator, the implied readers of the ST and the TT, and the actual readers of the ST and the TT. Other key scholars of translation of children's literature such as Lathey (2006) investigate a wide range of textual, visual and cultural issues that are associated with translating children's literature. Lathey (2010) also examines the role of translators in children's literature and maintains that an individual translator is an individual writer of his/her own work. She (2010) investigates the cultural mediation made by translators and editors such as abridgment, adaptation and alteration to adapt the ST to the child reader in the target culture. These scholars and their approaches will be discussed throughout this chapter (see also Chapter 1 for more details).

The huge popularity of the *Harry Potter* series led to remarkable interest in translating these novels into many different languages which, in turn, led to considerable interest in the field of translation studies. Publications and studies on the translation of the *Harry Potter* series in various languages has been growing, from isolated articles since 2000 to, in recent years, studies which increased rapidly and most significantly in 2015 with the release of two PhD theses on the Arabic translation of *Harry Potter*. Other major events include a conference at UNESCO in 2009 which brought together many translators of the *Harry Potter* novels from around the world. This conference highlights the contribution of translators along with scholars on the socio-cultural, linguistic and educational aspects of the *Harry Potter* phenomenon (UNESCO in 2009). Cornelia Remi (2008) has produced a comprehensive bibliography of works dealing with the translation of *Harry Potter* books in various languages from 2004 till 2015.

The majority of translation studies and research of *Harry Potter* carried out in various languages, mostly in relation to specific language pairs, focused on CSIs and cultural elements but they approach them from different angles and have a different focus in their analyses. For example, Davies (2003) investigates the treatment of the wide range of CSIs in her study of the translation of *Harry Potter and the Philosopher's Stone* into German and French. She (2003) examines the effect of micro-level procedures of CSIs on the macro-level or the development of the *Harry Potter* novels and concludes that CSIs in these works establish a network that binds the text together due to their meanings and associations which need to be maintained in the translation. Davies' study is useful in examining procedures i.e. deletion and omission to various CSIs and their effect on the macro level e.g. the development of the whole story in the Arabic translation of the *Harry Potter* novels.

Feral (2006) examines the effect of deletions and simplifications of CSIs on the narrative of the texts and concludes that the narrative perspective in the French translation of the *Harry Potter* is an adult one rather than that of a child. Feral's study

will be useful in analysing the effect of deletions and omissions of CSIs on the narrative in the Arabic translation of the *Harry Potter* novels. Mussche and Willems (2010) also investigate the treatment of CSIs including proper names and references to food in the Arabic translations of *Harry Potter* (Books 1-3). The major finding that emerges from their studies is that simplification is the main translation strategy used in dealing with CSIs. This study is useful in examining simplification of CSIs through deletion and omission in the Arabic translations of the *Harry Potter* series.

Other studies focused on the use of numerous translation strategies and procedures in dealing with various *Harry Potter's* features, CSIs and cultural elements such as characters' names by different languages. These procedures include transferring in French, German, Spanish, rendering (e.g. translation) in Brazilian Portuguese (Jentsch, 2006: 190-207), copying in Danish, Swedish, Norwegian, German and Italian (Brøndsted & Dollerup, 2004) and translation and copying (transliteration) in Chinese, Taiwanese (Standard Chinese) and Japanese (CJV, 2012). These numerous translation strategies and procedures in dealing with various *Harry Potter's* CSIs and particularly characters' name inform the author's opinion that in comparison with other languages, deletion is not as excessive and frequent as in Arabic - as initial analysis indicates - and numerous other procedures are adopted in dealing with various CSIs such as characters' names. All of these studies mentioned above inform the author's thinking to go beyond these specific focuses in examining CSIs only and to consider other important narrative elements such as characters, plot points and events across the *Harry Potter* series (see below).

As mentioned above, the most recent and important development in the studies of the Arabic translation is the release of two PhD theses on the Arabic translation of *Harry Potter*. These theses were only released last year and in the final stage of submitting my thesis, thus they did not contribute significantly to my thinking, but their overall findings confirm or complement the findings of my study. The first thesis is '*The*

Treatment of Cultural Items in the Translation of Children's Literature: The case of Harry Potter in Arabic by Dukmak (2012). This study investigates, within the framework of DTS, the treatment of cultural items across three official Arabic translations (Books 1, 4 & 6) and one unofficial translation (online) that was also translated by fans of *Harry Potter* in the Arab world (Book 6); *Harry Potter and the Philosopher's Stone* (Book 1), *Harry Potter and the Goblet of Fire* (Book 4) and *Harry Potter and the Half-Blood Prince* (Book 6). The study reveals that different approaches between 'adequacy' (Book 6) and 'acceptability' (Books 1 & 4) are adopted across translators and concludes that there is a distorting unstated abridgment (Book 4) and lack of a clear coordination among the official Arabic translators. This thesis addresses similar features and issues that are related to my study but with a much more restricted focus on CSIs and a narrower corpus in terms of selecting three official translations (Books 1, 4 & 6) and one unofficial translation (Book 6). The second thesis is *'Issues and strategies of subtitling cultural references Harry Potter movies in Arabic'* by Altahri (2013). This study investigates the treatment of cultural references in the Arabic translation 'subtitles' of the *Harry Potter* films and concludes that the Arabic translation tends to use more strategies than other languages such as the use of preservation (transliteration), literal translation, transposition, compensation and deletion. The study above focuses on the Arabic translation 'subtitles' of the *Harry Potter* films, this poses quite different challenges for the Arabic translators and therefore will be of some interest as it focuses on CSIs and cultural references which are also considered in my thesis; however, as with other studies on *Harry Potter* translation, the focus on cultural elements is more restricted than my study which addresses the main narrative respective of the *Harry Potter* novels i.e. characters and plot points.

These theses on the Arabic translation of *Harry Potter* consider deletion as part of their focus on translation procedures and strategies of CSIs or cultural references and their effects in the Arabic translations. Their findings, in a sense, are therefore similar to the

findings of my study. However, the focus of my thesis is on reduction in the Arabic translations of the *Harry Potter* series which covers wide dimensions of deletion and omission. The deletions include summarisation, substitutions and economy while omissions include generalisation, transliteration and standardisation. Furthermore, the analysis of this study goes even further and not only extends beyond CSIs but a whole range of main narrative features of the *Harry Potter* series and that are not yet considered in the existing literature of translation studies in this detail. These narrative features include characters, plot points and events and, particularly in relation to characters, the study analyses the multi-faceted dimensions of deletions to characters and their roles. Moreover, this study addresses the whole series of seven books and its five translators by analysing selected chapters (first, middle and last) and thus allows broader comparison of translatorial practices and development. Finally, the analysis of this thesis also considers other elements such as editors, supervisors, publishers and readers.

2.1. Deletions, summarisations and omissions

Deletion is a central feature in translation when translating between different languages and cultures (Shavit, 1986: 125–6). Translating between very different languages and cultures such as English and Arabic involves different translation procedures that are carried out on the micro level, for example words, phrases and sentences (Vinay & Darbelnet, 1995; Newmark, 1988) and translation methods or strategies that are carried out on the macro level or the whole text (Nida, 1964; Newmark, 1981; Toury, 1995). Deletion, particularly of various features e.g. culturally specific items, is one of these micro-level procedures predominantly used in children's literature to adapt the ST to the TT child reader's norms and culture (see Chapter 1).

Translation by deletion is 'when something which occurs in the ST is simply omitted from the TT' (Dickins & Hervey, 2002: 23). The terms 'deletion' and 'omission' are often used interchangeably in a broad range of literature (see, for example Shavit,

1986; Newmark, 1988; Baker, 1992; and Dickins & Hervey, 2002) and without a clear distinction between them. In relation to this study, deletion and omission will be approached and discussed from two perspectives. The first is deletion which occurs in the translation, at the level of words, sentences, paragraphs and passages. The second is omission and concerns omitting the meaning or the semantic load of a particular element of the text in full or in part; for example, the rendering of characters' names, dialect, CSIs and expressions in a general way or a way that is not how they are presented in the source text. Both types of deletion and omission will be discussed below in terms of their occurrence and effects in the Arabic translation of the *Harry Potter* novels.

In terms of deletion, Baker (1992) outlines a number of situations where deletion is considered an appropriate strategy. For example, when the information expressed in the SL is clear or familiar to the TL reader, this information may be deleted (ibid: 248). Similarly, deletion can be opted for if the meaning conveyed is not important enough or to avoid lengthy expression:

If the meaning conveyed by a particular item or expression is not vital enough to the development of the text to justify distracting the reader with lengthy explanations, translators can and often do simply omit translating the word or expression in question. (ibid: 40)

Deletion is also regarded as necessary if the translation of a term would lead to a misunderstanding or ambiguity (Landers, 2001: 209) or if the deleted item is considered not necessary or does not 'contribute to meaning or clarity' of the text (Newmark, 1988: 36–37; Hermans, 1993: 17–18). This kind of deletion occurs frequently in translated children's literature and will be relevant in analysing deletions that simplify the text by avoiding ambiguity for the child reader; for example, the

unfamiliar expression 'odd **smock-like** shirt' is simply translated to 'قميصاً غريباً', 'odd shirt' (see 7.B; 14)³ in the Arabic version.

There are also cases where the translator chooses to make deletions for various reasons, such as target reader expectations and beliefs (Hatim & Mason, 1990: 215) and target culture systems and norms (Shavit, 1986). Hatim and Mason's TT-oriented approach is similar to Shavit's TT-oriented discussion of deletions, particularly in children's literature, where, as considered in Chapter 1, deletions occurring in the TT are closely related to norms operating in the target culture.

According to Lathey, Shavit argues that:

[T]he low status of children's literature, different cultural constructs of childhood and different notions of what is "good for the child" have led to radical CENSORSHIP and abridgement, particularly of classic texts such as *Gulliver's Travels* (Lathey, 1998: 32; emphasis in original.).

In that sense, children's literature translators consider deletion a permitted procedure to fit the translation into target society systems and norms (Shavit, 1986: 112–113). Shavit's study shows how the text's integrity and its level of complexity is manipulated and simplified in the children's texts she discusses. This simplification by shortening the text through deletions and summarisations (large deletions), for example, can occur in relation to characters, plot, theme, language and structure (1986: 121–126; see also Chapter 1).

Therefore, deletions and summarisations in relation to the systems and norms operating in the context of Arabic children's literature will be important for this study, taking into consideration the vast variety of concepts and features in the *Harry Potter* novels. These features will be discussed below.

³ Appendices are located in the following volumes: Appendices 1 & 2 in Volume 2, Appendices 3 & 4 in Volume 3, Appendices 5, 6 & 7 in Volume 4 (see Chapter 3 for more detail).

2.1.1. Characters

Characters are defined as the people through whose actions the idea of a story is explained (Jute, 1986: 22). The *Harry Potter* novels are full of characters ranging from humans (wizards and Muggles) to animals, magical characters, creatures and objects. All these characters are important in creating a coherent and believable magical world. There are many descriptions, representations and narrative constructions of these characters. These include main characters such as the protagonist Harry and antagonist Lord Voldemort, supporting characters such as Ron, Hermione, Hagrid and many animals and magical creatures, such as owls, dragons, elves, centaurs and dementor.

Characters, according to Rimmon-Kenan (1983: 40), are various and rarely share the same degree of 'fullness' in a story. From a literary perspective, characters can be distinguished into two main types: 'flat' and 'round' (Forster, 1927: 73). Flat characters can be summarised in a single sentence; they are simple, often 'humorous', easily recognised and remembered by the reader. Round characters are complex, multi-faceted and, in contrast to flat characters, in constant development. Both types of characters can exist in the same novel and both have their functions, qualities and importance for the development of the novel (Forster, 1927: 73–84). Round characters in *Harry Potter* include Harry Potter, Ron, Hermione, Ginny and Snape, while flat characters include the Dursley family and Mr. Filch, the caretaker of Hogwarts. Both types of characters are important to the story; some writers even emphasise characters over plot (Foster, 1927; Schwarz, 1990: 605).

The distinction between round and flat characters is relevant to this study. In the Arabic translations, deletions to the both types of characters might affect narrative elements such as the development of character. This could affect characters' roles, actions, thoughts, feelings, speech and opinions, in terms of moving them from a round to a flat character; examples include Harry's constant inner/outer struggle to stand against Lord Voldemort's evil deeds, or Lord Voldemort's determination to kill

Harry and control the wizard world. The deletions of a flat character can also affect their function as well as the development of an event; for example, Hedwig's great efforts and her role in delivering post to Harry (3.A; 77), or the Dursley family's pretentious behaviour when welcoming the Masons and the fun associated with their acts (2.A; 91-123).

Both types of characters are also important to another vital element of the text: plot.

This will be discussed below.

2.1.2. Plot points, events, situations and details

Plot is one of the important elements of a story. According to Forster (1927), plot is defined as follows:

We have defined a story as a narrative of events arranged in their time-sequence. A plot is also a narrative of events, the emphasis falling on causality. 'The king died and the queen died' is a story. 'The king died and the queen died of grief' is a plot. (Forster, 1927: 87.)

Cuddon (1977) expands this definition and defines plot as follows:

The plan, design, scheme or pattern of events in a play, poem or work of fiction; and, further, the organization of incident and character in such a way as to induce curiosity and suspense in the spectator or reader. In the space/time continuum of plot the continual question operates in three tenses: Why did that happen? Why is this happening? What is going to happen next – and why? (To which may be added: And – is *anything* going to happen?). (Cuddon, 1977: 513.)

In other words, plot can cover all the events that occur in a specific time and space and present the reader with information, increasing his/her curiosity about events that

have occurred and give possible clues or even false assumptions regarding what will happen in the story.

Deletions to the narrative of the text will affect the development of both characters and plot. This will also have an impact on the subsequent books regarding the continuity of the story, an important feature in fantasy series, and the Arab child reader's comprehension of a particular event; this could leave the reader in the dark about what, when and how an event happened as well as affecting the reader's understanding of future events such as deleting important information regarding characters such as Voldemort's weak status and near death experience and Harry's lucky survival from Voldemort's attack (3.A; 66).

Deletions, simplifications and summarisations of these important narrative elements such as characters and plot will also have an effect on the theme that is central to the story. According to Cuddon (1977: 695), 'the theme of a work is not its subject but rather its central idea which may be stated directly or indirectly.'

In other words, theme is the unified main idea that is maintained throughout the whole story. *Harry Potter* addresses serious moral issues about right and wrong (Garner, 2006: 369). The theme or the main idea of the *Harry Potter* novels is characterised by the struggle between 'good', represented by Harry and his supporters, and 'evil', represented by Lord Voldemort and his followers. This main idea is expressed by the 'characters' and their roles and actions in the events, or 'plot', of the story. Characters and plot/plots are closely interwoven; any change to one element through deletions, especially excessive ones in terms of translation, will affect the other and subsequently affect the theme or the main idea in the *Harry Potter* novels.

These types of deletions in the Arabic translation of the *Harry Potter* novels can also be viewed and discussed in relation to systems and norms as discussed by Shavit (1986), Even-Zohar (1990) and Toury (1995), where deletions are carried out in order to situate the text in the receiving culture according to the TT systems and norms, as

outlined in Chapter 1. This will be interesting to this study in providing useful tools to examine and analyse various examples of deletions and summarisations carried out by some translators according to norms operating in the TT.

In terms of translation in general, a number of scholars, including Baker (1992), Nida (1964), Nida and Taber (1969) and Newmark (1988), are cautious about using the strategy of deletion due to the potential negative effects or impact on the translation in terms of the meaning and the coherence of the text as part or as a whole. Coherence is defined generally as ‘the agreement of a text within its situation’ (Baker, 1993: 239). Reiss and Vermeer (1984) recognise two types of coherence: ‘intertextual’ and ‘intratextual’. The first deals with how the ST is understood by the translator (see further discussion in section 2.5), while the latter concerns the way the TT is received in the target situation and understood by the reader. Reiss and Vermeer (1984: 113) argue that ‘the message (or TT) produced by the translator must be interpretable in a way that is coherent with the target recipient’s situation’ (cited in Shuttleworth & Cowie, 1997: 19). This indicates that the text is understood by the reader and thus the outcome is successful. However, according to Reiss and Vermeer (*ibid*: 19–20), the intratextual coherence of a TT can be affected if the translators do not take into consideration different levels of knowledge between the ST and the TT.

This will be important to this study, taking into consideration the potential negative effect of deletion. Some scholars, such as Nida and Taber (1969: 111), state that deletions of any type need to be made for legitimate reasons or justified in order not to deceive the target reader through deleting important information. Moreover, Nida (1964: 226–227) and Newmark (1988: 208) warn against excessive use of deletions by the translator or taking too many liberties in using this strategy, which might result in removing essential or important elements of the meaning in the text. Deletion is also not recommended in translation of children’s literature because it ‘violates’ the ST according to Klingberg (1986: 18–19), who focuses on the ST reader approach rather than the TT reader oriented approach discussed by Shavit (1986). These concerns over

deletions will be important to this study in order to measure their effect, especially in relation to excessive deletions such as Book 2, Chapter 18, where entire paragraphs are left out. These examples of deletions will be discussed and evaluated in Chapters 4, 5 and 6.

As discussed above, deletions and omissions can also be approached from another perspective, regarding how various elements of the text such as CSIs, characters' names and dialects are rendered in the Arabic translation of the *Harry Potter* novels. These elements are discussed below.

2.1.3. CSIs

There are many examples of magical words and 'neologisms' – newly invented words and expressions (Newmark, 1988: 122) – in the *Harry Potter* novels that reflect Rowling's invented world. These include names of the school houses, names of spells and magical creatures, names of places such as Hogwarts and names of objects such as the Sorting Hat. These items can be categorised initially as culture-specific concepts or culture-specific items (CSIs). This will be used as a broad concept that can be narrowed down further. This will provide an easy method for categorising various words particularly in relation to the magical world in *Harry Potter*, because most are closely associated with the ST language and culture, as considered below.

Some scholars, such as Baker (1992), Aixela (1996), Davies (2003) and Kujamaki (2004), suggest a number of translation procedures in dealing with CSIs; these include deletion, translation and copying or transliteration.

For example, according to Baker (1992: 21–42), CSIs or cultural-specific concepts can be translated by a more general word. 'Generalisation' translation, according to Hervey and Higgins (1992), is employed to produce the TT rendering. Hervey and Higgins (1992: 95–96) argue that generalisation is considered acceptable if the TL lacks an appropriate alternative ST item and is considered not acceptable if the SL omitted

information is lost and not conveyed in the TL. Thus, these CSIs can pose problems for translation due to the lack of a ST counterpart or specific item in the TT (Baker, 1992: 26–40; Aixela, 1996: 57), or because they represent different values between the two languages and cultures (Aixela, 1996: 57).

The effect of using generalisation translation is that part of the meaning is not rendered in the TT. For example, in the *Harry Potter* novels, ‘bowler hat’ carries associations with the magical or wizard world and with Great Britain; historically, it is also closely associated with late 19th-century middle and upper-class bureaucrats such as ministers or officials. This item conveys meanings related to social class and identifies those magical characters associated with authority, such as the Minister of Magic. In the Arabic translation these associations are lost because ‘bowler hat’ is translated through generalisation repeatedly as simply ‘قبعة’ (‘hat’) (6.A; 61, 68, 81).

CSIs can also be rendered by translation procedures such as copying or transliterating according to Kujamaki (cited in Mussche & Willems, 2010: 486; see also Kujamaki, 2004: 921–924). However, this rendering might affect their meaning because transliteration means that no meaning is generated at all. For example, the title of the *Daily Prophet*, the newspaper of the *Harry Potter* world, creates meaning via its allusion to a real-world newspaper (*Daily Prophet* = *Daily Mail*). This contributes to the dual-audience feature of children’s literature; the mild satire will amuse older readers of the book or the parent who might be reading the text with a child. In the Arabic translation, *Daily Prophet* is transliterated simply as ‘دايلي بروفيت’, ‘*dāyly brwfīt*’, (5.A; 73; 5.B; 79), and the allusion and its gently humorous effect are lost.

The way CSIs are rendered, whether through transliteration or generalisation, can affect the text in terms of consistency, cohesion and coherence. For example, the word ‘galleons’, the wizards’ currency, is translated variously as ‘قطع ذهبية’, ‘golden pieces’ (3.A; 91) ‘أموال’, ‘money’ and ‘قطعة’, ‘piece’ (4.C; 223) thus, weakening the text world realisation across the series.

Deletion of CSIs is another translation procedure available to translators, according to Kujamaki (ibid). According to Aixela, CSIs can also be deleted if they are considered unacceptable in the target culture on ideological or stylistic grounds; for example, if they are irrelevant or too obscure to the target reader (1996: 64). Furthermore, according to Shavit (cited in Mussche & Willems, 2010: 490; see also Shavit, 1994: 12), references to food and drinks such as pork and alcohol are important examples of 'cultural constraints'. References to pork and alcohol pose serious problems and are forbidden in Arabic (Aziz, 1982: 27–29). This will be important in categorising similar examples of deletion in the *Harry Potter* novels, such as 'sherry' (4.A; 13), 'bar' (4.A; 16) and 'butterbeer' (3.C; 155)

There are many references to CSIs in relation to food and drink in the *Harry Potter* novels. These references to food, according to Nikolajeva (cited in Mussche & Willems, 2010: 486; see also Nikolajeva, 2000), are particularly important in children's literature to encourage the child's entrance to the story and serve as a symbol of familiarity and security. Thus, the way these CSIs are rendered would have an impact on the narrative. According to Feral (2006: 471), the narrative point of view of the text can be altered through deletions and simplifications of CSIs, in particular references to food such as the fun elements that appeal to a child. She argues that the narrative perspective in the French translation of the *Harry Potter* is of an adult rather than of a child (ibid).

The effect of deletions and simplifications of CSIs on the narrative of the text will be useful in analysing the possible effect on the narrative in the Arabic translation of the *Harry Potter* novels. For example, the humour created for the child reader around the Weasley brothers is often linked to CSIs in relation to food and drinks. These are important to the representation of these high-spirited and mischievous characters; for example, 'Think how many **Canary Creams** that is.' In the Arabic, this is translated as 'فكرا فيما يمكن ان تصنعا به', 'Think what you can do with it' (4.C; 224, deletion is highlighted in bold), which 'flattens' the sense of the characters (see also section 2.2).

On the basis of Aixela's work on CSIs, Davies (2003: 65-100) develops a further focus on the treatment of CSIs in her study of the translation of *Harry Potter and the Philosopher's Stone* into German and French. Davies discusses a range of procedures adopted by various translators such as 'deletion, preservation, addition, globalisation, localization, transformation and creation', and investigates their positive or negative effect on the text in dealing with CSIs. According to her (ibid: 79) a problematic CSI can be deleted as an act of 'desperation' on behalf of the translator if a TT equivalent is not found or the effort needed for rendering a CSI is unjustified by a translator. She argues that CSIs in the *Harry Potter* are part of a network of references that work together to achieve a 'global impact' (ibid; 65). Davies argues further that adopting a 'macro perspective' approach to investigate various procedures to sets of CSIs in the *Harry Potter* series will be more useful than adopting a micro level approach in dealing with CSIs individually, due to their joint contribution in the development of the whole text (ibid). Davies' macro approach will be useful in investigating procedures i.e. deletion and omission to various CSIs and their effect on the macro level e.g. the development of the whole story in the Arabic translation of the *Harry Potter* novels. Thus, the way CSIs are rendered in relation to concepts discussed above, in terms of deletion and omission, will be important in providing useful tools to categorise and evaluate CSIs in the Arabic translation of the *Harry Potter* novels. This will be discussed in Chapters 5 and 6.

2.1.4. Proper names (characters' names)

In relation to this study, proper names will refer to characters' names, whether for humans or for animals, magical objects, figures, magical and invented creatures. In terms of translation theory, names can be classified as 'conventional' names or as 'loaded names' (Hermans 1988: 88). Conventional names do not carry a semantic load and are 'unmotivated' for translation. Loaded names are 'motivated' and carry 'suggestive' or 'expressive' meaning (ibid).

Several scholars differentiate between conventional names and loaded names in terms of translation. These include O'Sullivan (cited in Mussche & Willems, 2010: 477; see also O'Sullivan, 2000: 230), who prefers to keep proper names untranslated. Other scholars, such as Newmark, 1988: 214; Aixelá, 1996: 59–60; Hermans, 1988: 13–14 and Van Coillie, 2006: 127–128, argue that conventional names can be 'transferred', repeated or transliterated, whereas loaded names, particularly in children's stories, need to be 'translated' due to their semantic load, meaning, connotation or associations.

The argument regarding whether characters' names should be translated or not can be viewed in terms of 'foreignisation' and 'domestication' and the assumption of the child's ability to handle foreign names. Van Coillie explains:

The discussion about the (un)desirability of 'foreignization' and 'domestication' when translating children's books is largely based upon suppositions about what children can or cannot handle and what they need, for example: adapting the names facilitates identification with the characters; foreign names and other cultural information help children develop respect for other cultures; children will not be put off by foreign names if the book is exciting enough. (Van Coillie, 2006: 137.)

In other words, the rendering of characters' names will be based largely on the translators' assumptions of the child's ability to tolerate these names in the TT. This will be important in discussing various strategies in dealing with characters' names in terms of 'foreignisation' and 'domestication' (see section 2.3).

Jentsch (2006: 190–207) argues that names, particularly loaded names, have important connotations in *Harry Potter* and, if not translated, their meaning and association would be lost. She argues furthermore that translators of the *Harry Potter* novels need to carefully choose their options in rendering these names 'in order not to compromise J.K. Rowling's characterizations, her novels' sense of place and her careful

use of language, be it in the realm of nomenclature, satire, or playfulness.’ (Ibid: 206–207.)

Strategies in rendering proper names are discussed in terms of translation in general by a number of theorists such as Newmark (1988) and Hermans (1988), and in children’s literature in particular by Van Coillie (2006). Both Hermans (1988: 13–14) and Van Coillie (2006: 125–129) suggest a number of strategies in dealing with proper names in the translation such as translation, copying (i.e. transliteration), replacement, adaptation and deletion. Both scholars provide useful translation strategies in dealing with characters’ names. Transliteration and deletion are particularly relevant to this study, as discussed below.

In terms of deletion, characters’ names can be deleted in the TT, as discussed above. However, writers such as Aixelá (1996: 74) are critical of the use of this strategy of deletion due to its negative impact on characters, particularly loaded names; for example, deletion of secondary or flat characters can also affect the development of the plot. This is important in evaluating the impact of deletion on characters, whether round or flat. For example, the deletion of the name ‘Lord Voldemort’ in the Arabic translation of *Harry Potter* (2.C; 16) will be analysed in Chapters 6.

Transliteration is also used in the Arabic translation of *Harry Potter*. According to Catford (1965: 66), this strategy is when ‘SL graphological units are replaced by TL graphological units’. It is important to note that transliterating English names into Arabic inevitably involves a degree of approximation, since both languages differ significantly in their phonological and orthographic systems; for example, Arabic lacks capitalisation. Furthermore, there are no Arabic counterparts for some English letters (Aziz, 2003: 74–76).

Characters’ names in the *Harry Potter* novels play an important part due to the descriptive elements in the names and the semantic load that they carry. A character’s name often tells us something about that character. Most of the characters’ names in the *Harry Potter* novels have associations, connotations and propositional meanings

attached to them in the ST. If these names are not rendered to reflect these connotations, the knowledge associated with these names will be lost; for example, 'Malfoy' means 'bad faith' and 'Voldemort' means 'flight from death' (Jentsch, 2006: 191). Both names are transliterated in Arabic successively as 'مالفوي', 'Mālfūy' Malfoy' and 'فولدمورت', 'Fūldmwrt'. Thus, the translator's choice in how to render these names, their associations and meanings according to Jentsch (ibid) 'is a subjective one, but also one that will affect the overall success of the translation'. Thus, this recommendation in rendering such connotations will be useful in evaluating the effect of strategies such as transliteration in terms of impact on characters' names and their meaning in the *Harry Potter* novels such as the theme which is characterised by the struggle between 'good and evil' and the association of characters' names and their positions in this struggle as purveyed in the series.

This transliteration strategy will also have impacts or disadvantages on the functions of these names. For example, Van Coillie (2006: 123) points out that names in children's literature often have certain functions. These functions can range from identifying characters (both people and animals) in the book – such as Harry Potter, Hermione Granger, Ron Weasley and Hedwig – to amusing the readers and conveying humour (ibid). This last function in particular appears in children's literature (Wylar 2003: 9). These names play important roles in describing a character or providing a clue regarding the character's behaviour and appearance; for example, Neville's surname is 'Longbottom' and this has a humorous association. But the word 'bottom' is an old word meaning 'staying power' (Mugglenet, 2007)⁴ which is important in describing Neville's personality and devotion to Harry. Thus, the effect of using a transliteration strategy in terms of its disadvantages to the TT will be important to this study.

The functions of characters' names can also be to impart knowledge; for example, to suggest a character's social and cultural status, or to evoke meaning and to create intertextual allusions (Van Coillie, 2006: 123). These functions are important in

⁴ There are several online websites dedicated to characters' meaning in HP, this was chosen because it was the most accurate and relevant to the study.

categorising various characters into a certain type or group. For example, the four houses in Hogwarts play an important function in *Harry Potter's* social environment, and each has an allegorical name. 'Gryffindor' is associated with nobility and good deeds since the name means 'noble mythological creature'; in contrast, the name 'Slytherin' is associated with snakes, characteristically cunning and wily (Agarwal, 2005: 31, 61). In the Arabic translation, both are transliterated, hence diminishing the allegorical associations of the names.

Van Coillie (2006: 132) argues that a translator's skills, knowledge of language and culture, experience, values, ideas and norms play an important part in rendering characters' names. This will be useful in identifying translation problems in terms of coherence of the text. For example, initial analysis has found inconsistencies in transliterating the same name: 'Sirius Black' is transliterated as 'سِيرِيَّاس', 'Sīrīās' (5.C; 94) and 'بِلَاك', 'Blāk', while 'Lucius Malfoy' is transliterated as 'لُوسِيَّوس', 'Lūsīūs' (2.C; 87) and 'لُوكِيَّاس', 'Lūkīās' (5.B; 1) (see further discussion in section 2.5).

2.1.5. Dialect or manner of speech

Dialect 'is a variety of language which has currency within a specific community or group of speakers' (Baker, 1992: 15). Dialect can be classified into different types such as geographical, temporal and social dialects (Baker, 1992: 15; Catford, 1965: 85; Hatim & Mason 1990: 39). Dialect has certain functions in the text such as to evoke meaning (Baker, 1992: 15) or to reveal language variety, 'to indicate local cultural features' and/or 'to stress social class contrasts' (Newmark, 1988: 195).

These concepts regarding dialect are relevant to this study because in *Harry Potter* there is a very rich social environment with many different social classes. There is a division, for example, between the muggles' world and the wizards' world in terms of language variation used (e.g. dialect). This provides information on a character's social class and educational standard and helps to evoke meaning. For example, the Dursley

family speak middle-class English, and the language they use is evocative of that. Dumbledore's manner of speech or dialect reflects a very highly educated person.

According to Catford (1965: 85), social dialect is a 'variety related to the social class or status of the performer: e.g. "U and non-U" (U = Upper Class)' in the British context. In other words, a character's position in the social order can be revealed through his/her manner of speech or dialect.

The role of dialect on elements of the text such as plot and character is discussed by a number of scholars. Jentsch (2006) discusses this specifically in terms of translation of children's literature, while Federici (2011) and Hatim and Mason (1990) discuss this in terms of translation in general. For example, Federici (2011: 10) argues that social dialect is important for the development of the plot, while Hatim and Mason (1990: 44) emphasise that dialect carries significant socio-cultural aspects of characterisation. Furthermore, Jentsch (2006: 195) argues that social dialect is important for characters' development and aspects of characterisation.

The argument on whether dialect should be translated or not is also discussed by scholars including Klingberg (1986), Hatim and Mason (1990), Halliday (2002), Jentsch (2006) and Federici (2011). Klingberg (1986: 70–71) argues that dialect should not be translated and must be preserved in the TT if a dialect has geographical or social associations, for example. Similarly, Halliday (2002: 169) argues that it is not possible to translate dialect and the only option is to mimic dialect variation. Conversely, Federici (2011: 10) emphasises translating ST dialect into TT dialect. Jentsch (2006: 195) also argues that dialect needs to be translated to reveal language variety such as social class. Similarly, Hatim and Mason (1990: 44) argue that social dialects need to be rendered to convey their full impact:

Social dialects emerge in response to social stratification within a speech community... [And the] principles of equivalence demand that we attempt to relay the full impact of social dialect, whatever discursal force it may carry. (Ibid: 42.)

According to Leppihalme (2000), the common strategy in dealing with dialect or non-standard language is the rendering of non-standard source language by standard target language, or 'standardisation'; however, such rendering can affect or reduce the linguistic identity of the text (ibid: 247–269).

In her study on the translation of dialects in Mark Twain's *Adventures of Huckleberry Finn* and Alan Garner's *The Stone Book Quartet*, Epstein (2006 & 2007) identified four major strategies for translating the dialects: 'Standardization' by rendering the dialect into a TT standard language, 'orthography and grammar' i.e. using grammatical mistakes, 'replacement' by rendering a ST dialect into a TT equivalent dialectical representation, 'compensation' through the use of similar temporal or regional dialect in the translation. Deletion is another possible strategy in which the dialect is deleted in the TT. Finally, Epstein (2007) encourages translators to attempt to render the dialect carefully to reflect the portrayed characters and/or the story from the ST into the TT.

Epstein's classification of available strategies in dealing with the dialect will be a useful tool in considering various strategies mentioned above particularly standardisation, deletion and 'orthography and grammar' and investigating these strategies in the Arabic translation of the *Harry Potter* novels.

These arguments on rendering dialect or non-standard language will be important in examining translation strategies and their effects on elements of the text such as character and plot in the Arabic translation of the *Harry Potter* novels. For example, Hagrid's manner of speech or dialect is an important part of his characterisation. His rough exterior and unpolished way of speaking belie his kind-hearted interior and good intentions, and this contrast plays an important role in creating a character that is appealing to child readers (Jentsch, 2006: 195). This will be important in evaluating different translation strategies, for example, deletions in handling Hagrid's manner of speech or dialect (3.C; 66, 69). The strategy of rendering Hagrid's non-standard English into standard Arabic is illustrated in the following example (1.A; 176):

ST: But I c-c-can't stand it-Lily an' James dead – an' poor little Harry off ter live with muggles.

TT: ولكنني لا- لا.. لأستطيع تحمل الأمر .. (ليلي) و (جيمس) يموتان.. ثم يذهب ابنهما الصغير المسكين (هاري) للعيش مع هؤلاء العائمة!

BT: But I no – no I cannot bear it ... Lily and James are dead ... then their poor little son Harry goes to live with those muggles!

However, dialects may present translation problems (Catford 1965: 87). Translators are consciously or unconsciously faced with the ultimate task of how to deal with dialects. In that sense, translators can either comply with and respect the target norms in linguistic and cultural expectation or translate them to reveal language variety (Federici, 2011: 10).

This will be relevant because writing in classical or standard Arabic is the norm of writing in Arabic, particularly in children's literature, as it is an expressive tool of the educational aspect of literature (see Chapter 1). Written classical Arabic is protected and observed as a tool of social and cultural unity (Federici, 2011: 20). Furthermore, Arabic has many different dialects across Arab countries and sometimes more than one dialect within the same country; therefore, it is difficult to decide which TT dialect to choose. According to Klingberg (1986: 70–71), the problem of choosing a TT dialect to replace a ST dialect is the main reason behind rendering dialects by using standard Swedish in much translated children's literature.

The way dialect is rendered can also affect the narrative of the story, as discussed by Baker (2006) (see also section 2.2). These concepts and recommendations on how to deal with dialect will be important in evaluating and analysing translation strategies and their effect in Chapter 6.

2.2. Ideology

Chapter 1 discussed the argument made by a number of Arab researchers that Arabic children's literature is not only aimed at giving children joy and entertainment, but is also a means for teaching the child the values and morals of Arab society. They argued further that texts translated into Arabic can pose a social threat to Arab children. According to them, reading translated literature will expose Arab children to the values and beliefs of a foreign culture, which may mean that they become vulnerable to acquiring these values and beliefs, many of which are alien to their own society and culture. Therefore, translators play an important part in dealing with ideological concepts such as values and beliefs, particularly in children's literature, transforming them with various translation procedures in order to situate these ideological features according to the reader's culture and values.

Ideology can be approached from different aspects. For example, the notion of power, control, language and ideology in children's literature, as discussed by Knowles and Malmkjaer (1996), emphasises adults' power over children in terms of imposing the type of ideology related to values and beliefs in the *Harry Potter* novels and their translation into Arabic.

Knowles and Malmkjaer (1996: 43) regard the relationship between adults and children as organised social relationships that are structured, established and maintained by adults whether at home, school or in society at large. Adults are therefore in a much stronger position than children – through their knowledge and experience in society, access to educational systems and access to society's media – to structure, establish and maintain these relationships according to their desires. This acts to socialise children's behaviour so they will fit into what adults perceive as their acceptable place in society.

This power relationship between the child and the adult is exercised by a set of 'institutions'. Renkema (1993: 43–50) describes these 'institutions' as a systematic,

established arrangement that guides society's morals and values. These institutions are viewed as a concept originating in sociology and are used to describe those activities that are constructed and maintained by individuals in a society. Knowles and Malmkjaer (1996: 31–32) identify these 'institutions' represented by 'family, friendship, gender, home, race and religion' as prominent and particularly important in children's fiction as they position or 'locate the reader' as well as functioning as 'channels' for the author's worldview.

The term 'worldview' is used by Simpson (1993: 5) to frame his definition of an ideology in terms of beliefs and value as:

deriv[ing] from the taken-for-granted assumptions, beliefs and value systems which are shared collectively by social groups ... [and] mediated [through] powerful political and social institutions like the government, the law and the medical profession. (Simpson, cited in Fawcett & Munday, 1998: 137.)

Similarly, Mason (1994: 25) defines ideology as 'the set of beliefs and values which inform an individual's or institution's view of the world and assist their interpretation of events, facts, etc'. In other words, an individual's or an institution's worldview is supported and constructed through these sets of beliefs and values. Thus, what is assumed, expected, accepted, shared and imposed by several social and political institutions in one culture could be rejected or viewed as not suitable in another. In the Arabic translation of *Harry Potter*, religious or educational institutions, for example, play an important part in guiding translators' strategies or procedures.

Ideology can be presented in a text overtly or covertly. According to Sarland (1996: 42–43), ideology refers to 'all espousal, assumption, consideration, and discussion of social and cultural values, whether overt or covert'. Therefore, ideology covers a wide range of assumptions and discussions on the socio-cultural level, whether explicitly or implicitly.

Sarland's classification of ideology as overt or covert seems easy and clear. However, it is not easy to distinguish whether a particular ideological concept such as an educational or a religious feature is presented overtly or covertly (see below).

Similarly, Hollindale (1988) discusses ideology, particularly in children's literature. Hollindale (1988: 3–22) distinguishes three levels of ideology in children's books: the first is 'overt' and often didactic, while the second is a 'passive level', expressed indirectly through a character's speech to convey their worldview, or combined and integrated into the narrative. The third level is the 'underlying climate of belief', which is inscribed in the main resources that build the fiction. However, Hollindale's model of three levels of ideology is not clear-cut or easily recognised in relation to the Arabic translations of *Harry Potter*.

Nevertheless, both Hollindale (1988) and Sarland (1996) are important for identifying several ideological issues in the *Harry Potter* novels and whether they are presented overtly or covertly on different levels in the text. For example, with regards to the first level, religious and sexual references can be presented overtly in the text. The second or passive level can be presented covertly in the text, using language variation such as a character's dialect or manner of speech. However, this language variation needs to be evaluated in terms of the norms of writing in classical Arabic for ideological and didactic reasons (see Chapter 1 for more details) or in terms of value and belief such as negative references or remarks towards characters (see further discussion below). The third level can be presented in the use of magic as a main theme.

In that sense, two ideological dimensions will be important to this study. The first is how magic in *Harry Potter* is treated in terms of translation, taking into consideration the negative view of magic by some Arab writers in the field of children's literature (see Chapter 1). The second is the conceptualisation of the child's limited comprehension ability, as expressed by a number of Arabic writers in the field of children's literature (see Chapter 1). This is important, because initial analysis shows several examples of deletions carried out in order to simplify or shorten the text. This

might be related to Arabic's systems and norms of writing in children's literature in order to situate the *Harry Potter* novels according to the translators' assumptions about the Arab child's comprehension ability.

Even though the concepts of 'ideology' and 'values' as discussed by the scholars mentioned above seem closely interlinked and share similar elements, they can be problematic to distinguish since they cover the conscious and unconscious way of thinking and action. Under ideology, whole ranges of assumptions can be included that are related to an individual's conscious thinking and action, while values such as socio-cultural values can be related to an individual's implicit or unconscious thinking and action where the individual does not necessarily reflect on these actions. However, the existing literature on ideology as discussed by Simpson (1993), Mason (1994) and particularly in children's literature by Hollindale (1988), Knowles and Malmkjaer (1996) and Sarland (1996) (see also Shavit, 1986: 126–8 in Chapter 1) has indicated a very complex way in associating or discussing various concepts such as values under the wide concept of ideology. Thus, this study will refer to and use the overarching concept of 'Ideology' which includes values because as argued by the writers mentioned above, ideology covers a wide range of assumptions, considerations and discussions on the socio-cultural level, whether they are presented explicitly or implicitly and consciously or unconsciously. The assumption of the study - as initial analysis indicates - is that conscious decisions have been taken to adjust the texts towards a particular position by removing certain elements such as taboos, sexual or religious references to meet the TLC systems and norms of acceptability and morality of children's literature in the receiving culture.

Ideology and the position of the translator are discussed by a number of scholars, including Tymoczko (2003), Hatim and Mason (1997) and Baker (2006, 2010). Tymoczko (2003: 181–201), for example, argues that a translator is inevitably and unconsciously located and influenced by the ideologies in the target culture.

Conversely, Hatim and Mason (1997: 144) argue that a translator becomes a 'mediator' in conveying the ST ideological beliefs and values and mediates them to be acceptable or closer to the TT ideological beliefs and values. This mediation will be important in considering the ideological position of the five different translators of the *Harry Potter* novels. Translated children's literature, particularly Western children's literature translated into Arabic is considered by some Arabic writers as harmful for children due to the cultural and ideological differences between Western and Arabic cultures in terms of values and beliefs (see Chapter 1). Thus, the possible negative impact of Western translated children's literature on the Arab child will add a further ideological dimension to the role of the translators as 'mediators' in the Arabic translations of the *Harry Potter* novels.

Hatim and Mason's (1997) discussion of the role of the translator as 'mediator' is also relevant in considering translation strategies or procedures in dealing with various ideologies such as deletion of religious or cultural issues – for example, references to food and drink items, are an important part of the *Harry Potter* world, such as pork and alcohol i.e. 'butterbeer', a drink that is associated with and counterpart to the 'Muggle' or real-world 'beer'. However, in the Arabic translation this word is considered taboo and thus deleted (3.C; 155). Similarly, the word 'pork' has religious and ideological implications and associations with pigs, which are forbidden for religious reasons from an Islamic point of view. In the Arabic translation of *Harry Potter*, the word 'pork' is translated simply as 'لحم', 'meat' (2.A; 218).

Ideology can also be discussed through the concept of 'taboo' and 'politeness'; this is described by Baker (1992: 234) as 'a relativistic notion and different cultures therefore have different norms of "polite" behaviour'. According to Baker:

Sex, religion, and defecation are taboo subjects in many societies, but not necessarily to the same degree within similar situations. In some translation contexts, being polite can be far more important than being

accurate. A translator may decide to omit or replace whole stretches of text which violate the reader's expectations of how a taboo subject should be handled – if at all – in order to avoid giving offence. (Ibid.)

In other words, what is regarded as normal in the source culture might be considered as taboo, unsuitable or inappropriate in the target culture. This is important for this study in evaluating translation strategies and procedures such as deletions. For example, *Harry Potter* has various ideological features that exist explicitly or implicitly, such as references to religion and sex. Furthermore, phrases or expressions that might be considered blasphemous, such as 'How on earth' (6.A; 3) or 'in the name of heaven' (1.A; 146), are deleted as well in the TT.

There are also several references to love or sexual/romantic relationships between characters, particularly in the later books. These concepts can be presented in words or expressions such as the word 'kissing'. In the Arabic translation, this word is deleted (2.C; 159).

Baker's (1992) notion of taboos and politeness offers useful tools in dealing with these ideological references in terms of translation strategies or procedures such as deletion. Baker's suggestion of deletion as a possible strategy is similar to the 'attenuation' discussed by Bin-Ari (1992). According to Bin-Ari (cited in Mussche & Willems, 2010: 492), rude or 'strong expressions' can be deleted by the translators in the TT if they are considered particularly offensive towards people. Bin-Ari argues further that negative, disrespectful, shameful and insulting remarks regarding certain people in the source text are often deleted or attenuated in the TT (ibid).

Both Baker's (1992) and Bin-Ari's (1992) suggestions of deletion and simplification as translation procedures are important to consider with regards to similar situations in the *Harry Potter* novels. There are many examples of remarks made about characters' description or behaviour. These play an important part in creating fun and entertaining characters that appeal to the child reader. For example, Professor McGonagall is described as looking 'more likely to breathe fire than Norbert.' This is softened in the

Arabic as 'وهي تكاد تنفجر غيظاً', 'almost exploding with anger' thus, turning the metaphor into an explanatory description (1.B; 10). The fact that Dumbledore is an old man with self-irony is represented in his speech at the school feast: 'And I must trouble you with an old man's wheezing waffle'. This has been deleted in the Arabic translation (1.C; 113).

Deleted also are some of the references to characters that have important connotations with the magical world of *Harry Potter*, such as the social categorising of some characters in the wizard's world as 'pure blood' (e.g. Weasley family, Malfoy family) or 'mud blood' (e.g. Hermione). Voldemort's negative comments and remarks towards his father, 'You think I was going to use my filthy Muggle father's name for ever?', are also deleted in the Arabic translations (2.B; 140).

As discussed by Baker (2006), the position of the translator can be ideologically motivated in terms of narrative approach. Following our mention of Tymoczko's (2003) claim of the translator's inevitable and unintentional position in the TT and Hatim and Mason (1997) describing the translator's act in the TT as a mediator, Baker (2006) goes further and describes the translator's choices as actively and ideologically motivated in choosing strategies or procedures in the TT.

Baker (2006, 2010) discusses narrative theory in relation to the social and communication approach rather than the narrative in fiction or literary studies. Baker (2006) uses narrative from a social communicative approach where narrative is described as a basic way in which human beings make sense of the world and suggests that we are all narrators or participants in this narrative. Narrative theory, sociology and the study of social movements are discussed by Baker to form a powerful theoretical framework for evaluating and analysing translations and the role of translators in socio-political conflict situations. Baker uses the narrative approach in order to examine the way in which aspects of political conflicts are reframed or repositioned by translators and interpreters, and therefore how they 'participate in the construction of social and political reality' (Baker, 2010: 115). In her discussion of

narrative as a theoretical framework, Baker (*ibid*) attempts to explain the translator's behaviour in a way that goes beyond the existing theoretical notions of norms as explained in polysystem theory such as Toury (1995) or the notion of foreignisation and domestication as discussed by Venuti (1995).

In that sense, Baker (2006) argues that narrative theory enables us to observe that a translator's choices are actively selected and linked directly to the narrative that shapes our world.

Narrative theory allows us to consider the immediate narrative elaborated in the text being translated or interpreted and the larger narrative in which the text is embedded, and this in turn allows us to see translational choices not merely as local linguistic challenges but as contributing directly to the narratives that shape our world. (Baker, 2010: 113.)

The position of the translator and his/her choice of translation strategies are ideologically motivated in terms of narrative approaches according to Baker (2006), who states:

Translators and interpreters face a basic ethical choice with every assignment: to reproduce existing ideologies as encoded in the narratives elaborated in the text or utterance, or to dissociate themselves from those ideologies ... translators and interpreters can and do resort to various strategies to strengthen or undermine particular aspects of the narratives they mediate, explicitly or implicitly. (Baker, 2006: 105.)

Following Somers (1992, 1997) and Somers and Gibson (1994), Baker discusses four types of narratives in terms of their relations to ideology: ontological narratives, public narratives, conceptual narratives and meta-narratives (Baker, 2006: 28–49). Baker

describes literature as an influential institution in public narratives. These are defined by Baker as:

Stories elaborated by and circulating among social and institutional formations larger than the individual, such as the family, religious or educational institutions, the media, and the nation... Literature of course constitutes one of the most powerful institutions for disseminating public narratives in any society. (Baker, 2006: 33.)

These types of narrative are discussed by Baker (2006) in terms of particular translation strategies or procedures such as deletions. Scholars of literary translation show great interest 'in patterns of omission [deletion] that result from the exercise of censorship, including self-censorship' (Baker, 2006: 115). Baker discusses López's study of censorship in Spanish children's literature under the rule of Franco by the use of patterns of deletions, which include 'suppression of sexual and religious elements that would have undermined the official narratives' (Baker, 2006: 115; see also López, 2006: 41–53).

In that sense, deletion and the softening of religious or sexual expressions can be viewed as an ideological position on behalf of the translator in the TT. According to Baker (2006), deletions can be viewed as a means to protect the public narrative of a particular culture from conflicting religious or sexual features.

Omission [deletion] of blasphemous and taboo references in translation, whether a result of institutional or self-censorship, may similarly be interpreted as an attempt to protect or at least avoid being implicated in undermining dominant public narratives. (Baker, 2006: 36.)

Thus, narrative theory as discussed by Baker (2006, 2010) will be important for this study to examine translators' choices in maintaining the public narrative of Arabic

children's literature, in order to protect the Arab child's culture and values or at least avoid violating them.

According to Baker (2006: 115, 132–139), patterns of deletions in literature, particularly in children's literature, can modify the narrative in terms of repositioning participants within the 'framing of narrative'. Baker describes this as an 'active strategy that implies agency and by which means we consciously participate in the construction of reality' (ibid, 2006: 106).

Baker's discussions of framing and repositioning will be important in analysing the effects of deletions on elements of the text such as characters. The narrative elaborated in the *Harry Potter* novels in relation to several characters is strongly associated with magic, fun and entertainment. For example, Professor McGonagall, in the description quoted above ('more likely to breathe fire than Norbert'), is associated with the magical creature Norbert, Hagrid's dragon, which is part of the magical world of *Harry Potter*. The child will be amused by this fanciful description of the intense anger the character felt, and will enjoy the imaginative comparison. This will be important in evaluating the effect on the narrative in terms of entertainment in patterns of deletions or the softening of characters' descriptions and representations in the TT.

The way dialect is rendered can also affect the narrative. Baker (2006) argues that framing in translation through the use of linguistic management such as dialect will reposition participants, i.e. translators, readers and characters, which will affect the narrative.

Participants can be repositioned in relation to each other and to the reader or listener through the linguistic management of time, space, deixis, dialect, register, use of epithets, and various means of self- and other identification. (Baker, 2006: 132.)

Baker demonstrates that participants can be repositioned within the text or utterance by the use of dialect. For example, Safouan's choice of using *amiyya*, the Egyptian vernacular, instead of classical Arabic in his translation of *Othello* would reposition participants such as the reader socially and politically by narrowing the gap between the two groups, the intellectuals and the masses, in the TT (Baker, 2006: 136–137). This will be important to this study in assessing translation strategies and procedures in terms of rendering characters' dialect or manners of speech in the Arabic translation of the *Harry Potter* novels. For example, the narrative elaborated in Hagrid's social dialect is strongly linked to the child's amusement and to the development of character and plot in the ST. This will be important in evaluating translator's choice, for example, the rendering of Hagrid's dialect into standard or classical Arabic as in the example discussed above, and the effect on the narrative in terms of repositioning both the character and the Arab child reader in the TT.

Furthermore, Baker (2006: 137–138) argues that participants can be repositioned by changes to the participant's register, i.e. raising or lowering the level of formality in the translation, as this will modify the narrative. This will also be important in evaluating the effect of a character's register on the narrative; for example, Hagrid's modest level of formality is represented by his manner of speech in relation to social level variation in the novels. This will be examined in relation to the high level of formality in rendering Hagrid's dialect or manner of speech into standard or classic Arabic (as shown in the example above, for instance).

2.3. Domestication and foreignisation

The previous section discussed how translators' choices of particular translation strategies such as deletion, simplification and omission can be motivated by their ideological position. Similarly, a translator's choices or strategies such as

domestication and foreignisation can also be motivated by ideology (Fawcett & Munday, 1998: 138).

The concepts of domestication and foreignisation are discussed by scholars in terms of translation in general (Venuti, 1995) and in relation to children's literature in particular in terms of the child's ability to tolerate ST foreign elements (Lathey, 2006; Van Coillie, 2006). Both concepts of domestication and foreignisation are discussed below in relation to this study.

In the context of translation studies, the term 'domestication' is often used to refer to 'the adaptation of the cultural context or of culture-specific terms', whereas the term 'foreignisation' refers to 'the preserving of the original cultural context, in terms of settings, names, etcetera' (Paloposk, 2011: 40). Venuti (1995) discusses foreignisation in relation to the formal aesthetic feature as well.

The concepts of domestication and foreignisation are analysed by Venuti (1995) on the basis of Schleiermacher's discussions of types of translations, i.e. foreignisation, in which 'the translator leaves the author in peace, as much as possible, and moves the reader towards him' or domestication, in which the translator 'leaves the reader in peace, as much as possible, and moves the author towards him' (Schleiermacher, cited in Venuti, 1995: 19–20).

Venuti viewed foreignisation as a desirable strategy because it applies 'an ethnodeviant pressure on those [target-language cultural] values to register the linguistic and cultural difference of the foreign text, sending the reader abroad' and 'challenges the dominant aesthetics' (1995: 18–22). According to Venuti (1995: 20), a foreignisation strategy would provide an 'alien reading experience' to the TT reader.

Venuti (1995) argues that, through foreignisation, the translator would be 'visible' to the TL readers and they will sense that they are reading a translation by preserving foreign elements of the ST in the TT. Thus, the translator's importance and reputation would be highlighted and emphasised.

In terms of translation of children's literature, however, the argument in choosing a domestication or foreignisation strategy among some scholars is a complex issue. For example, Van Coillie and Verschueren (2006: viii) suggest that the didactic norms in children's literature play an important role in the translator's choice between adopting a domestication or foreignisation strategy.

Other scholars, such as Oittinen (2006) for example, summarise these arguments in relation to foreignisation on two levels. On the one hand, 'children should be able to find the foreign in the translated texts and learn to tolerate the differences, the others, the foreign' (2006: 43). Similarly, Van Coillie (2006: 137) views the argument in terms of the child's ability and needs; he argues that foreign cultural elements, such as characters' names, can be introduced in order to help the child reader to develop his/her knowledge and understanding of other cultures. In that sense, foreignisation is represented by sending the child reader abroad, bringing him/her closer to the ST in terms of demanding an engagement with the foreign, recognising difference and permitting 'alien' concepts. On the other hand, counter-arguments related to the child reader's ability to deal with the 'foreign' in the TT are put forward by some scholars, who argue that the child reader might be affected or put off by the foreign text and find it 'too strange'. This could have an impact on the 'child's future reading habits' (Oittinen, 2006: 43).

This will be interesting to this study; *Harry Potter* contains many foreign elements such as characters' names, magical and invented words, most of which have connotations, as discussed above. Initial analysis indicates that there are foreignising tendencies in the Arabic translation of the *Harry Potter* novels, such as characters' names, names of objects, and various magical or invented words. Instances of transliteration in the handling of these elements would have a foreignisation effect in promoting ST rather than TT elements and features, with the introduction of foreign elements adding flavour to the Arabic translation. However, as discussed above (see sections 2.1.3 and 2.1.4), such transliteration means that no meaning or associations are conveyed to the

TT reader. Taking into consideration the vast variety of characters and magical words in the *Harry Potter* novels, this will be important in evaluating translation strategies such as foreignisation and its effect on the meaning and associations of such elements. For example, the magical word 'dementor' (5.A; 129) is transliterated as 'الديمنتور', 'Aldymntūr', and the '*Daily Prophet*', (5.C; 125) is transliterated as 'الدائلي بروفيت', 'Aldālyly brwfit'.

Following the discussion of the concept of foreignisation above, we can proceed to discuss the notion of domestication in terms of translation in general and translation of children's literature in particular. Domestication is described by Hatim (2001: 46) as a dominant form in translation traditions such as the Anglo-American, in which domestication is adopted 'in order to combat some of the "alienating" effects of the foreign text, [and] tends to promote a transparent, fluent style.'

Domestication, according to Venuti (1995: 19–20), is carried out in an 'invisible', transparent and fluent style in order to reduce the foreign elements or strangeness found in the ST for the benefit of the TT reader. On the basis of Schleiermacher's concepts of domestication and foreignisation, Venuti (1995) associates domestication with 'invisibility'. The term 'invisibility' is used by him (1995: 1) 'to describe the translator's situation and activity in contemporary Anglo-American culture'. According to O'Sullivan (2006: 98), 'invisibility' is also used by Venuti 'to describe both the illusionistic effect of the translator's discourse and the practice by publisher, reviewers, readers, etc.'

Venuti (1995: 18–22), on the one hand, is critical of the phenomenon of domestication because it 'conforms to dominant cultural values' since it involves 'an ethnocentric reduction of the foreign text to [Anglo American] target-language cultural values' (1995: 20). Hatim and Mason (1997), on the other hand, favour domestication and argue that a domesticating strategy can be adopted in order to protect the cultural element of non-dominant target texts against the influence and dominance of ST culture.

If a domesticating strategy is adopted in the case of translating from a culturally dominant source language to a minority status target language, it may help to protect the latter against a prevailing tendency for it to absorb and thus be undermined by source language textual practice. (Hatim and Mason, 1997: 121.)

Furthermore, some scholars of translation of children's literature such as Lathey (2006: 11) are critical of Venuti's claim that 'easy readability [domestication] renders the translator invisible and is exploitative in 'putting the foreign to domestic uses'. She argues further that foreignisation is not the preferable method by translators of children's literature because it does not consider the child's ability:

Venuti's recommendation that the reader should always be made aware that s/he is reading translation... is unlikely to be adopted by translators for children... [Because Venuti's recommendation] does not take account of the young inexperienced reader. This is an area where a greater emphasis on empirical research into reader response, into just how much 'foreignness' young readers can and do tolerate, would inform current speculation. (Lathey, 2006: 11–12.)

O'Sullivan (2006) argues that 'changes', 'adaptations' or 'manipulations' in translations of children's literature that are identified by researchers are often described and analysed 'in terms of the differing social, educational or literary norms prevailing in the source and the target languages, cultures and literatures at that given time.' (O'Sullivan, 2006: 98.)

It will be important to consider whether adaptations or changes in the Arabic translation of *Harry Potter* can be viewed or related to norms. For example, assumptions about the young reader's limited ability or knowledge might motivate a domestication strategy in which deletions and simplifications are adopted. This assumption is described by Lathey (2006), whereby translators use domestication to adapt the ST to the child reader in the target culture:

Young readers cannot be expected to have acquired the breadth of understanding of the other cultures, language and geographies that are taken for granted in an adult readership... localisation or 'domestication' (Venuti) is [a] frequently used but contentious tactic in children's texts. Klingberg's phrase 'cultural context adaptation' has been adopted as an umbrella term for a variety of strategies for moving an original text towards the child reader in target culture. Adaptation rests on assumptions that young readers will find it difficult to assimilate foreign names, coinage, foodstuffs or locations, and that they may reject a text reflecting a culture that is unfamiliar. (Lathey, 2006: 7.)

According to Lathey (2010: 199), such domestication can be viewed as an attempt by the translator to 'avoid alienating the young [TT] reader'. In that sense, domestication might be carried out in order to adapt and simplify the text according to the child's norms and culture and meet his/her limited ability to understand and tolerate the foreign elements in the ST. This will be important in considering whether a domestication strategy is carried out by some Arabic translators based on their assumption of the Arab child's limited comprehension ability, as discussed earlier (section 2.1; see also Chapter 1).

According to Oittinen (2006: 42–43), 'anything can be domesticated: names, the setting, genres, historical events, cultural or religious rites and beliefs.' Shortening books, for example, is a method of domestication (ibid: 43). In that sense, domestication can be adopted for every element in the text, including characters, plot and events.

This will be essential in analysing domestication strategies, particularly through instances of deletions, whether in references to taboos, simplification or summarisations in the text or rendering characters' manners of speech or dialect into standard Arabic (see the discussion of the handling of Hagrid's use of dialect above).

In the Arabic translation, various names, words and expressions (such as those examples discussed in foreignisation above) are domesticated in the Arabic translation. For instance, magical or invented words such as 'Muggle' are translated into 'العامة', 'common'; 'dementors' - in addition to transliteration - is also translated as 'حراس السجن', 'prison guards' (6.A; 37), while the 'Daily Prophet' is translated as 'المتنبئ اليومي', 'the daily predictor' (7.A; 38).

In the Arabic translation of the *Harry Potter* novels there are two poles: the domestication or TR-oriented approach, and the foreignisation or ST-oriented approach. Both strategies are upheld against each other and the translators position themselves on a scale in between them. Therefore, some of them move more towards foreignisation, or the ST, while others move towards domestication, or the TR. Initial analysis indicates that, on the one hand, there are certain features handled in such a way that they have a foreignising effect rather than the translator adopting an overall foreignisation strategy. On the other hand, Arabic translations adopt a TR-oriented approach to Arabic culture, which can be viewed as domestication.

The balance in using both strategies together in the Arabic translation can be viewed in terms of translation strategies as discussed by Toury (1995) and Newmark (1981). Both scholars discuss how translators position themselves in the text and suggest that a translator will have an overall inclination towards one strategy or another. According to Newmark (1981: 10–12, 1988: 45), any type of translation would involve different methods or strategies such as literal and/or free translation. Furthermore, Toury (1995: 57) argues that 'actual translation decisions will necessarily involve some ad hoc combination of, or compromise between the two extremes implied by the initial norm.' This will be relevant to this study in considering translation strategies i.e. observing patterns such as which elements and features are domesticated and which are foreignised in the TT; some translators move towards domestication but nevertheless there will be instances of foreignisation in the text.

Venuti's (1995) discussion of domestication is similar to Toury's (1995) term 'acceptability', in considering a TR-oriented approach in order to be closer to TT norms and culture. In that sense, Venuti is critical of Toury's concept of acceptability since Venuti attacked domestication. However, Toury's 'adequacy', in which a translator adopts a ST-oriented approach in order to be as close as possible to the ST linguistic norms and culture, will be favoured by Venuti since it is closely linked to Venuti's favoured strategy of foreignisation. These concepts of domestication and foreignisation will be analysed in more detail in Chapter 6.

2.4. Translation shift

Arabic and English are two very different languages embedded in markedly different cultures. Translation between these two systems means that the translator needs to negotiate the non-correspondence at a linguistic and cultural level; as a result, translation shifts are a major issue in any translation from English into Arabic.

Shifts can be distinguished into different types, including linguistic shifts, i.e. grammatical or lexical shifts (Catford, 1965), stylistic shifts (Vinay & Darbelnet 1995), cultural shifts (Toury, 1980) and the comparative–descriptive model of translation shifts (Van Leuven-Zwart, 1989–1990).

Important works on equivalence have been carried out by Nida (1964), who distinguishes between two types: 'formal equivalence', the closest possible match of form and content between ST and TT, and 'dynamic equivalence', the principal effect of equivalence on the TT reader. According to Nida (1964: 166), dynamic equivalence is 'the closest natural equivalence to the source-language message'.

Nida's formal equivalence (1964) is a source-oriented approach that aims to convey as much as possible the form and content of the ST message, thus reproducing formal elements such as grammatical units, word usage and meaning found in the ST. In

dynamic equivalence, the emphasis is on the target readership or the TT rather than the ST. Thus, communication with the target reader, according to Nida (1964) and Nida and Taber (1969), is more important and valued than faithfulness to the SL text. Such an approach focuses on the function of the SL text rather than its form in order to produce the best possible equivalence response in the TL. Nida (1964) favours the dynamic equivalence approach as a more effective translation procedure, since the translation outcome will convey the intended message in the STL into the TLT.

On the basis of the nature of equivalence discussed by Nida (1964) and Nida and Taber (1969), the term 'shift' is discussed by Catford (1965, 1994). Translation shifts are defined by Catford (1965: 73) as 'departures from formal correspondence in the process of going from SL to TL.' In his linguistic theory of translation, Catford (cited in Kenny, 1998: 97) suggests 'an extra-linguistic domain of objects, persons, emotions, memories and history' to be expressed in a given language expression.

Catford (1965) distinguishes between 'formal correspondent' and 'textual equivalence'. Catford describes 'textual equivalence' as any TL text or part of it that can be observed 'to be the equivalent of a given SL text or portion of text' (Catford, 1965: 27). The term 'formal correspondence' involves any TL category, such as unit, class, structure and element of structure, that is found to occupy as much as possible 'the "same" place in the "economy" of the TL as the given SL categories occupy in the SL' (ibid). Formal correspondence and textual equivalence are used by Catford (1965: 73–82) respectively to refer to the two categories he established: 'level shifts' and 'category shifts'.

Catford's approach to translation equivalence differs from that implemented by Nida (1964) by adopting a more linguistic-based approach to translation. It is important to note, however, that translation studies and translation theory have moved away from this equivalence-based approach as discussed by Nida (1964) and Catford's (1965) focus on the linguistic shift only. The equivalence-based approach is dated and has limited usage in comparison with the new contemporary translation studies, which go

beyond this limited approach where one textual unit can be totally replaced by another textual unit (Toury, 1995). Nevertheless, both offer useful micro-level tools in observing translation procedures.

For example, Catford's linguistic-based shift is important since in his two categories 'formal correspondent' operates at a smaller linguistic level and 'textual equivalent' operates at a larger textual level. Small linguistic units are the way to express and create textual meaning; thus, any changes in linguistic units affect meaning. Similarly, any changes or shifts such as deletions to smaller units in the Arabic translation of *Harry Potter* will affect the overall meaning of the novels.

According to Bakker, Koster and Van Leuven-Zwart (1998: 269), changes that occur in the process of translation are generally referred to as 'shift'. The term 'shift' is used by Catford (1965), whereas Vinay and Darbelnet (1995) describe them as 'transposition'. Both terms are often used interchangeably but in fact refer to slightly different aspects: Catford's 'shifts' focus on the linguistic level, i.e. the grammatical or lexical level, whereas Vinay and Darbelnet's shifts or 'transposition' focus on the stylistic level.

Stylistic shifts are also discussed by Vinay and Darbelnet (1958, 1995). Both scholars were concerned with a comparative stylistics approach by identifying differences between English and French. By doing so, they established categories and identified the different techniques in dealing with the differences they had identified. This allowed them to develop a theoretical approach for translation procedures.

Vinay and Darbelnet (1995: 31–40) present two general strategies or methods of translations: 'direct' or literal translation, and 'oblique' or free translation. Both methods are different and comprise seven translation procedures.

Direct or literal translation includes three procedures: 'borrowing, calque and literal translation' (ibid). These procedures can be adopted when transportation of the

elements of the STL to the TTL is possible such as there is a match or correspondence to each other.

Oblique or free translation includes four procedures: transposition, modulation, equivalence and adaptation. These procedures can be used when certain stylistic features cannot be transported into the TTL without altering the syntactic elements or the word order due to a linguistic gap, structural features or differences in both languages. These seven procedures operate on three levels: the lexicon, syntactic structures and the message (Vinay & Darbelnet, 1995: 27–30).

What is important in Vinay and Darbelnet's oblique translation or free translation is the recognition that the differences between languages are not based on a linguistic level only but also on a stylistic one in order to convey the ST message into the TT message.

Procedures in oblique translation such as transposition and modulation can be classified into obligatory transposition or 'servitude', which is adopted according to TT linguistic requirements, and non-obligatory transposition or 'option', which refers to changes that are due to the translator's choice, style and preferences (Vinay & Darbelnet, 1995: 29–31).

Vinay and Darbelnet's shift or transposition is limited to the stylistic level only. Nevertheless, they provide valuable tools in observing translation procedures such as modulation, which can be linked to the optional shift; optional changes to smaller units in modulation (ibid: 1995: 36–37), for example, would affect meaning on the micro level. This will be important in analysing optional changes such as deletions and omission in the Arabic translation of the *Harry Potter* novels (see section 2.6).

Shift analysis has also been carried out by Van Leuven-Zwart (1989, 1990). She developed a model 'intended for the description of integral translations of fictional narrative texts' (1989: 154) that includes a 'comparative model' and a 'descriptive model'. Van Leuven-Zwart argues that tendencies or shifts identified in those opposite

models provide indications of the norms adopted by the translator in the process of translation (ibid).

The comparative model involves a detailed comparison of ST and TT and a classification of micro-structural shifts such as words, clauses, phrases and sentences. In that sense, shifts can be related to 'semantic, stylistic and pragmatic' considerations (1989: 155–170). The descriptive model (1989: 171–179) is a macro-structural model, designed for the analysis of translated literature. Thus, shifts occur in the 'units of meaning' of the deep structure and in relation to each other. In other words, shifts are related to the meaningful elements of the text such as 'characters, events, time, place', which are regarded as the natural sequence or occurrence at the micro-structural level. In that sense, shifts occur as a result of the translator's choices, consciously or otherwise, affecting the meaningful elements of the macro-structural level (ibid: 155).

Van Leuven-Zwart's approach introduces an important indication of optional shifts as a result of the translator's choices in the process of translation. Thus, Van Leuven-Zwart's models show that there is a close link between micro-level changes and macro-level effects. Van Leuven-Zwart's two models would be useful in analysing shifts occurring on the micro level of the *Harry Potter* novels such as deletions in relation to characters, plots, events and settings. These deletions or shifts would subsequently affect the overall meaning, or the 'theme', on the macro level.

In terms of translation studies, the differentiation between obligatory shifts and optional shifts has been acknowledged and discussed by a number of scholars such as Van Leuven-Zwart (1989, 1990), Van den Broeck (1985), Toury (1980, 1995) and Bakker, Koster and Van Leuven-Zwart (1998: 271).

According to Bakker, Koster & Van Leuven-Zwart (1998: 271), obligatory shifts result from differences between linguistic systems such as 'lack of correspondence between related lexical items between ST and TT'. Optional shifts result from the translator's decision or choice for 'stylistic, ideological or cultural reasons' (ibid).

Toury (1995: 57) develops the concept of shift further by distinguishing two types of shifts; these are 'obligatory shifts', or norm-governed shifts, which are linguistically motivated, and optional shifts or 'non-obligatory shifts', which are motivated by cultural considerations. Toury (ibid) considers the optional shift to be more frequent, accounting for the majority of shifts. According to Toury, (1995: 56–57) initial norms in terms of acceptability or adequacy will determine the extent of using optional shift or non-obligatory shift by the translators in the TT. According to Van den Broeck (1985), it is necessary to distinguish between obligatory and optional shifts:

Since obligatory shifts are rule-governed, i.e. imposed by the use of the target linguistic and cultural system, they will not be regarded as interfering with the adequacy of the target text. Optional shifts, on the other hand, are determined by the translator's norms, as a rule, therefore, the occurrence of optional shifts will be an indication of the translator's preoccupation with creating an 'acceptable' target text. (Van den Broeck, 1985: 57.)

Similarly, Toury (1995: 56–61) argues that obligatory shifts are not considered to have an effect on the 'adequacy' of the translation result; thus, the focus will be on optional shifts, since they are determined and chosen according to the translator's norms and preferences. These choices in optional shifts will determine an 'acceptable' translation outcome (ibid).

Thus, the differentiation between obligatory and optional shifts is necessary to this study because it allows a focus on translation decisions that are not imposed on the translator by the linguistic requirements of the TL. Moreover, optional shifts provide a useful way of conceptualising changes such as deletions introduced into the TT by the translator (or editor).

According to Bakker, Koster and Van Leuven-Zwart (1998: 269), changes or systemic differences between source language, target language and cultures can be illustrated through shifts of translation. Toury argues that the degree of changes in the TT, such

as deletion that is related to the optional or non-obligatory shift, can be closely associated with norms:

The extent to which omissions [deletion], additions, changes of location and manipulations of segmentation are referred to in the translated texts (or around them) may also be determined by norms, even though the one can very well occur without the other. (Toury, 1995: 59.)

Toury's discussion of optional shift – i.e. deletions in relation to norms – is important in providing useful tools in identifying shifts, changes or contrasts such as deletions that occur in the Arabic translation. Thus, both notions of optional shift and norms are closely linked to each other. Deletions can be examined, viewed or discussed as an optional shift chosen by the translators for cultural or ideological reasons, such as assumptions about children's limited cognitive ability according to the norms of Arabic children's literature (see also Chapter 1).

Shifts are viewed and discussed by some scholars in terms of their effect on the translation, whether positive or negative. For example, according to Bakker, Koster and Van Leuven-Zwart (1998: 270), obligatory shifts will be considered as a positive occurrence in the TT in dealing and overcoming various linguistic differences:

Shifts are seen as required, indispensable changes at specific semiotic levels, with regard to specific aspects of the source text. Their supposedly necessary, or desirable, occurrence is a consequence of systemic differences. Shifts are the means which allow the translator to overcome such differences. (Ibid.)

Similarly, Hatim (2001) argues that shifts in translation are not mistakes but can be viewed as positive consequences between two different languages and cultures such as English and Arabic:

'Shifts' in translation are not considered 'errors', as many a translation critic has called them. Shifts are seen as part of the process which is

naturally embedded in two different text worlds, intellectually, aesthetically and from the perspective of culture at large. (Hatim, 2001: 67.)

In other words, shift is natural when two different languages are in contrast; shift occurs in translation between the SL and the TL and each has its own linguistic and cultural differences. Therefore, shifts are necessary whether they are obligatory or optional in order to maintain the same effect or meaning of the message intended from the SL into TL. However, shifts can affect the translation since both shifts, particularly optional shifts, introduce changes in the TT.

In her arguments on the differences in grammar between Arabic and English, in order to create a translation that is as close as possible to Arabic linguistic features, Baker (1992: 87) noted that English differentiates between one (singular) and more than one (plural) only, whereas Arabic distinguishes between one (singular), two (dual) and more than two (plural). For example, in the Arabic translation the obligatory shift can be viewed by the plural form of the word 'eyes', which is changed to dual form in the Arabic translation: 'عيناه' , 'both eyes' (3.B; 87).

Optional shifts - as initial analysis indicates - are also chosen for cultural considerations as optional choices by the Arabic translators in order to adapt the text to the TT reader. For example, the translator chose to change Ginny's action that is presented through Tom's direct speech to Harry regarding Ginny's involvement in his plot from '**stole it**' into 'أخذتها', 'took it' (Appendix 2.B; 126 highlighted in blue).

This shift may have been chosen by the translator for cultural and ideological considerations such as to avoid being insulting to characters (Ginny) who are on the 'good' side through the association of stealing and theft with the phrase '**stole it**' describing Ginny's action. We can assume that the translator chose a more neutral word that would be more suitable in describing Ginny's action to young Arabic readers for this reason. However, such changes can affect and reduce the portrait of Lord

Voldemort's evil character as presented in the ST into the TT as well as the severity and unintentional submission of Ginny's role to Lord Voldemort's will in these events.

According to Bakker, Koster and Van Leuven-Zwart (1998: 270), shifts can also be regarded as a negative occurrence and 'unwelcome results of the translation act, as something to be avoided' and 'unnecessary deviations from the due course of the translation processes' if the result of these shifts lead to a negative effect (ibid). This claim seems too general and does not address what exactly the negative shift is and how the negative shift occurs. Nevertheless, this concept will be important in discussing examples of optional shifts such as deletions to various elements of the text such as characters, plot and theme. For example, deletions of taboo references (see section 2.2) can be viewed by this study as optional shifts in the Arabic translation of the *Harry Potter* novels; these can also be analysed as optional shifts by the translators to adapt the texts to Arab children's culture and norms.

The negative effect, as suggested by Bakker, Koster and Van Leuven-Zwart (1998: 270), can be understood in relation to Toury's previous discussions in which norms are closely related to changes such as deletions, which are carried out as an optional shift by the translator in the TT. We can analyse this with regards to the norms of simplicity in writing Arabic children's literature, as discussed in Chapter 1.

This will be important in considering translations/translators' optional choice in using particular strategies or procedures such as deletions and the possible negative effect of this optional shift on the characters and the TT reader. For example, in the Arabic translation, the translator chose to delete a substantial section of text that contains important information regarding characters such as Lord Voldemort, Harry and Ginny (see 2.B; 93). This deletion can have a negative effect on the narrative elements of the story, such as characters, development of plot points and the TT reader in terms of understanding this particular event or future events.

Furthermore, other changes or shifts in rendering characters' manner of speech or dialect (see section 2.1.5) will also be important in evaluating optional shift. This rendering can be explained as optional shift chosen by the translators according to the norms of writing in Arabic children's literature for educational, ideological and cultural reasons.

As discussed by Van Leuven-Zwart (1989, 1990), the effect of such a shift with regards to character – a character's dialect or manner of speech, suggestions of a character's social status, aspects of characterisation and the fun and entertainment associated with it – will be relevant in considering possible negative effects on characterisation on the micro level that will subsequently have a negative effect on the theme or the macro level of the text.

2.5. Translation problems

The shift paradigm has been one way to show how translation theory has conceptualised the differences that occur in the translation process. Another way of approaching this is to focus on these differences as translation problems, in order to understand the differences that occur in the translation process between the ST (the *Harry Potter* novels) and TT (Arabic translations).

The description of 'translation problem' in its wider concept can be any element in a text that is not easily translated or that does not translate in a fluent or straightforward way. A translation problem, according to Newmark (1993: 2), is 'a stretch of text of any length which is not readily amenable to literal or word for word translation'. In other words, there are some obstacles that prevent the natural flow of translation at any point in the text as a part or as a whole. However, there is some confusion over this concept because different theorists define it in different ways.

The term 'translation problems' can be found in a broad range of literature; it is variously described as 'problems' (Toury, 2011: 169–173) or 'challenges' and 'pitfalls' (Clark, 2000: 20). Other writers, such as Newmark (1980), use the terms 'problems' and 'difficulties' without distinguishing between them. Nord (1991), however, distinguishes between the two terms 'translation problems' and 'translation difficulties', describing them as follows:

A translation problem is an objective problem which every translator (irrespective of his level of competence and of the technical conditions of the work) has to solve during a particular translation task ... translation difficulties, on the other hand, are subjective and have to do with the translator himself and his specific working conditions. (Ibid: 151.)

In other words, Nord differentiates between 'objective problems' that result from translation problems found in the text and 'subjective problems' that concern the translator him/herself and that depend on an individual translator's skills, knowledge and experience. Thus, translation problems are recognised as a potential obstacle that nearly all translators face, whether related to 'objective problems' or 'subjective problems' and whether the translator is aware of the problems or not, due to many reasons such as linguistic and cultural differences between the ST and the TT.

Nord's differentiations between 'objective problems' and 'subjective problems' is important to this study because it will allow the comparison of patterns of deletion as an optional shift across the different translators. This may allow us to identify whether a certain deletion is specific to a particular translator's skills or whether it is a norms-driven adaptation.

For example, as discussed in Chapter 1, the conventions and norms of Arabic children's literature and culture aim to simplify elements of the text through deletions, and this affects the rendering of various complex linguistic and cultural elements in the *Harry Potter* novels. Some Arabic translators may opt to use deletions as a translation

procedure in order to situate the text within the Arabic children's literature systems and norms. These types of deletions can be linked to objective problems. Thus, on the one hand, a translator might delete a word, phrase or sentence that poses a problem to the Arab child's comprehension ability; some magical words and invented words, for example, do not have a dictionary meaning. On the other hand, such deletions can also be related to subjective problems; some words and phrases are simply unknown to some Arabic translators, while others have associations and referential meanings within the SL culture that are unfamiliar to them.

It is not easy to define 'subjective' translation problems. The notion of a 'subjective' translation problem can be approached from different angles, such as 'translation competence.' This is also associated with various terms such as 'translation ability, translation skills, translational competence, translator's competence [and] translation expertise' (Albir, 2010: 56). Translational competence, according to Toury (1980), is a source of potential solutions that involve the linguistic resources that a translator can bring in to find translational solutions rather than the solutions themselves. Translation competence is defined by Bell (1991: 43) as 'the knowledge and skills the translator must possess in order to carry out a translation'. Translation competence can also be distinguished into two different types: one is related to a translator's general competence and the other is associated to a translator's specific competence (Alves & Gonçalves, cited in Albir, 2010: 55–58). Thus, a translator's general competence can be associated with the general knowledge, experience and skills in terms of translation in general, while translator's specific competence concerns the individual translator's knowledge, experience and skills in a specific area or field such as translation of children's literature.

Nord's subjective problems are similar to the discussions by writers such as Masoud (1988) and Newmark (1981). They further refine Nord's categorisations of subjective problems by differentiating between the 'source' of the problem: whether it is located

in the translators' ability to understand the ST or is located in the translators' ability and skills in their native language or the TL.

In his discussion of translation problems in relations to translators' skills, Newmark (1981: 9) argues that translation problems can be linked to the translator's written skills in the TL. In other words, translation problems are associated with the translator's skill in his/her native language rather than the text itself. Conversely, Masoud (1988: 10) includes 'personal problems' as translation problems that are related to a translator's insufficient knowledge and awareness of the SL culture. Thus, personal problems are part of subjective translation problems that are associated with the translator him/herself rather than the text.

Both Masoud's personal problems and Newmark's translation problems are closely linked to Nord's subjective problems; Masoud's personal problems focuses on the translator's skills in dealing with problems found in the ST rather than the translator's written skills in the TL, which is the main focus for Newmark. Both Masoud and Newmark are important to this study since they relate these problems to the translator's ability and skills rather than to the text.

Thus, subjective problems (Nord, 1991) in relation to a translator's understanding of the ST message are important in evaluating translation strategies or procedures such as deletions in the Arabic translation of the *Harry Potter* novels. Subjective translation problems due to the translator's skills and knowledge in understanding the ST message might also lead to the deletion of various words, sentences and even paragraphs that pose problems to his/her skills.

This might affect various elements of the text such as characters and plot. For example, subjective problems and personal problems in terms of conveying the correct ST message into the TT message can be shown where the translator actually mistranslates the phoenix's role in the event of the story (2.C; 57). In the ST, Dumbledore did not send Fawkes the phoenix to Harry; Fawkes went to him by himself since he appears only to loyal people. This is one of Fawkes' qualities and

characteristics; Dumbledore has no control over him in this matter. This error could be linked to the translator's skills, competence and expertise, in terms of understanding the ST message of Fawkes's role and characterisation. This may lead to deletions in other parts of the text posing difficulties or challenges, whether they relate to characters, plot, magical and invented words, events or details.

'Misinterpretation' or mistranslation is 'a translation error where the translator misunderstands the text or lacks general cultural knowledge, with the result that a word or segment from the ST is given an entirely erroneous sense from that intended by its author.' (Delisle, 1999:159).

Such incorrect translation or misunderstanding of the ST item, idea or message can be regarded as a negative shift according to Popovic (1976). According to him (1976: 16), negative shift can be strongly associated with the translator's ability to understand the ST language; i.e. the translator might understand the ST superficially or s/he is unfamiliar with the ST language, which can lead to such incorrect translation or misunderstanding.

Toury argues that a translator cannot be expected to always be efficient in every task:

A translator's behaviour cannot be expected to be fully systematic. Not only can his/her decision-making be differently motivated in different problem areas, but it can also be unevenly distributed throughout an assignment within a single problem area. (Toury, 1995: 67.)

In other words, translators not only differ in their skills, knowledge and expertise, but can also differ in each task and within a particular problem. We can argue further that subjective problems represented by a translator's knowledge and skills in conveying the ST message into the TT will play an important part in the translation on two levels; the first in considering mistranslations by the translators and the second in the extent of deletions in the TT. We will analyse how translators use this particular aspect of deletion in terms of which parts of the text are deleted and which parts are kept across

the different Arabic translators of the *Harry Potter* novels. We can measure the extent of their occurrences and, more importantly, measure their effects on the overall coherence of the text and the impact on the reader.

Translation problems can also have an effect on the coherence of the text in terms of inconsistency (see the examples provided in section 2.1.4). This will be useful in considering translation problems, particularly subjective problems, in terms of coherence within the same book and across the seven books of the *Harry Potter* series.

2.6. Translation effect and procedure

Translation problems have been one way to discuss changes occurring between the ST and the TT. Another important issue for discussion is the effect of these changes on the TT.

The measure of translation effects has been discussed by Lewis (2000: 256–275) on the basis of other scholars' works, such as Derrida's *White Mythology* and Guillemin-Flescher's *Problems of Translation*. Following Culioli's lead, Guillemin-Flescher carries out a linguistic comparison between French and English, such as the utterance, i.e. words, expression, commentary, dialogue and the act of utterance (ibid: 257). Guillemin-Flescher's applied discourse analysis is based on a comparative study of several translations of Flaubert's *Madame Bovary*. This allows her to identify a number of important differences between French and English.

In his discussion of Guillemin-Flescher's work, Lewis (2000) discusses how the TT is treated and changed, thus proposing a way of measuring and categorising translation effect. According to him, the terms 'measure' and 'effects' can be defined in two ways:

In the first place, 'measure' refers to the means or process by which we can perceive the action of difference—the workings of a principle of fragmentation—in translation. In the second place, 'effects' shifts the

stress away from the program for strong translation toward a consideration of the results or consequences of translation.’ (Lewis, 2000: 256.)

In other words, measures are described as the ways or methods that allow us to observe the actual disintegration of differences, i.e. changes or differences on the micro level that occur in translation, and the effect that results from the outcome or consequences of such changes, shifts and differences in the translation.

In his discussions of translation effect, on the basis of Guillemin-Flescher’s analyses, which show some contrastive characteristics between English and French, Lewis summarises a number of changes that can occur in the translation. These changes and their effects as discussed by Lewis are useful in providing tools to analyse similar changes between the *Harry Potter* novels and the Arabic translation. However, these changes are quite general; out of more than 12 changes he identifies, only a few features are of real relevance to this study, including actualisation, commentary and punctuation i.e. capitalisation and italics (see below).

Lewis (2000: 258–259) demonstrates how translations tend to change the TT in comparison with the ST. This allows him to identify a number of effects, such as ‘actualisation’. He believes there is a strong tendency between English and French to favour actualization:

(this word [actualization] means roughly ‘concrete occurrence in a context’); actualization is thus defined in opposition to ‘abstract notion,’... actualization is a matter of degree, and its role is to be understood in relation to various forms of ‘disactualization,’ such as use of a term in conditional or hypothetical propositions, in statements that position it as having already occurred, and so forth. (Lewis, 2000: 258.)

In other words, this means that the TT is more concrete than the ST. For example, rather than discussing a subject such as honesty in an abstract way in the ST (see

example below), the TT discusses the concrete elements, thus translating the actual thing or the actual act rather than the abstract notion. This is interesting for this study, because deletion, in a sense, means that the TT is much shorter. Thus, one effect of summarisations, for example, is that it focuses on the concrete elements. It leaves out abstract notions or vague descriptions and focuses on concrete agents, actions and outcomes of actions. For example, in the ST there are five lines regarding the abstract idea of Hagrid's 'credibility' or 'honesty', which is expressed by Riddle to show the contrast in behaviour and description between his character and Hagrid. However, this is summarised into one line in the Arabic translation by focusing on the concrete element 'فمن كان يصدقّه', 'who would believe him?' (2.B; 107).

This feature is similar to the procedure of 'modulation' that is discussed by Vinay and Darbelnet (1958, 1995) and Newmark (1988) on the micro level. In contrast to translation strategies that are related to the macro level or the whole texts, translation procedures are related to the micro level or smaller units of language, such as sentences, phrases and words (Newmark, 1988: 81).

Modulation is one of seven translation procedures discussed by Vinay and Darbelnet (1958, 1995) (see section 2.4). Modulation is associated with oblique or free translation, according to Vinay and Darbelnet, and defined as 'a variation of the form of the message, obtained by a change in the point of view' (Vinay & Darbelnet, 1958, 1995: 36). In other words, modulation involves a manipulation of a semantic-pragmatic procedure that changes the category of thought, the focus and the point of view rather than grammatical categories (ibid: 88). According to Vinay and Darbelnet, modulation can be either fixed and 'referred to in dictionaries and grammars and ... regularly taught' (ibid: 37), or it can be free and not rule-governed in the same manner (ibid).

Vinay and Darbelnet (1995: 246–255) distinguish many types of modulation: abstract for concrete, cause for effect, part for whole, part for another part, reversal of terms,

negation of opposite, active to passive (and vice versa), space for time, rethinking of intervals and limits (in space and time) and change of symbol (including fixed and new metaphors). These types of modulation are important, particularly 'abstract for concrete', which is very similar to the 'actualisation' discussed by Lewis above.

Lewis also observed 'a tendency to prefer direct or constative relations to the referent over commentary' (Lewis, 2000: 258). In other words, indirect discourse in the ST is translated into direct discourse in the TT, i.e. from commentary into direct dialogue. This feature is also important in observing similar changes in dialogue between characters in the Arabic translation of the *Harry Potter* novels; however, this change occurs in an opposite order such as rendering a dialogue into a commentary.

Another important observation by Lewis regarding commentary (2000: 274) is that the effect on the one hand is to add a new thing and 'the commentary is an addition to the original text, saying something the original does not say, it implies something missing in the original that it seeks to supply'. On the other hand, the effect is also saying something the original text does not say clearly: 'the commentary strives to make up for what the translation states inadequately'. (Ibid) In that sense, the effects by both points above, according to Lewis, is:

simply to orient that relation toward an elemental task, that of a critical redress devoted rather more to describing the original—to pointing out what it really does and thereby says—than to saying what it does not say, to supplementing it in the strong sense. (Ibid.)

In other words, the effect is to position the text by compensating for what the ST is trying to say. Van Leuven-Zwart also describes this change as modulation (1989, 1990). Modulation is considered by Van Leuven-Zwart (1989, 1990) as a possible micro-structural shift between the ST and the TT, or 'transemes' in the process of comparison by their corresponding or 'architranseme'. According to Van Leuven-Zwart (1989: 159),

when a shift occurs between the ST and TT, it either increases the degree of generality, and thus will be termed as 'generalisation', or reduces the level of generality, and thus will be termed as 'specification'; such a micro-structural shift, whether semantic or stylistic, can affect the macro-structural level. In that sense, 'specification' in the translation of a TL item may change the narrative point of the text by bringing the textual level closer to the reader; however, regular alteration in the register of a character's speech can change the reader's views of that character in the TT (1990: 72–74).

This feature, in which a dialogue is changed to a commentary, is also discussed in children's literature by Stephens (1996), whereby the linguistic construction of point of view can be represented by conversation in children's fiction. These features, according to Stephens (1996), can range from:

Reported speech acts, which are mainly an aspect of narrative, to direct speech dialogues, which readers must interpret in the light of their knowledge of the principles and conventions of conversations (Stephens, 1996: 67).

Furthermore, Stephens argues that direct speech dialogue occurs in a higher proportion in children's literature; thus careful attention needs to be paid to it 'because of the general principle that the narrator in the text appears to have less control over point of view in dialogue' (ibid).

Stephens also argues how meaning is generated in exchanges in direct dialogues among characters:

Meaning in conversations arises not from the simple sense of individual utterances but from the tenor of utterances in combination and as shaped by narratorial tagging. It also illustrates how a children's book makes use of the main principles which inform actual or represented

conversations: the principle of cooperation, the principle of politeness and the principle of irony. (Stephens, 1996: 68.)

Thus, changes to both utterances and the tenor of utterances can affect the meaning in conversations between characters as well as affect the three main principles of 'cooperation', 'politeness' and 'irony' in children's books. He argues further:

in order to communicate in an orderly and productive way speakers accept five conventions which organise what we say to one another: an utterance should be of an appropriate size; it should be correct or truthful; it should relate back to the previous speaker's utterance (a change of subject and a change of register may both be breach of relations); it should be clear, organised and unambiguous; and each speaker should have a fair share of the conversation, that is, be able to take his or her turn in an orderly way and be able to complete what s/he wants to say. (ibid)

In other words, changing from direct dialogue to commentary would inevitably change and affect the point of view of elements of the text such as characters. This is also important in providing useful tools in observing similar changes in replacing dialogues in the ST to commentaries in the TT, and particularly in observing other changes such as deletions to characters' dialogues, for example speeches and registers in the Arabic translation of the *Harry Potter* novels.

Furthermore, in his analysis, Lewis (2000: 259) describes two important tendencies for this study: '(a) to orient the prevailing viewpoint around the category "alive/human" and (b) The requirement of clear differentiation between observed and imagined reality.' This is important in categorising and analysing examples of deletions and summarisations with regards to abstract concepts such as magic, love, life and death such as the deletion of the idea of animals, for example Hedwig as a sentient being (see 3.A; 77). Thus, the Arabic translations can be viewed as requiring a clear

differentiation between observed or actual and imagined reality by attempting to shorten the text, through deletions of description and details, and by focusing on the concrete subjects rather than abstract ones.

Lewis analyses Derrida's work, such as the translation of *White Mythology*, which appeared in *New Literary History* in 1974, and the last section of *The Ellipsis of the Sun*, where Derrida undertakes a commentary on Aristotle's discourse on metaphor. Following his observations on Derrida's work, in which a detailed comparison is carried out in order to observe trends or differences between the ST and the TT, Lewis identifies various types of difference, including 'punctuation and markers' (2000: 265). This involves punctuation and markers, such as italics, capital letters and quotation marks, being changed in the TT through deletions. Lewis observes that changes to these non-verbal elements would 'flatten' the TT:

The translation allows the italics that set off certain terms to be dropped; puts quotation marks around very important terms such as *métaphorologie* that do not have them in the French text; and goes so far as to insert in parentheses translator's notes that are not clearly identified as such. The effect of these alterations is subtractive: the translated version flattens or softens the original. (Lewis, 2000: 265.)

Lewis's discussion is similar to Nord's analysis of elements such as punctuation, capitalisation and italics (see further discussion in section 2.5). Nord describes these non-verbal elements as 'signs taken from other, non-linguistic, codes, which are used to supplement, illustrate, disambiguate, or intensify the message of the text.' These non-verbal elements play a 'complementary role in verbal communication' (Nord, 2005: 118). In other words, these non-verbal elements play an important part in clarifying, emphasising and delivering as clearly as possible the intended message from the ST into the TT.

This will be useful in observing examples of such changes to the ST items in the Arabic translation due to the significant gap between Arabic and English with regards to the paralinguistic elements such as italics, capital letters and brackets. For example, many words, sentences and paragraphs have italics in the ST; however, this form of writing is not popular in Arabic, furthermore, as mentioned earlier (see section 2.1), Arabic lacks capitalisation. It is also important to note that to compensate for the lack of capitalisation of foreign names in the *Harry Potter* novels, Arabic translators can use other paralinguistic matches such as put brackets around names to distinguish them for the Arab child reader and avoid possible difficulties in recognising these names.

Various effects can be examined through various translation procedures. Some procedures will be used as a general guide for this study such as 'substitution'; this procedure is discussed by Baker on the basis of Halliday and Hasan's classification of the five main cohesive devices in English; 'reference, substitution, ellipsis, conjunction, and lexical cohesion' (1992: 180). According to Baker, 'substitution' occurs when ST item/items is/are replaced by TT item/items (ibid: 186), and such substitution can affect the cohesion of the text (ibid: 186-7). Although substitution discussed by Baker is of a grammatical rather than semantic relationship (replacing a phrase with a verb, for example I 'like movies' replaced by I 'do'), nevertheless it will be useful as a general procedure to discuss various substitutions of characters' names with other references such as co-references, reporting verbs or pronouns in the TT as initial analysis suggest.

Newmark (1988: 81–93) proposes a number of translation procedures that are available for the translator and that will be useful for this study. These include modulation (similar to Vinay and Darbelnet's modulation discussed in section 2.4), paraphrasing, reduction and compensation. Newmark's reduction as translation procedure is very similar to deletion discussed by Delisle or concentration resulting in concision and economy (Delisle, 1999: 136, 165, 206). 'Economy' in this context means

concentrating or reducing elements in the TL text by using fewer words than the ST (ibid). Thus, deletion as a translation procedure is very important to this study because it will provide useful tools in evaluating deletions in the *Harry Potter novels* carried out by the translators on the micro level.

Furthermore, other translation procedures, such as compensation (Delisle et al, 1999: 191), are also important for this study. Compensation is a translation procedure that occurs, according to Newmark (1988: 90), 'when loss of meaning, sound-effect, metaphor or pragmatic effect in one part of a sentence is compensated in another part, or in a contiguous sentence.' However, there are a number of examples where this compensation procedure is not applied, such as leaving the name of the wizards' newspaper *The Quibbler* without brackets (5.C; 33), or leaving several characters' names without brackets, including Bellatrix, Rodolphus, Crabbe, Rabastan, Jugson, Dolohov, Macnair, Avery, Rookwood and Mulciber (5.B; 53). Thus, it will be important to consider the effect on the text of the deletion of these elements in terms of clarity and understanding the text, for example in relation to the discussions of Lewis and Nord. All the issues discussed above will be evaluated in Chapters 4, 5, 6 and 7.

In sum, this chapter discussed and assessed the theoretical approaches, concepts and features identified in this study in relation to translation in general and specifically in translations of children's literature with particular focus on deletion and omission.

This chapter identified and evaluated the possible confusion of referring to or using deletion and omission interchangeably in a broad range of literature and aimed at addressing this issue by clearly distinguishing these two concepts and establishing that deletion concerns actual textual or linguistic units that are deleted while omission refers to the loss of meaning or semantic load of various aspects through the use of various translation procedures or strategies such as generalisation, standardisation and transliteration. The study also introduces the concept of 'summarisation' to

identify types of large deletion occurring in the TT; the existing literature does not address this kind of textual manipulation and does not offer a clear definition.

The chapter revealed and evaluated, with particular focus on deletion and omission, the complexity, importance and interlinkage of the key narrative elements and features i.e. characters, plot points, theme, CSIs including dialect, magical words and characters' names. It showed the different arguments and approaches by different writers and scholars of translation studies and particularly in translations of children's literature on how to deal with these important elements, taking into consideration the vast variety of concepts and features in the *Harry Potter* novels. This chapter showed the relevance of deletion and omission in the various approaches and argued that ideological dimensions play an important role in guiding translation strategies or procedures in the TT and particularly in the translations of children's literature. The evaluation in this chapter revealed the various ideological considerations and challenges in the Arabic translations of the *Harry Potter* series whether presented explicitly such as religious or sexual references or implicitly such as magic or the conceptualisation of the Arab child's limited cognitive and comprehension ability, as expressed by a number of Arabic writers in the field of children's literature (see also Chapter 1).

The evaluation of the shift paradigm in this chapter emphasised the importance of 'optional shifts' (Van Leuven-Zwart, 1989; 1990) and argued that they are determined and chosen according to the translator's norms and preferences and therefore play a significant role in determining an 'acceptable' translation outcome (Toury, 1995: 56–61). This chapter also demonstrated the link between translation problems and translators' performances and argued that deletions or mistranslations for example, can be linked to 'subjective problems' (Nord, 1991) and be indicative of translators' skills and experience. Lewis's framework (2000) of measuring changes and effects between the ST and the TT is considered as an approach to evaluate the effect of deletion and omission in the TT. The chapter showed various effects that are of

particular importance such as ‘actualisation’ (ibid: 258–259) in investigating the effect of deletion or summarisation on various important elements of the *Harry Potter* series such as characters, plot points, CSIs and magical words in the TT.

This study uses a combination of different theoretical frameworks including ‘translation norms’, ‘domestication and foreignisation’ and ‘narrative approach to translation’. These different theoretical approaches are interlinked and there are mutual elements among them; both Venuti’s (1995) concept of ‘domestication and foreignisation’ and Baker’s (2006) concept of ‘the framing of narrative’, for example, lay emphasis on the agency of the translator. However, these combinations of different theoretical approaches are important because they foreground slightly different dimensions in translational analysis and thus allow me to explore the various and complicated agents that are covered by the study (translators, editors, publisher and readers) as well as investigating the various main narrative elements of the Arabic translation of the *Harry Potter* series (characters, plot points, events, details or CSIs).

Venuti’s (1995) concept of ‘domestication and foreignisation’ allows me to examine the role of the translators in terms of in/visibility by analysing what aspects are deleted or omitted. This analysis is relevant particularly in relation to characters’ names where foreignization (Van Coillie, 2006), that is ‘transliteration’, and domestication (Lathey, 2006) strategies will indicate how the translators position the reader and their ability to deal with the foreign elements of characters’ names and also other features of words such as CSIs, magical or invented words.

Toury’s (1995) concept of ‘norms’ emphasises the actual translation in practice and thus will be useful in analysing various dimensions of elements and agents that are relevant to this study such as translators, editors, publisher and readers. For example, Toury’s ‘initial norms’ (1995) allow me to examine the macro-level translation strategies of the five translators through the use of deletion to reveal which

translator/s opt for acceptable translations and which opt for adequate translations. This will shed light on how they position the texts or the readers, for example.

Baker's (2006) approach of 'the framing of narrative' provides a powerful theoretical framework for evaluating and analysing translations and the role of translators in socio-political conflict situations and attempts to explain the translator's behaviour in a way that goes beyond the existing theoretical notions of norms as explained in polysystem theory such as Toury (1995) or the notion of foreignisation and domestication as discussed by Venuti (1995). Thus, Baker's (2006) concept of 'the framing of narrative' allows me for instance, to examine how participants such as characters, readers and translators are repositioned or reframed through the use of deletion and omission in the Arabic translation of the *Harry Potter* series. The next chapter aims to apply Toury's three-phase methodology (1995) to the analysis established in this chapter in order to explain, generate and categorise the various features and elements under study.

Chapter 3: Methodology

This chapter describes the methodology used in this study, presents the sources of the collected data and explains how they were gathered and categorised to achieve the objectives of this research.

3.1. Phases of the methodology for this study

Toury's three-phase methodology (1995: 36–39, 89, 102) is used as a general framework to discuss the corpus of this study and to set up the data analysis. Toury's methodology on one level is qualitative but on another level will be used to generate data that can be utilised in both qualitative and quantitative analysis. Other methodologies that mix quantitative and qualitative approaches will also be used to discuss the corpus of this study as explained below.

The First phase in Toury's methodology aims at situating the text within the target culture system, observing its significance or acceptability, in order to identify and describe texts considered as translations by the target culture (ibid: 36–39).

In order to identify a translator's decision-making processes, Toury (1995: 174) emphasises that hypotheses on norms prevailing in the translation of a particular text can be reconstructed and generated from two main types of sources: 'explicit' and 'implicit' sources. Explicit sources can be derived from explicit statements made about norms by translators, editors and publishers (ibid: 65). Implicit sources can be derived from the examination of texts or the 'products of norm-governed activity' to reveal 'regularities of behaviour'; that is, trends of correspondences between ST and TT segments (ibid: 55). Such sources will reveal the processes adopted by the translator and therefore will allow consideration of the norms that operate in the TT. Thus, through analysing the outcome of translation we can examine a translator's strategies

and procedures – for example, deletion and omission – to reveal norms operating in the TLC (this will be considered in phases 2 and 3 below).

In order to examine the translations as facts of the target culture (ibid: 24), qualitative analysis of explicit and implicit sources (Toury, 1995) will be used to consider the impact of extra-textual factors on the translation decision-making process. Explicit sources available for this study regarding translators, editors, publishers and readers are scarce, as outlined below.

One example of an explicit source that is directly relevant to this research is the informal statement from the translator of Book 6, Dr. ‘Allūb (A. ‘Allūb, 2011; see also Document 1 in Appendix 8) which was obtained through direct contact (personal correspondence by email).

Thus, explicit sources (Toury, 1995) regarding the translator’s statement on norms will be considered to examine the type of readers at whom the Arabic translations are aimed. The translator’s statement will also be useful in examining the TT acceptability and assessing coordination among translators.

Explicit sources state that the Egyptian publisher, Nahḍat Miṣr, specialises in publishing children’s literature in the Arab world and also lists the *Harry Potter* series on its website under the translation of children books (Nahḍat Miṣr, 2015). This will be used to examine the assumption that the Arabic translation is aimed at children only and they are the sole readers of *Harry Potter*.

Another example of an explicit source is the readers’ reception of the translations, particularly of the early books. The Arabic translation of *Harry Potter* triggered considerable discussion among the general public and fans on the web. This debate (also mentioned in the translator’s statement above) (‘Allūb, 2011) emerged with the earlier translations of *Harry Potter*, which elicited comments regarding the quality of

translations and the translation strategies and procedures, including translation errors and mistranslations.

Unfortunately, many of the well-based sources are not stable and it is not easy to provide references regarding these discussions, as some of the websites where the debates originally took place now request passwords; others are for members only, while some debates have disappeared and are no longer available online.⁵ However, further research uncovered examples of these debates that are still available online on sites such as Rewayatnet (2005), Ar-hp.com (2007) and ar-harrypotter.ahlamontada (2009) (registration is needed to access the latter).

Thus, explicit sources (Toury, 1995), that is information on the web and a translator's statement concerning reader responses and comments regarding translation, will be useful in considering the indication of TT acceptability. The reception of the translation by the general public reader will also be used to consider their possible impact in shaping translation decisions made by the publisher, editors and translators. These statements and criticisms might have put pressure on the Nahḍat Miṣr publishing house and/or on the translators and influenced future translation strategies and procedures to produce more accurate translations with fewer deletions in the translations of the later books. This is evident – as initial analysis indicates – in the later books (Book 6 and particularly Book 7) (see below). These explicit sources (Toury, 1995) are considered below. In an attempt to acquire more information regarding the Arabic translations of the *Harry Potter* series, the Nahḍat Miṣr publishing house was contacted by email several times with requests for information regarding the *Harry Potter* translators, editors and supervisors, but no information was communicated.

Despite spending considerable time conducting research online, only one successful contact was made via email. This was with the translator of Book 6, Dr. 'Abdulwahāb

⁵ I accessed some of these websites in 2012, but they are no longer available.

'Allūb, who was kind enough to provide a brief informal statement and send a CV and a list of his work (see Documents 1 & 2 in Appendix 8).

Extensive online research was carried out to gather any extra-textual factors or information available regarding the five Arabic translators of *Harry Potter*. Based on internet research, both Dr. 'Allūb (translator of Book 6) (Allūb, 2011; see Document 2 in Appendix 8, Azharfarsy.nojoumarab, 2008) and Saḥar J. Maḥmūd (translator of Book 7) (Almoltaqa, 2009) were found to have considerable experience with regards to publications and translation.

Little information was found about the translator of Book 7, Saḥar J. Maḥmūd, and the only information found regarding the supervisor, Dālyā M. 'Ibrāhīm, related to her job as vice chairman of Nahḍat Miṣr publishing house (Youm7, 2010) (see below). Unfortunately, it was not possible to gather any information about the other translators.

This information regarding the experience of Dr. 'Allūb (Book 6) and Saḥar J. Maḥmūd (Book 7) or lack of any information that is available on the web concerning Aḥmad Ḥasan Muḥammad (Books 3 and 4) and Rajā' 'Abd Allāh (Books 1 and 2), is important for this research in considering the Arabic translators' skills, experience and academic qualifications when analysing the target texts; that is, choosing their overall translation strategies and procedures, particularly in terms of deletion as the initial analysis suggests.

Implicit and explicit sources (Toury, 1995) can manifest themselves extra-textually. For example, as evident in their Arabic versions, these novels have been reprinted several times. Furthermore, there are five translators for the seven *Harry Potter* books (two female, two male and one unknown) and two editors who are also translators of *Harry Potter*, and one supervisor, Dālyā M. 'Ibrāhīm, for all seven books. It is interesting that the translator of Books 1 and 2, Rajā' 'Abd Allāh, was also the editor for Books 3 and 4, while the translator of Book 7, Saḥar J. Maḥmūd, was the editor for Books 1 and 6. Books 3 and 4 were translated by Aḥmad Ḥasan Muḥammad; Book 6 by Dr.

'Abdulwahāb 'Allūb; Book 5 does not name a translator or an editor, and Books 2, 5 and 7 have no editors (see Table 3 in Appendix 8). This information will be used to examine the TT acceptability and to assess consistency among translators.

Due to the limited availability of explicit sources and the lack of extra-textual sources in relation to translators and editors, 'implicit' sources (Toury, 1995) that derive from the examination of texts will be used to consider the impact of the five different translators' strategies and procedures when analysing the target texts. For example, implicit sources regarding the overall translation strategies and procedures of the five translators will be used to consider the impact of translators' skills, experience and academic qualifications on the translations (see phases 2 and 3 below). The fact that the characters in these last two books (Books 6 and 7) were approaching adulthood will also be used as another factor that may have influenced and shaped translation decisions.

In order to provide answers to the questions posed in this study, implicit sources (Toury, 1995) derived from the examination of texts will be used to generate data and gather information relating to translators and translations. The following phase is to identify the corpus of this study and to compare the ST to the TT for shifts, thus, Toury's second phase (1995) will be used as outlined below.

The second phase in Toury's methodology aims at comparing the ST to the TT, identifying 'coupled pairs' of ST and TT segments, and establishing relationships between them in terms of shifts (Toury, 1995: 36–39, 102).

This second phase is carried out in three steps in relation to this study: the first step involves identifying the corpus of the study; the second involves limiting the analysis to selected chapters; and in the third step, coupled pairs of the ST and the TT will be identified in order to generate data for this study, as outlined below.

The corpus for this study is the selected chapters of the *Harry Potter* fantasy texts and their Arabic translations (see below).

1. The first step involves identifying the corpus. Initial contrastive analysis is carried out for the first chapter of one book translated by each of the five translators.

In this first step, initial contrastive analysis is carried out for only five books rather than all seven (there are five translators for the seven books) because I was interested in analysing translation practice and individual behaviour across the five translators rather than in-depth analysis of individual books. This approach is carried out in order to identify any divergence between the ST and the TT, looking for broad indications of shift such as deletions, taboos, generalisation, paraphrasing, translation error, domestication and foreignisation.

The preliminary analysis of the first chapter from each of the five translators confirms the author's initial assumption that the translators would follow different approaches. This informed the author's decision to carry out a contrastive analysis, focusing on deletion (actual textual or linguistic units that are deleted) and omission (omission of meaning or semantic load) only, due to the high instances of deletion and omission in the preliminary analysis, across all seven books with each translation corresponding to the particular translator (Books 1, 2, 3 and 4 are translated by two translators). This generates the data that consists of coupled pairs in terms of deletion, summarisation and omission and also of elements of mistranslation.

The data generated in the analysis of Book 1 and part of Book 2 was so extensive that it was necessary to introduce a second limiter to manage and further refine the corpus. It was not possible to carry out a full analysis of all seven books due to the significant quantity of data involved: the ST corpus comprises more than 3,400 pages and the TT more than 3,600. Furthermore, this data had to be collected manually since both the ST and TT being analysed were available in hard copies only; there is no digital version for the Arabic translation. Also, it is not possible to use coding software programs to capture deletion and omission as both involve various omissions and

summarisations; thus, it is not possible to code these strings of text to enable certain pairs (omissions and summarisations) to be selected and extracted in order to carry out software or automatic corpus analysis.

2. Second step: Limiting the data generation to selected chapters only.

Based on the limitation mentioned in Step 1 above, there were two options available to define the corpus for this research: the first was to focus on one or two books only; the second was to choose selected chapters from each book to cover the whole series (five translators and seven books). The second choice was opted for, limiting analysis in this second step to three chapters from each of the seven books: the first chapter, a middle or climactic chapter, and the final chapter.

The data generated by these selected chapters will be taken to indicate trends and used to draw conclusions regarding the translations and translators across the series (further discussion in phase 3). However, due to the limitations of this study, any findings would need to be further tested in a full analysis of all chapters of the series.

This selection of the chapters will offer a comprehensive evaluation and analysis across the whole series of seven books of the five translators and across the books of the same translator such as Rajā' 'Abd Allāh (Books 1 and 2) and Aḥmad Ḥasan Muḥammad (Books 3 and 4), rather than limiting the research to one or two books only.

From a literary perspective, the chapters chosen for the corpus are comparable in terms of narrative function. The first chapters were selected on the basis of the introduction and opening of the book; the last chapters were selected on the basis of the final conclusion of each book. Both are constructed in similar ways and can be expected to have similar narrative elements and comparable textual material in terms of language, text type, text function, exposition and phraseology. The middle or

climactic chapters are also expected to have similar narrative elements as indicated above. They were selected on the basis of narrating the climax or the most important events in each book according to the author's opinion (some of the books have more than one climax). This selection is not based on other elements such as the extent of deletions carried out by the Arabic translators and will offer comparable parameters for the selection of chapters and provide a systematic balance that covers all the books as much as possible (see p.140 for further discussion regarding how the data was documented).

3. Third step: A contrastive analysis of the selected chapters is carried out to identify the coupled pairs where shifts between the STs and the TTs are observed: deletion, omission and mistranslation. Data is categorised according to which aspects of narrative features are affected: characters, plot, events or details.

The initial analysis shows that there were instances of other interesting features such as additions, evidence of the translator's voice, or compensation. However, as mentioned earlier (see p.59-62 in Chapter 2), the majority of translation studies and research of the *Harry Potter* novels carried out in various languages and particularly in Arabic had not focused much on deletion and omission but more on other aspects such as procedures and strategies or cultural or ideological approaches. Even though some aspects of deletion are covered as part of their analyses, their focus is much more restricted on CSIs and cultural elements.

The focus of this study will be on deletion (actual textual or linguistic units that are deleted) and omission (of meaning or semantic load) mainly due to the significant quantity of data involved and the high instances of deletion and omission in the preliminary analysis, compared to the other elements mentioned above (additions, evidence of the translator's voice, compensation, etc.). Investigating these would have gone beyond the scope of this study. However, the analysis of the reduction in this

study is wide and covers the complexity of various types and dimensions of deletions and omissions that are not yet considered in the existing literature and terminology of translation studies in this detail. The deletions cover not only zero translation but also three different forms of deletions i.e. summarisation (large deletion), substitutions and economy (indirect deletion) (see figure 3.1 blow), while omissions cover a range of different features such as generalisation, transliteration, standardisation, direct discourse changed to commentary and omission of italics and capital letters (see figure 3.2 blow).

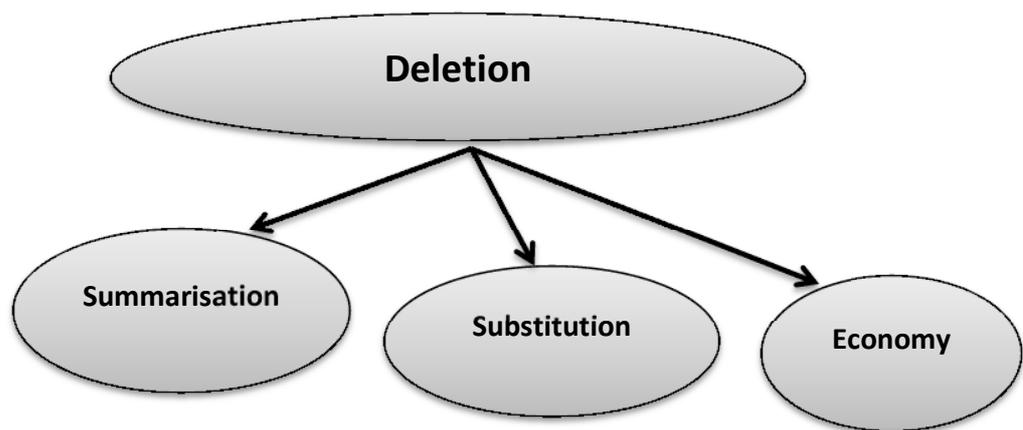


Figure 3.1 Categories of deletion

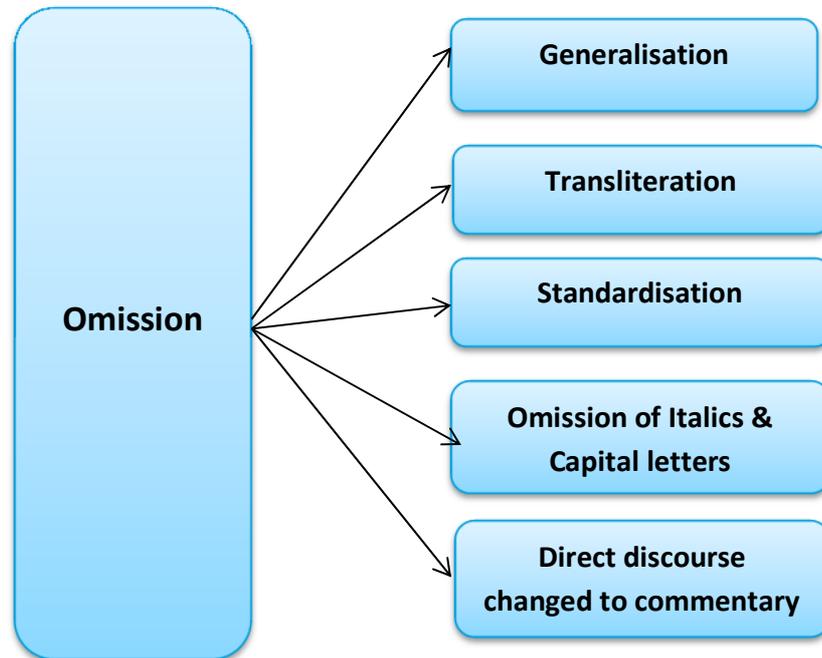


Figure 3.2 Categories of omission

As mentioned earlier (see P.59-62 in Chapter 2), the majority of translation studies and research of the *Harry Potter* novels carried out in various languages and particularly in Arabic laid focus on the treatment of cultural elements or CSIs in the series. This informs the author's thinking to go beyond these specific focuses in examining CSIs only and to consider other important narrative elements, such as characters, plot points and events across the *Harry Potter* series. The study focuses on these key narrative elements to reflect the complexity of the novels and to analyse and show the interlinkages and multi-faceted dimensions of omission and particularly deletion to characters and their roles, plot points and events, which are not considered comprehensively in the existing literature of translation studies.

These coupled pairs (deletion, omission, shift and mistranslation) and features (characters, plots, events, detail) are arranged initially in broad categories, for example deletion of characters. During the process of analysis, these broad categories are refined and sub-categorised further to adequately capture the data (see below).

Coupled pairs of deletion and summarisation are generated by identifying the deletion of ST elements in the TT and observing which of the ST items or expressions do not appear fully in the TT.

In order to capture and generate the data of coupled pairs for deletion, translators' procedures of deletion (Dickins & Harvey, 2002) will be used to identify and encompass all the types of deletion of ST items in the TT of all features of characters, plot, structure, language and details derived from narrative theories (Shavit, 1986; Foster, 1927; Cuddon, 1977; Van Leuven-Zwart, 1989). Other scholars such as Van Coillie (2006) will be used to identify the deletion of characters' names, particularly semantically loaded names (Hermans, 1988). Large deletions across an extended section of text are difficult to identify and are not dealt with as a separate category in the existing literature. Therefore, in order to identify this kind of unclear deletion, I have created the category of 'summarisation' to refer to, use and generate data on large deletions (more than three lines) of the various features (characters, plot points and events) across chapters and books.

In terms of deletion to characters, I have taken the feature of character and split it into various categories and sub-categories, looking at all the different elements that construct the character, contribute to characterisation or are associated with it, and that are not considered yet in the existing literature of translation studies in this detail. Therefore, refined and nuanced categories and sub-categories are established in relation to the deletion of characters in order to reflect the complexity of the texts being analysed and to demonstrate the level of detail which goes so far to show the multi-faceted dimensions of deletions to characters and their roles. These deletions

include characters' descriptions, speeches, actions, thoughts and feelings (see Table 3.3 below for a full list of categorisations).

Coupled pairs		Features
1.1.	(D	Character's name
1.2.	(D	Character's name & title
1.3.	(D	Character's title
1.4.	(Substitutions	Character's name
2.	(D	Character's direct speech
2.1.	(D	Character's dialect
2.2.	(D	Character's direct speech > interjection > Oh
2.3.	(D	Information between dashes --
2.4.	(D	Character's direct speech > Deletion of information between dashes --
2.5.	(D	Description of the emotive dimension to character's utterance
2.6	(D	Description of the emotive dimension to character's utterance & direct speech
3.	(D	Character's action
3.1.	(D	Description of character's action
3.2.	(D	Description of character's action + direction
3.3.	(D	Description of event > various (characters + information regarding character)
3.3.1.	(D	Description of event > Various categories > characters' roles
3.3.2.	(D	Description of event > character's action
3.3.3.	(D	Description of event > description of character's action
4.	(D	Description of event > information regarding character
5.	(D	character's description
6.	(D	Mixed > Various characters' roles

7.1	(D	Character's thought
7.2	(D	Character's feeling
7.3	(D	Character's thought & feeling
8.	(D & shift	Various
9.	(D & rewording	Various
10.	(D	Taboos & politeness
10.1	(D	Deletion & attenuation to character
11.	(D	Fun & entertainment
12.	(D	Repetition
12.1	(D	Repetition > character's direct speech
13.	(D	Italics > Various
13.1	(D	Italics > character's direct speech
14.	(Economy	Character's direct speech

Table 3.3 Categories of deletions to characters

It is often not possible to identify just one coupled pair and feature but multiple coupled pairs and features. For example, frequent multiple features will be evidenced in one particular coupled pair: I will have categories of deletion of a combination of various features of characters' roles such as deletion of a character's direct speech and action. I will also have a combination of coupled pairs and features: I will use deletion (Dickins & Harvey, 2002) and shift (Van Leuven-Zwart, 1989, 1990) to establish the procedures of 'deletion and shift' and 'deletion and rewording'. These will be applied across the different features mentioned above (character, plot points, events or detail), particularly in terms of characters. 'Deletion and shift' will be used to identify changes in and reduction of the ST messages, ideas and information that are carried out in order to adapt the story to the receiving culture. 'Deletion and rewording' will

be used to identify changes in and reduction of the ST messages, ideas and information that are reduced and changed without reasonable justification which can be linked to ‘subjective problems’ (Nord, 1991).

Certain procedures such as ‘substitution’ (Baker, 1992: 180) and ‘economy’ (Delisle, 1999) are difficult to categorise in terms of deletion or omission because they are not clearly defined as deletion or omission in the existing literature and terminology of translation studies. However, in this study, these procedures will be considered as indirect deletion because they are closer to deletion than omission. Even though this study distinguishes these categories of substitution and economy as indirect deletion, they will be included with the overall deletion in the quantitative figures. ‘Substitution’ (Baker, 1992: 180) is used as a general procedure for generating reduction or indirect deletion of characters and characters’ names. ‘Economy’ (Delisle, 1999) is used to refer to indirect deletion to capture the reduction and simplification of characters’ direct speech.

Other features of deletions to plot points, events and detail are derived from the narrative theories of Shavit (1986) and Van Leuven-Zwart (1989, 1990). These features are classified into the main categories – and sub-categories – of deletion to setting, words, magical and invented words, objects, descriptions of events and details (see Table 3.4 below for a full list of categorisations). I will also use other scholars such as Newmark (1988), Baker (1992), Aixela (1996), Davies (2003) and Kujamaki (2004) to identify deletion of various words including CSIs, food items, characters or magical and invented words.

Couple pairs		Features
1.	(large deletion (summarisation)	Plot points > various

2.	(D	Setting & location
2.1.	(D	Description of character's action regarding place
2.2.	(D	Places
2.3	(D	Description of places
3.	(D	Various words and objects related to the <i>Harry Potter</i> world
3.1.	(D	Words
3.2	(D	Magical words
3.3	(D	Description of object
3.4	(D	Objects
3.5	(D	Others
4.	(D	Descriptions of events
4.1	(D	Details

Table 3.4 Categories of deletions to (plot points, setting, various words and others)

This step is also used to capture data for coupled pairs of omissions (meaning, semantic load and associations) of ST items in the TT and identify which of the ST concepts or expressions do not appear fully or only partially in terms of their semantic load, meanings or connotations in the TT (see below).

The procedure of deletion can be easily recognised: ST words, items and sentences are physically missing from the TT. Omission, however, is more difficult to capture because it may allow the generating of the coupled pairs, but these will be over larger text segments potentially and thus identifying instances of omission may involve a range of

different tools such as transliteration and standardisation strategies or procedures such as generalisation (see below).

Thus, in order to identify coupled pairs of omissions I will use ‘transliteration’ (Catford 1965) to identify omission of words and items including magical and invented words, CSIs (Davies, 2003; Kujamaki, 2004), characters’ names (Van Coillie, 2006) and particularly semantically loaded names (Hermans, 1988: 88). ‘Generalisation’ (Hervey & Higgins, 1992; Baker, 1992) will be used to capture the omission of words, CSIs and neologisms (Newmark, 1988), including many magical and invented words. ‘Generalisation’ (Hervey & Higgins, 1992) is also used as a general method to identify and capture omission of features in relation to characters and their roles including characters’ actions, direct speech and description of the emotive dimension to the character’s utterance. ‘Standardisation’ and what Epstein terms ‘grammar’ strategies (2006 & 2007) will be used to identify omission of characters’ dialect or manner of speech, particularly Hagrid’s dialect. Changes of indirect discourse in the ST to direct discourse in the TT (and vice versa) (Lewis, 2000) will also be a useful means of identifying omission of characters’ direct speech. The literature of translation studies addresses extra-linguistic features such as italics and capitalisation. For example Nord (2005) discussed them in pre-translation textual analysis and Lewis (2000) discussed them in terms of effect, but these features are not discussed specifically in terms of procedures. Therefore, omission will be used across this study to identify dimensions of omission related to italicised and capitalised items in the ST where these features have not been rendered in the TT. (See Table 3.5 below for full list).

T = Transliteration G = Generalisation S = Standardisation O = Omission		
Coupled pairs		Features
1.	(G	Various words
1.1.	(G	Magical words > various

1.3.	(G	Character's association
1.4.	(G	Character
1.5.	(G	CSIs
1.6.	(G	Object
1.7.	(G	Cloths
1.8.	(G	Place
1.9.	(G	General
2.	(G	Character's role > various
2.1.	(G	Description of the emotive dimension to character's utterance
2.2.	(G	Character's action
2.3.	(G	Character's direct speech
2.4.	(G	Description of character's action
2.5.	(G	Character's description
2.6.	(G	Character's feelings
2.7.	(G	Character's thoughts & feelings
3.	(S	Characters' dialects or manner of speeches
3.1.	(grammar	Characters' dialects or manner of speeches
4.	(T	Various
4.1.	(T	Characters' names
5.	(O	Italics
5.1.	(O	Italics > Character's direct speech
5.2.	(O	Capital letters
6.	(Direct discourse changed to commentary	Character's direct speech

Table 3.5 Categories of omissions

Other coupled pairs cannot be analysed in terms of translation strategies or procedures but are elements of mistranslation (Delisle, 1999:159) and shift (Van Leuven-Zwart, 1989, 1990) which occur in relation to features of characters, plot points and events, particularly in terms of characters' roles and characters' names in the TT.

These additional elements of mistranslations and inconsistencies will be used to indicate the degree of professionalism of the five Arabic translators. The category of mistranslations, which contains instances of deletions as well, includes examples where the ST message or information is misrepresented and wrongly conveyed by the translators in the TT. This will allow me to examine the translators' skills and ability in relation to 'subjective problems' (Nord, 1991) by identifying individual patterns of behaviour and indicators of translation competence (Bell, 1991) across the five different Arabic translators. Inconsistencies will be used to observe coordination among translators, editors and publisher and to consider their impact on the cohesion and coherence of the TTs, within individual books or across the entire series. Both categories of mistranslations and inconsistencies will be used to explore the role of various agents in the translation process and final product of the translation (translators, editors, supervisors, publishers, etc).

This following section will show how the data is documented.

The data extracted from the chosen chapters of the seven *Harry Potter* novels are documented in the seven main appendices (1-7). Appendices are located in the following volumes of this thesis: Appendices 1 & 2 in Volume 2, Appendices 3 & 4 in Volume 3, Appendices 5, 6 & 7 in Volume 4.

Each appendix includes three sub-appendices documenting the data from the three chapters of each book (A for first chapters, B for middle chapters and C for final chapters). For example, data generated for *Harry Potter and the Philosopher's Stone*

(Book 1), *The Man with Two Faces* (final chapter), will be located in appendix (1.C) and so on. The generated data - consisting of a total of 21 appendix files - is deemed appropriate for analysing the identified topics and was compiled in Microsoft Word format. The chosen chapters are listed in Table 3.6 below:

Chapters	Appendix 1 (Book 1) (ST.1) <i>Harry Potter and the Philosopher's Stone</i>	Appendix 2 (Book 2) (ST.2) <i>Harry Potter and the Chamber of Secrets</i>	Appendix 3 (Book 3) (ST.3) <i>Harry Potter and the Prisoner of Azkaban</i>	Appendix 4 (Book 4) (ST.4) <i>Harry Potter and the Goblet of Fire</i>	Appendix 5 (Book 5) (ST.5) <i>Harry Potter and the Order of the Phoenix</i>	Appendix 6 (Book 6) (ST.6) <i>Harry Potter and the Half-Blood Prince</i>	Appendix 7 (Book 7) (ST.7) <i>Harry Potter and the Deathly Hallows</i>
A. First chapter	Ch. 1 (1.A) The Boy Who Lived	Ch. 1 (2.A) The Worst Birthday	Ch. 1 (3.A) Owl Post	Ch. 1 (4.A) The Riddle House	Ch. 1 (5.A) Dudley Demented	Ch. 1 (6.A) The Other Minister	Ch. 1 (7.A) The Dark Lord Ascending
B. Middle chapter	Ch. 15 (1.B) The Forbidden Forest	Ch. 17 (2.B) The Heir of Slytherin	Ch. 19 (3.B) The Servant of Lord Voldemort	Ch. 32 (4.B) Flesh, Blood and Bone	Ch. 35 (5.B) Beyond the Veil	Ch. 23 (6.B) Horcruxes	Ch. 33 (7.B) The Prince's Tale
C. Last chapter	Ch. 17 (1.C) The Man with Two Faces	Ch. 18 (2.C) Dobby's Reward	Ch. 22 (3.C) Owl Post Again	Ch. 37 (4.C) The Beginning	Ch. 38 (5.C) The Second War Begins	Ch. 30 (6.C) The White Tomb	Ch. 36 (7.C) The Flaw in the Plan; Nineteen Years Later

Table 3.6 List of the selected chapters of the *Harry Potter* novels and their appendices

Examples that include all the categorisations of the identified coupled pairs (deletion, omission, mistranslation and shift) on the basis of the identified features (characters,

plot points, events and detail) mentioned above (phase 2; step 3) are documented in the seven main appendices (1-7). In each appendix, the data generated includes numbered examples of the coupled pairs and features; these examples are arranged in chronological order according to the sequence of events in each chapter. Each example includes the exact location in both the ST and the TT; this includes the book number, chapter, page and line. In terms of deletion, these numbered examples include all types of deletion – large (more than 3 lines) and small (fewer than 3 lines) – thus an example can include one word or several lines.

All deletions are highlighted in bold, it is important to note that due to the linguistic and cultural differences between Arabic and English, it is difficult in some examples of categories such as ‘deletion and shift’ and ‘deletion and rewording’ to identify the exact deleted word/s, thus, the affected area will be highlighted in bold. Co-texts are highlighted in red and examples of omissions in relation to generalisation and omission of italics are highlighted in blue. This is to distinguish the affected features from the rest of the text and make them as clearly and easily recognised as possible.

Many examples include several types of deletions and omissions; however, examples provided and discussed during the evaluation chapters (4, 5 and 6) will only focus on the type of deletion or omission relevant to the category being discussed.

In order to manage this large amount of data, many examples of deletions, particularly large deletions (summarisation) are numbered and categorised in detail in the main appendices (1-7) to show and describe the various types of deletions of the identified features. All examples of categorisations of characters include names of characters or their involvement in the events which show the level of detail that goes on to identify all characters in relation to the various categories.

To illustrate these points further a sample of these examples will be outlined below:

1. ST.2 CH.18 P.249 L.8 TT.2 CH.18 P.286 L.10
ST the source text
TT the target text
BT Back translation
(D > character's action > (Harry to Ron))

The first line includes the number of example followed by the exact location in both the ST and the TT; this includes the book number, chapter, page and line. The second line is the ST segment and the third line is the TT segment (if the passage has been deleted, then the TT line will be left blank). The fourth line provides a back translation (provided only in the evaluation chapters due to the limitation of the manual analysis of this study and the great number of examples involved in providing BT for all examples). The fifth line provides the detailed categorisation of various features - each example may include one or several lines of categorisation/s - which begins with the open bracket such as (D > character's action (in the example above) which includes the procedure of deletion (D, followed by the affected feature which begins with the symbol > such as > character's action, then name of characters or their involvement in the events if relevant as shown in the example above.

During the data analysis, these examples of coupled pairs and features will be examined across the selected chapters in the seven books and the five translators to address the objectives of this study as considered in the following third and final phase of Toury's methodology in relation to this study:

The third phase of Toury's methodology aims at formulating generalisations regarding the translation strategies, identifying norms and drawing conclusions for future translation decision-making (Toury, 1995: 36–39, 102).

The collected data in Appendices (1-7) which includes all the categories of the identified coupled pairs and features are analysed individually and/or in relation to each other to draw some generalisations regarding translation behaviour and to interpret or reveal the types or patterns of deletion and omission across the series.

Qualitative and quantitative mixed-methodology approaches will be used in order to analyse the corpus and generate the outcome for this study (see detailed discussion below).

The following section will discuss the use of the qualitative analysis in terms of translation theories and approaches.

The scholars' approaches discussed in Chapters 1 and 2 will inform the author's analysis to evaluate the identified coupled pairs and features across the chapters of this thesis (see below). Translation theories will assist in revealing the different translation strategies and procedures carried out by the translators. For example, Nida (1964), Newmark (1981) and Toury (1995) will be used to examine and reveal translators' strategies on the macro level and Vinay & Darbelnet (1995) and Newmark (1988) to examine and reveal translators' procedures on the micro level particularly in terms of deletion and omission.

Venuti's framework of domestication and foreignization (1995) will be employed to interpret the translators' presumptions about young Arabic readers' limited cognitive ability and level of comprehension. This will analyse what aspects are deleted or omitted and interpret whether these deletions and omissions contribute to making the TT acceptable. This analysis will be relevant particularly in relation to characters' names where foreignization (Van Coillie, 2006), that is 'transliteration', and domestication (Lathey, 2006) strategies will indicate how the translators position the reader and their ability to deal with the foreign elements of characters' names and also other features of words, CSIs, magical and invented words. This will also reveal how the TTs are domesticated through the use of deletion and omission to achieve acceptability in the TLC (Toury, 1995).

Toury's 'initial norms' (1995) will be used in two ways. First, to identify the macro-level translation strategies of the five translators to reveal which translator/s opt for acceptable translations and which opt for adequate translations. This will shed light on how they position the texts or the readers, for example. Second, to examine the

position of Arabic children's literature in the target system (Even-Zohar, 1990) and whether the translation occupies a weak position through examining translators' TC-oriented approaches. This will also illuminate translation competence (Bell, 1991) and whether the translators are applying their strategies consistently or not.

Toury's 'operational norms' (1995) will be used to analyse procedures on the micro-level adopted by each translator through analysing deletions and particularly large deletion (summarisation) to various features of characters, plot points and events. This analysis will allow me to observe what operational norms are operating in the TT and whether consistency is maintained across the chapters, books or translators.

I will use Shavit (1986: 128) to identify 'ideological norms' and 'stylistic norms' operating in the target system. I will use Shavit's 'stylistic norms' (ibid) to examine omission through the standardisation of Hagrid's social dialect that is presented covertly in the text (Hollindale: 1988 & Sarland: 1996). Shavit's 'ideological norms' (ibid) will be used to identify and interpret the deletion of features of characters, plot points, events and various words that are presented overtly or covertly in the text (Hollindale: 1988 & Sarland: 1996) (see below). This analysis also draws on Baker (1992), Aixela (1996) and Kujamaki (2004) to identify and analyse the ideologically based deletion in the translation of features of characters, words and CSI items.

I will use Baker's concept of 'taboos' and 'politeness' (1992) to identify and interpret ideologically based deletions that are presented 'overtly' (Hollindale: 1988 & Sarland: 1996), such as deletion of sexual and religious references to protect the public narrative (Baker, 1996) or using Bin-Ari's attenuation (1992) to interpret deletion or attenuation of characters' descriptions and behaviours in the TT.

I will also use Shavit's 'ideological norms' (1986) to identify and interpret the deletions and summarisation of various features in the selected chapters of the *Harry Potter* novels in terms of characters, plot points, events, magical and invented words that are

presented covertly in the text (Hollindale: 1988 & Sarland: 1996) in various dimensions. This will allow me to interpret the various dimensions of ideologically motivated deletion. The first dimension concerns the use of magic as a negative theme as viewed by some Arab writers in the field of children's literature and translations of Western literature (see Chapter 1). The second dimension is the conceptualisation of the Arab child's limited cognitive and comprehension ability, as expressed by a number of Arabic writers in the field of children's literature (see Chapter 1). In the context of 'ideological norms', this analysis will allow me to examine deletions which simplify or shorten the text according to the Arabic systems and norms of Arabic translations in children's literature.

I will use Shavit (1986) to examine the didactic feature of simplicity as expressed by a number of Arabic writers and scholars of children's literature in Chapters 1 and 2 (Dhīāb, 1995; Brīghish, 1996; Zalaṭ, 2009; Al-Dandarāwī, 2013). This will be carried out by analysing the use of various deletions and omission through generalisation to different features of characters, plot points, events and various words in the Arabic translation of children's literature generally and in the Arabic translation of *Harry Potter* specifically.

Shift (Van Leuven-Zwart, 1989, 1990) and particularly optional shifts (Bakker, Koster & Van Leuven-Zwart, 1998: 271) will be particularly useful to examine deletions and summarisation to all the features that are carried out by the Arabic translators for 'stylistic, ideological or cultural reasons' and/or the translator's norms and preferences (Toury 1995: 56–61).

Translation competence (Bell, 1991) – that is, translators' skills and abilities – will be taken into account to examine translation difficulties. These include 'subjective problems' (Nord, 1991) or 'personal problems' (Masoud, 1988), in terms of translators' errors or mistranslations (Delisle, 1999:159), or 'deletion and rewording' to highlight examples where the intention of the ST message is misinterpreted or changed and

reduced in the TT, producing a translation that carries a different meaning from the one intended by the ST and creating negative shift in the text (Popvic, 1976). An analysis of translators' choices of using deletion, particularly excessive deletion, will be considered to examine translators' skills and experience in terms of which parts of the text are kept and which are deleted or summarised. The extent of deletion and omission across the five translators will also be examined.

The following section will discuss the use of the qualitative analysis to identify and interpret the possible effect of deletion, summarisation (actual textual or linguistic deletion) and omission (omitting dimensions of meaning, association, connotation or semantic load) or mistranslation of various features in the translation of children's literature into Arabic.

Coherence (Baker, 1993) and cohesion (Baker, 1992) will be used to consider how the five translators' skills and experience in choosing deletion and omission affects the coherence of the text and how this in turn impacts on the outcome of the translation and the reader (Reiss & Vermeer, 1984).

Lewis's framework (2000) of measuring changes and effects between the ST and the TT will be particularly useful in identifying and interpreting 'translation effect' in relation to deletion and omission in the TT. I will use Lewis's 'actualisation' (2000) in order to examine the effect of large deletion or summarisation on various concepts and subjects such as love or friendship in the TT. Lewis (2000) will be used to analyse the effect of changing from indirect discourse in the ST to direct discourse in the TT (and vice versa) on the point of view of the text to interpret their effects on the characters and their direct speeches in children's literature (Stephens, 1996: 68).

I will also use Lewis's 'punctuation and markers' (2000) to analyse the effects of deletion and omission of ST capitalisation and italics (not rendering) in terms of their

meaning in the TT. Nord (2005) will also be used to analyse the effect of omission to punctuation, capitalisation and italics of various features in relation to characters, events, CSIs and words in terms of their effect on meaning that is clarifying, emphasising and delivering the intended message from the ST into the TT as clearly as possible.

I will use the translation procedure of modulation – abstract for concrete and part for whole (Vinay & Darbelnet, 1995) – to identify changes and interpret their effects in terms of deletions particularly large deletion or summarisation of all features. However, in this study, modulation will be used in relation to the micro level whether it is small deletions or large deletions (summarisation).

Van Leuven-Zwart's effect of 'generalisation' or 'specification' of the modulation procedures (1989, 1990) will be employed as a possible micro-structural shift between the ST and the TT that affects the macro-structural level. This will allow me to examine whether the TT has become more general or more specific than the ST to identify and interpret the effects of summarisation or omission (e.g. generalisation) on the whole text.

Van Leuven-Zwart's effect of the micro-structural shifts on the macro-structural level of the text (1989: 155) as a result of the translators' choices will be used to identify and analyse the effect of deletion and omission on the whole development of the texts. This analysis will mainly use Shavit (1986), Van Leuven-Zwart, (1989) and also Foster (1927) and Cuddon (1977) in interpreting the possible effect of deletion and omission of the main narrative of the novels; characters, plot points, events and theme.

I will use Shavit (1986), Van Leuven-Zwart (1989, 1990) and Aixela (1996) to consider the effect of deletion on characters, plot points, events and details for example, 'round' characters become 'flat' characters (Foster, 1927) as one of the effects of

deletion. This includes humans (both wizards and muggles), fairy tale, folkloric, mythical, magical characters and invented creatures. The effect of the deletion of characters and their characterisation will also be investigated as micro shifts that affect the macro level (Van Leuven-Zwart, 1989, 1990).

Nida & Taber (1969) will be used to interpret the effect of deleting important ST information in the TT. Nida (1964) and Newmark (1988) will assist in interpreting the effect of deletions of important elements of meaning from the text, particularly excessive deletions of various features, especially in relation to characters and plot points in the TT.

Hervey & Higgins (1992) and Baker (1992) will enable investigation of the effect of using the translation procedure of 'generalisation' to CSIs. Hervey & Higgins (1992) will be particularly useful in analysing the effect of generalisation on various features of words, CSIs, magical and invented words through omitting information that is not rendered in the TT. The effect of micro-level procedures of CSIs on the macro-level or the development of the *Harry Potter* novels as discussed by Davies (2003; 65) will be used to analyse the effect of various procedures of deletion and omission (generalisation, standardisation and transliteration) of various words and magical words including characters, objects and CSIs on the development of the whole text. Feral (2006) will be used to consider the effect of deletions and simplifications of CSIs on the narrative of the *Harry Potter* texts.

Other writers such as Van Coillie (2006) will be used to consider the effect of the deletion of characters' names in the translation of children's literature, particularly loaded names (Hermans, 1988; Van Coillie, 2006), on the functions of these names (Van Coillie, 2006) such as identifying characters in the novels. Van Coillie (2006) will also be used to analyse the effect of using the transliteration strategy with characters' names on the functions of these names. Jentsch (2006) will be used to interpret the effect of transliteration of characters' names (not translating characters' names) on

their associations and meaning. Similar effects of transliteration strategy on features of words and CSIs including magical and invented words will also be used.

I will use Epstein (2006 & 2007) to analyse the effect of using translation strategies of standardisation on characters' dialect – that is, social dialect (Catford, 1965) – and the effect of this on the functions of dialect as well as the effect of omitting social dialect on the portrayed characters in the story (Epstein, 2007). Baker (1992) will be employed to analyse the effect of standardisation on evoked meaning. I will use Jentsch (2006) to analyse the effect of omitting a character's dialect in children's literature and thereby affecting the portrayal of a character's social class as well as the effect on character development and aspects of characterisation, particularly important with regards to the character of Hagrid. Federici (2011) will be employed to analyse the effect of omitting social dialect through standardisation on the development of the plot. Baker (2006) will be adopted to examine the effect of omission to dialect on the narrative of the text; for example, how standardisation to dialect or register affect the level of formality (Baker, 2006), and Van Leuven-Zwart (1990) will be used to analyse the effect of alteration in the register of a character's speech on the point view of that character in the TT.

The next step will focus on the quantitative analysis which will be carried out by two manual methods:

The first manual method is used to provide evidence, figures and percentages in terms of the number of the deleted words to show the total count of deletion in a specific chapter and reveal how many words are deleted by using manual counting. There are obviously a number of cases where Arabic uses fewer words than English and absolute comparison of the ST words and the TT words does not provide complete access to quantify how many actual deletions occurred, because a certain percentage will be due to the linguistic and cultural differences between Arabic and English.

The second manual quantitative method is used to provide figures and statistics regarding the number of examples and cases of all the categories of coupled pairs and features across books, chapters and translators.

The quantitative analysis will be used across each of the 21 divided sub-appendices (each extracted from the selected 21 chapters of the seven novels). This will allow me to provide and reveal facts and figures in regard to the various topics related to this study, for example the extent of deletion or omission of any given category or feature in any chapter or book.

Due to the limitations of this study in using any software programs or aiding tools, the only available electronic tool used is the basic electronic search provided in Microsoft Word. A basic electronic search can be used to provide estimated figures for the requested category or feature across the selected chapters of the novels by typing the required words/items, categories in 'find' button such as (D > character's action >). However, this basic search will highlight everything matching the requested item/s in the text and cannot be deemed fully accurate; therefore a manual search is important to achieve accuracy.

Tables, figures, diagrams and charts that include statistics, numbers and percentages will be provided in the evaluation Chapters (4-7) and particularly in the Appendices (9-12 of Volume 4). These data will support the qualitative analysis and will contribute to interpreting the outcome of the qualitative analysis of all categories of coupled pairs and features across the books. It will also be used to assess the translators' strategies and procedures in each book to reveal and examine patterns and trends in individual translators' behaviours, choices or strategic decisions and compare them with other translators across the books. Manual counting and calculation will be used to measure the extent of deletion and omission in the selected chapters of each book across the five translators.

This quantitative analysis, for example the number of deletions, will be used to measure the extent of deletion by each translator, and will provide an insight into the

translators' interventions in order to situate the text in the receiving culture in translated children's literature into Arabic. This will allow for an assessment of the assumptions in relation to Arab child readers' cognitive ability in the TT as outlined by a number of Arabic writers and scholars in Chapters 1 and 2. These figures – numbers of deletions – will be used to trace the general Arab child's presumed ability of understanding in the translation decisions that govern the production of an acceptable TT across the five different translators.

The extent of deletion to characters will be measured individually or collectively. This analysis will consider individual characters or types of characters, humans (both wizards and muggles) and mythical, magical and invented creatures and animals. This analysis will also reveal the types and patterns of deletion and omission of all features, particularly in relation to character: characters' roles i.e. characters' descriptions, thoughts, feelings, speeches and actions in the events.

I will measure the extent of deletion in all categories, particularly in terms of characters and plot points across the books and especially in Book 2, to examine their effect on the coherence (Baker, 1993) and the continuity (Maund, 2012: 147) of the texts as perceived by the reader.

Figures regarding the number of translator errors or mistranslations and the number of deletions will be measured in order to consider the skills and ability of the five translators. This will involve calculating the number of translators' errors as well as measuring the extent of deletion among the five different translators. This will allow me to examine the translators' skills and ability by identifying which observed features are individual patterns of behaviour or indicators of translation competence and which are due to norms.

I will measure the extent of deletion and omission in various categories in relation to magic to examine how magical elements are rendered in the Arabic translations across the books. This will include deletion of features that are linked directly with the magical world such as magical words, words, objects, characters and items that have associations with the magical world. These measurements will include the number of deletion of features that are linked indirectly with the construction of the *Harry Potter* world such as settings (places and locations), objects and descriptions of events and details. In terms of omission, this measurement includes transliteration of words and magical and invented words. Such omission also includes generalisation of words, magical and invented words, CSIs, setting (places and location), objects, characters and characters' roles.

In summary, this chapter has covered the detailed methodology for this research and shows how the data has been generated, categorised, compiled and arranged for the analysis and evaluation in Chapters 4, 5, 6 and 7.

Chapter 4: Reduction to characters

Characters are an essential feature of the *Harry Potter* novels: the whole story is presented and explored through the role characters play as the sequence of events unfolds. However, in the Arabic translation, characters' roles, their descriptions, representations, narrative constructions and functions are hugely reduced through deletions, particularly through excessive deletions, due to the norms and conventions which govern the translation of children's literature in the Arab world, such as the position of Arabic children's literature as a secondary system in the receiving culture (See Chapters 1 & 2).

It is clearly evident from the collected data (see Table 27 in Appendix 9)⁶ that a great many instances of deletion, summarisation and omission of characters were performed by translators, particularly in the early books (1-4), and specifically in Books 2, 3 and 4. These books can be ordered from those with most to least frequent deletions as follows: Books 2, 3, 4, 1, 5, 6 and 7. There is little deletion in Book 5 in comparison with the early books, while Book 6 features even fewer deletions and Book 7 has the least of the series.

In every chapter of the *Harry Potter* novels, there are certain events or stories that are relevant to the plot of a specific book or across the series, particularly in middle or climactic chapters; however, in the Arabic translations, there are huge, excessive deletions in the early books, particularly in Books 2, 3 and 4, to these plot points and events mainly through deletions to characters' roles. These deletions to plot points and events will be discussed in Chapter 5, section 5.5.

There are 2,767 examples of deletions and omissions overall in relation to characters in this chapter (Chapter 4) of the thesis alone; 2,501 of these examples are deletions to characters' roles, such as characters' direct speech, actions, feelings and descriptions (see Table 27 in Appendix 9 for a full list). Other types of deletions and omissions to

⁶ All tables in this chapter are located in Appendix 9 of Volume 4 unless stated otherwise.

characters will be discussed in future chapters, including omissions of characters' roles through generalisation and deletions of characters' names in Chapter 6. These deletions affect a huge variety of characters in the *Harry Potter* novels, both round and flat, ranging from humans (wizards and muggles) to animals, magical characters, mythical and invented creatures.

As mentioned in Chapter Three, in order to manage this large amount of data regarding deletions to characters and to identify the different dimensions and sub-dimensions of what actually occurs to them, detailed categorisations were established in relation to characters to reflect the complexity of the text being analysed. The detailed categorisations of these various small units of deletions to characters' roles show and describe the various types of deletions, which go so far as to include names of characters or their involvement in events. Thus, 30 categories were created, (25 in relation to deletion) and some are refined and sub-categorised further in this chapter only (see Table 27 in Appendix 9 for a full list).

These categorisations are small units of characters' roles and involvements during the course of events. For example, an action performed by a character is one dimension of its role, involvement, function and description in the events. Deletion of this, coupled with deletions to other units and dimensions, such as the character's direct speech, feelings, thoughts and description, will result in reduction to its overall role in the story.

There is a huge, interconnected, complex, nuanced, web-like network across categories that can affect a character's role in events. For instance, reduction to Hermione's intellectual ability occurred through various categories across various characters (see section 4.4 below). This sea of linked references to, for example, aspects of characters' personality or behaviour means there is not just one example that very specifically exemplifies how various characters' roles are diminished in the TT, or that fully expresses how the whole scope of characters' roles is reduced.

Thus, these small units and categories are patterns in themselves and can reveal other patterns and trends, whether individual, or embedded within others, in one particular chapter, book, throughout the books, related to one character or across characters. It is impossible, however, within the scope of this study, to discuss every single category in detail, revealing every pattern and trend. Thus, only a specific selection of patterns, features and examples will be analysed and discussed below, in order to show the occurrences of deletions to characters and the effect of these deletions in the specified categories.

Deletions and omissions to characters will be evaluated and analysed below using quantitative and qualitative approaches. Tables with figures are provided below to show the frequency of deletions and omissions in each category across the series discussed in this chapter. Due to the large number of characters in the *Harry Potter* novels, and the great amount of deletions imposed upon them in the Arabic translations, these categories will be discussed briefly to show the patterns and the effect of their occurrence.

Some examples of deletions in categories such as a character's description and action were chosen even though they are part of other categories as well, such as a character's direct speech. These examples were chosen in order to show the various dimensions of deletions and their multiple effects. Deletion in some categories affects and reduces other categories as well, such as information regarding a character's involvements and roles in the course of events. For example, deletion to a character's direct speech can include information regarding a character's description as well.

Although the most important and clearest examples for all categories are in Books 2 and 4, the examples chosen for analysis and discussion in this chapter are taken from across the novels to avoid focusing solely on these books, and to cover the whole series as objectively as possible.

4. Reduction to characters' roles

The various categories of deletion and omission to characters' roles are arranged in larger groups, then these categories are discussed, analysed and evaluated individually. (See below).

4.1. Deletions and omissions to characters' utterances

Deletions and omissions related to characters' utterances are split into three categories: deletion and omission to characters' direct speech (further sub-categorised, see below); deletion to description of the emotive dimension to characters' utterances; and deletion to description of both the emotive dimension to characters' utterances and their direct speech (see below). Overall, there are 772 examples of deletions to characters' utterances.

The first category consists of deletion to description of the emotive dimension to a character's utterance. The examples of deletions in this category describe the emotional qualities and attitude of the character's utterance. They describe the tenor of the speaker's register, thus it is a specification of the attitude and emotion of the speaker. Most of these emotional dimensions are expressed through a modifier linked to the reporting verb.

These deletions affect various characters, including Harry: 16.1% of the total examples of deletions were related to him (16 out of 99). (See Figure 4.1 below, and also Table 1 in Appendix 9 for frequency and a list of most affected characters across the series).

Total	99
Frequency	Books 3, 2, 4, 1, 5 & 6. No deletion in Book 7.
Most examples	Books 3, 2 & 4. 84.8% of examples (84 out of 99)

Particularly	Book 3. 34.3% (34 out of 99) especially (Ch.19- Middle -) 76.47% (26 out of 34)
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Figure 4.1

For example, in the middle chapter (Ch.19 of Book 3), where 26.2% of the total deletions in this category occurred (26 out of 99), there are repeated deletions in this category among several characters, such as Harry (3 examples), Hermione (3 examples), Ron (3 examples), Black (6 examples), Lupin (6 examples) and Peter Pettigrew (5 examples). Many of the emotions in this chapter are expressed through descriptions of the emotive dimension to characters' utterances.

Throughout this chapter, there are numerous and varied examples of emotions that describe the revelation of Peter's true identity, as well as proving Black's loyalty to Harry's parents. However, they are deleted in the TT, resulting in reduction to the emotional dimensions that the speaker has in his/her direct speech. This is illustrated in the example below that expresses Ron's emotion through the modifier '**tensely**', which is deleted.

85. ST.3 CH.19 P.268 L.22 TT.3 CH.19 P.363 L.11

ST '**What are you going to do with him if I give him to you?**' Ron asked **Lupin tensely**.

TT :((رون)) تساءل

BT Ron Wondered

(D > description of the emotive dimension to character's utterance > (**Ron to Lupin**)

In this example, Ron's emotion is tense because Professor Lupin demands that he hand over his pet rat, since he and Black suspect rightly that his rat is actually Peter Pettigrew (Lord Voldemort's servant), who betrayed Harry's parents. However, the modifier '**tensely**' has been deleted in the TT, thus eliminating the signal that there is

anxiety behind Ron’s utterance. Such modifiers play an important role in describing his emotions, along with other various emotions of other characters, during the events in this chapter.

Deletion of a character’s direct speech is another important category and a great number of examples occur throughout the story. Direct speech conveys characters’ opinions, thoughts and feelings, descriptions of many different characters and events as well as providing information to the reader, in many cases vital information for the development of the story. This category also includes a few examples of characters’ utterances that are presented in the novels indirectly, such as through their letters, statements or newspapers.

The examples in this category affect nearly all characters, whether central or secondary, including humans (muggles and wizards), the main character Harry, magical and mythical animals, and invented creatures. Across the series there are 79 examples of deletions to Harry’s direct speech and 80 examples of deletions to Dumbledore’s direct speech, while the deletions in the final chapter (Ch.18 of Book 2) to Tom Riddle (Lord Voldemort) comprise 64.7% of total deletions in this chapter (57 out of 88) and 34.5% of the total deletions in Book 2 (57 out of 165). (See Figure 4.2 below, and also Table 2 in Appendix 9 for frequency and list of most affected characters across the series).

Total	612
Frequency	Books 2, 3, 1, 4, 5, 6 & 7.
Most examples	Books 2, 3, 1 & 4. 88.7% of examples (543 out of 612)
Particularly	Book 2. 26.9% (165 out of 612) especially (Ch.17 - Middle-) 53.3% (88 out of 165)

Figure 4.2

It is not possible to draw a complete picture of the negative effect of deletions to character's direct speech in the Arabic translation. However, a clear example is the impact on one of the most important elements in the text: the struggle between good and evil and the position of both sides in *Harry Potter*. This struggle is presented through characters' roles in the events of the story and through their direct speech, opinions and points of view. For example, in the final chapter (Ch.37 of Book 4) there are 15 examples of deletions to Dumbledore's direct speech concerning various events and characters including several deletions relating to Voldemort's return to conquer the wizard world. The following example illustrates how the entirety of Dumbledore's utterance is deleted (see also Appendix 4.C; 76, 81, 95, 99 & 101):

100. ST.4 CH.37 P.627 L.26-30 TT.4 CH.37 P.649 L.3

ST 'Lord Voldemort's gift for spreading discord and enmity is very great. We can fight it only by showing an equally strong bond of friendship and trust. Differences of habit and language are nothing at all if our aims are identical and our hearts are open.'

TT D

BT

(D > character's direct speech > (Dumbledore to all students and staff))

Dumbledore here alerts Hogwarts' students and staff, along with visiting students and teachers from the French wizarding school 'Beauxbatons' and the Nordic wizarding school 'Durmstrangs', to Lord Voldemort's return following the events of Cedric's murder on the orders of Lord Voldemort and encourages them all to be united against him. However, it has been deleted in the TT. This deletion results in the loss of Dumbledore's role and of references to aspects of his characterisation: bravery and honesty. What is also lost is information regarding Dumbledore's revelation about the future return of Voldemort's power, which is denied and kept secret from the school

by the Ministry of Magic and which plays an important role in the development of the events in this final chapter (Ch.37 of Book 4) and in future books in the TT.

Different and varied patterns of deletions can also be found in the direct speech category, such as deletion of interjections, information between dashes, repetitions and italics. These various deletions are discussed below.

Interjections are deleted from various characters' direct speech. Across the novels there are 28 examples of deletions of interjections and expressions such as 'oh': aspects of a character's speech that reveal the emotion or feeling of the utterer. (See Figure 4.3 below, and also Table 3 in Appendix 9 for frequency and a full list of affected characters).

Total	28
Frequency	Books 1, 5 & (2-3-4) ⁷ . No deletion in Books 6 & 7.
Most examples	Book 1. 32.1% (9 out of 28)

Figure 4.3

In the final chapter (Ch.38 of Book 5), 3 out of 7 examples in this category occur with regard to Luna, as illustrated below (see also Appendix 5.C, 111 & 118):

119. ST.5 CH.38 P.761 L.13 TT.5 CH.38 P.753 L.1

ST **'Oh, no,'** said Luna.

TT D

BT

(D > character's direct speech > (Luna to Harry) > **'Oh, no,**

(Interjection)

⁷ Books that have equal numbers of examples are put between brackets ().

In this example, Luna’s emotion and reaction to Harry’s opinion and feelings on seeing his dead parents are expressed through the use of the interjection ‘Oh’. This has been deleted in the TT, thus deleting her role of showing emotional support and empathy to Harry in this scene.

Another category of deletion to a character’s direct speech is deletion of information between dashes – –. The use of dashes in the ST is often to provide additional information regarding specific events.

The deletions in this category - deletion of information between dashes - affect various categories such as characters’ direct speech, actions, thoughts and feelings, across numerous characters. Their overall occurrences are as follows: Books 4, (1, 2) & 3 and particularly in Book 4, where 44.4% of the total examples of deletions occurred (8 out of 18) (see Table 4 in Appendix 9). 55.5% of the total examples of deletions occurred to characters’ direct speech (10 out of 18), particularly in Books 1, 2 & 4, where 90% of the total deletions of information between dashes to characters’ direct speech occurred (9 out of 10). (See Figure 4.4 below, and also Table 4 in Appendix 9 for a full list of affected categories).

Total	10 (character’s direct speech)
Frequency	Books (1, 2, 4) & 3. No deletion in Books 5, 6 & 7.
Most examples	Book 1, 2 & 4. 90% (9 out of 10)

Figure 4.4

The following example from Ch.1 in Book 4 illustrates how ST information between dashes regarding Wormtail has been deleted in the TT:

61. ST.4 CH.1 P.13 L.33 TT.4 CH.1 P.11 L.19

ST If you allowed me to leave **you** for a short while – **you know that I can disguise myself most effectively** –

TT فإذا سمحت لي بالخروج لوقت قليل

BT If you allowed me to leave for a short while

(D > character's direct speech > (Wormtail to Lord Voldemort) > – **you know that I can disguise myself most effectively** –

(Between – – >)

Here, information regarding Wormtail's skills in disguise is evident in his direct speech to Voldemort; however, it has been deleted in the TT. This information is important, since Wormtail has joined his master Lord Voldemort only recently after a long period in hiding, disguised as Scabbers (Ron's pet rat). Deleting this information removes his confession and the description of him as someone skilful in the art of disguise and as a deceptive traitor, which he strongly denied in previous events such as in Ch.19 of Book 3.

Direct discourse changed into commentary (Lewis, 2000) is another sub-category. It includes 12 examples of omission that occurred by changing direct speech or direct discourse (ST) into commentary in the TT and affects various characters, including Harry (4.C; 215). (See Figure 4.5 below, and also Table 5 in Appendix 9 for frequency and a full list of affected characters across the series).

Total	12
Frequency	Books 2, (1, 4 & 5). No examples in Books 6 & 7.
Most examples	Book 2. 75% (9 out of 12)

Figure 4.5

In Book 2 there are 9 examples in this category that affect several characters, such as Mrs Weasley (2.C; 5), Dumbledore, (2.C; 144) and particularly in Ch.1 (7 examples) Aunt Petunia (4 examples; 2.A; 106, 116, 117, 120), Uncle Vernon (2 examples; 2.A;

108, 123) and Dudley (2.A; 119). Even though the number of examples is not significant, the omissions in this category negatively affect particular characters in certain books such as Aunt Petunia in Book 2.

The following example of omission shows how Aunt Petunia's direct speech is changed into commentary:

106. ST.2 CH.1 P.10. L.27 TT.2 CH.1 P.7 L.20,21

ST 'I'll announce dinner,' **said Aunt** Petunia.

TT وتعلن بتونيا عن بدء العشاء..

BT and Petunia will announce dinner

(D > character's action > (Aunt Petunia to Uncle Vernon) > **said Aunt** Petunia

(Direct discourse changed to commentary)

Here Petunia's direct speech is changed into commentary. Moreover, this omission of Petunia's direct speech changes and shifts the speaker to Vernon and not Petunia in the TT since Vernon was the speaker in the previous sentence. This change and shift alters the point of view of the text by reducing the character's dialogue or direct speech dialogue, which occurs in a higher proportion in children's literature (Stephens, 1996), and increasing the narrator's control of the point of view of the text over the character's dialogue, subsequently distorting the balance of conversation between characters and reducing the character's role in the TT.

Loss of emphasis through deletion and omission occurs and affects various features such as repetitions, italics and capital letters in the TT, particularly in characters' direct speech. Most of these features are either deleted or omitted (not rendered) in the TT. These features will be discussed below with examples.

The first category includes examples of deletion of repetition. There are 55 examples of deletions to repeated words and phrases used by various characters in the TT.

Furthermore, 65.4% of the examples in this category affect characters' direct speech (36 out of 55). (See Figure 4.6 below, and also Table 6 in Appendix 9 for frequency).

Total	36 (character's direct speech)
Frequency	Books 2, 4, 3, (1, 7) & 5. No examples in Book 7.
Most examples	Books 2 & 4. 72.2% (26 out of 36)
Particularly	Book 2. 50% (18 out of 36) especially (Ch.17 - Middle -) 61.1% (11 out of 18)

Figure 4.6

In the following example, the word '**much**' is repeated twice by Lord Voldemort to Frank – Tom Riddle's family gardener, whom he killed shortly after – to emphasise his status as a powerful evil wizard. However, this repetition is not conveyed, thus eliminating emphasis in the TT, as illustrated below.

117. ST.4 CH.1 P.19 L.4,5 TT.4 CH.1 P.18 L.8

ST 'I am **much**, much more than a man.

TT أنا أكبر بكثير من أن أكون رجلاً ...

BT I am much more than a man

(D > character's direct speech > (Lord Voldemort to Frank) > **much**

(Repetition)

Deletion of italics in characters' direct speech is another category that affects emphasis. Italics are used in the ST to perform the function of emphasis and stress. However, there are many deletions to italicised words, phrases and expressions in the TT. Overall, 72.8% of the total examples of deletions to italics affected characters' direct speech (43 out of 59). (See Figure 4.7 below, and also Table 7 in Appendix 9 for frequency).

Total	43 (character's direct speech)
Frequency	Books 2, 4, 3, 5, 1 & 7. No deletion in Book 6.
Most examples	Book 2. 53.4% (23 out of 43) especially (Ch.17 - Middle-) 69.5% (16 out of 23)

Figure 4.7

In the middle chapter (Ch.17 of Book 2), the deletions to italics affect characters such as Harry (2 examples; 2.B; 56 & 166) and particularly Tom Riddle (14 out of 16) when he is confronting Harry about Ginny's involvement in his plot during the events of this chapter. In the final chapter (Ch.18 of Book 2), the deletions to italics affect various characters such as Harry (2.C; 113), Dumbledore (2.C; 69 & 76), Malfoy (2.C; 90 & 118), Hermione (2.C; 143) and Mrs Weasley (2.C; 24).

For example, the emphasis on the italicised word '*him*' is used by Mrs Weasley to refer to Lord Voldemort. However, it was deleted in the TT thus deleting the emphasis associated with it, as illustrated below:

24. ST.2 CH.18 P.242 L.34,35 TT.2 CH.18 P.282 L.1

ST '**But Ginny,**' said Mrs Weasley, 'what's **our Ginny got to do with – with – *him?***'

وقالت السيدة ويزلي غاضبة: كيف فعلت جيني هذا؟ TT

BT and Mrs Weasley said angrily: how Ginny did this?

(Deletion > italic > character's direct speech > (Mrs Weasley about Ginny) > *him?*

Loss of emphasis also occurs through omission of italics. The category of omission of italics includes many examples of ST italicised items, words, phrases and expressions that are not rendered as such in the TT. Therefore, their meanings and functions, for example expressing irony or emphasis, are lost. Nearly two thirds of the total number

of examples in this category occurred to character's direct speech 68.9% (149 out of 216). (See Figure 4.8 below, and Table 8 in Appendix 9 for frequency).

Total	149 (character's direct speech)
Frequency	Books 2, 5, 7, 1, 3, 6 & 4.
Most examples	Books 2, 5 & 7. 54.3% (81 out of 149)
Particularly	Book 2. 18.7% (28 out of 149) especially (Ch.17 - Middle -) 60.7% (17 out of 28)

Figure 4.8

In the first chapter (Ch.1 of Book 2), the omission of italics affects characters such as Harry (2.A; 4), Uncle Vernon (2.A; 101, 132), Petunia (2.A; 116, 117) and Dudley (2.A; 119, 184 & 193). The following example demonstrates how omission of italics affects their function in delivering a clear coherent ST message in terms of emphasis and stress in the TT:

119. ST.2 CH.1 P.10 L.40-P.11 L.1 TT.2 CH.1 P.8 L.12,13

ST '**How about:** "We had to write an essay about our hero **at school**, Mr Mason, and *I* wrote about *you*.'"

TT قال ددلي: سأحدث عن موضوع التعبير الذي سأكتبه.. عن بطلي المفضل، وانني اخترت السيد ميسون لهذا الموضوع!

BT Dudley said: I will be speaking about the subject in my writing essay, about my favourite hero, and I chose Mr. Mason for this subject!

(O > italic > character's direct speech > (Dudley to Uncle Vernon about Mr. Mason) > *I, you*

Both italicised items are used by Dudley to show emphasis in his direct speech to Uncle Vernon regarding Mr. Mason, as well as revealing Dudley's pretentious and funny behaviour in this particular event. However, such emphasis is not conveyed or

compensated for in the TT and therefore the expressive meaning and emphasis provided by the use of italics in the ST is lost. What is also lost is the function of the italics to clarify, emphasise and deliver the intended message from the ST into the TT as clearly as possible (Nord, 2005), which is exemplified by Dudley's emphasis of his pretentious and flattering behaviour towards Mr Mason through the uses of italics (*I* and *you*).

Capitalisation is also used to emphasise characters' direct speech in the ST. However, this feature is not conveyed in the following examples in the TT, particularly in Ch.1 of Book 5 where more than half of the total examples occurred (6 out of 10). (See Figure 4.9 below, and also Table 9 in Appendix 9 for frequency and list of characters).

Total	10
Frequency	Books 5, 1, (3 & 7). No examples in Books 2, 4 & 6.
Most examples	Book 5. Ch.1 60% (6 out of 10)

Figure 4.9

Omission of capital letters affects various characters, including Harry, Madam Pomfrey, Lupin, Molly Weasley and Dudley. For example, in Ch.1 of Book 5 emphasis through capitalisation is used in Harry's direct speech to Dudley four times (see Appendix 5.A; 113, 123, 125 & 143). In the following example, Harry is shouting to Dudley to keep quiet due to the presence of the Dementors nearby. However, this is not rendered in the TT. Thus, the signalling of Harry's urgent shouting to Dudley through capitalisation is omitted:

125. ST.5 CH.1 P.21 L.15,16 TT.5 CH.1 P.17 L.18,19

ST 'DUDLEY, KEEP YOUR MOUTH SHUT! WHATEVER YOU DO, KEEP YOUR MOUTH SHUT!

TT ((أبقى فمك مغلقاً يا (دلى).. أياً كان ماتفعله، فأبقى فمك مغلقاً!))

BT Dudley keep your mouth shut... whatever you do, keep your mouth shut!

(O > capital letters > character's direct speech > (Harry to Dudley))

Economy to character's direct speech is the last category that includes examples of indirect deletion (see Chapter 3) through the use of as few words as possible in the TT, which results in concision and reduction. (See Figure 4.10 below, and also Table 10 in Appendix 9 for frequency and a full list of affected characters).

Total	28
Frequency	Books (1, 3, 5), 4 & 6. No examples in Book 7.
Most examples	Books 1, 3 & 5. 75% (21 out of 28)

Figure 4.10

More than half the examples in Book 3 occur in the final chapter (Ch.22) (4 out of 7) and affect characters such as Harry, Ron and Black. The following example illustrates the effect of reduction on Ron's direct speech:

132. ST.3 CH.22 P.314 L.3,4 TT.3 CH.22 P.420 L.15

ST 'I went to see Professor McGonagall this morning, just before breakfast. I've decided to drop Muggle Studies.'

'But you passed your exam with **three hundred and twenty per cent!**' said Ron.

TT فقال ((رون)): ((ولكنك نجحت في الامتحان بتفوق))

BT But you passed your exam with **distinction**

(E > character's direct speech > (Ron to Hermione))

Inventiveness is an important feature in the *Harry Potter* novels. This is evident in the example above which refers to the creation of a world with its own school marks and subjects that are parallel to ours. These details play an important role in creating a

coherent and convincing magical world. However, the power of such references is reduced and flattened in the TT through the use of economy: ‘**three hundred and twenty per cent!**’ becomes ‘بُتْفوق’, or ‘with **distinction**’. Losing the reference to Hogwarts’ marks diminishes the building of the magical world.

Another important category regarding deletion of characters’ utterances combines two categories: deletion to the description of both the emotive dimension to characters’ utterances and to their direct speech. (See Figure 4.11 below, and also Table 11 in Appendix 9 for frequency and a full list of affected characters).

Total	61
Frequency	Books 2, 3, 4, & 1. No deletion in Book 5, 6 & 7.
Most examples	Books 2 & 3. 85.2% (52 out of 61)
Particularly	Book 2. 54.09% (33 out of 61) especially (Ch.18 - Final -) 66.6% (22 out of 33)

Figure 4.11

In the final chapter (Ch.18 of Book 2) there are important events where Harry tells Dumbledore, and several other characters, the story of his struggles with Lord Voldemort in order to save Ginny in the Chamber of Secrets. During this chapter, many deletions occur in this category (deletion to the description of the emotive dimension to characters’ utterances and to their direct speech) to various characters such as Harry (5), Dumbledore (7), Dobby (2), Mr Malfoy (4), Ron (1), Lockhart (1) and Mr Weasley (2), which include whole ranges of dimensions to emotion and manner of speech as well as providing important information to the reader. This is illustrated in the following example:

18. ST2. CH.18 P.242 L.16-18 TT2. CH.18 P.281 L.17

ST **'W-what's that?'** said Mr Weasley in a stunned voice. **'You Know Who? En-enchanted Ginny? But *Ginny's* not ... Ginny hasn't been ... has she?'**

TT D

BT

(D > description of the emotive dimension to character's utterance & direct speech > (Mr Weasley)

Here, Mr Weasley's reaction to and astonishment at Ginny's unwitting involvement with Lord Voldemort's plot is evident in this example which has been deleted in the TT, thus eliminating Mr Weasley's role and leaving the TT reader in the dark regarding this event. Furthermore, deletion to the role of flat characters and elements of their presence such as Mr Weasley's emotional dimension and his direct speech have a negative effect on the development of the plot in terms of the struggle and division between 'pure-blood' and 'muggle-borns' in the magical world. The Weasleys are one of the most prominent pure-blood families, and therefore Mr Weasley and his 'Muggle Protection Act' at the Ministry of Magic would be severely affected if his own daughter was discovered attacking and killing Muggle-borns (deleted as well, see 2.C; 98). This event (deleted in the example above) leads to Mr Weasley's future help and support for Harry to defeat Voldemort and his supporters, such as Mr Malfoy (2.C; 108), through his job at the ministry of magic.

4.2. Deletion of characters' actions and descriptions

Another important dimension of deletion to characters is deletion of characters' actions and descriptions, which comprise 1,119 of the overall examples of deletions across the series. The examples of deletions are categorised into three categories: deletion of characters' actions; description of characters' actions (further sub-

categorised), with 806 overall deletions; and character’s description, with 313 overall deletions (see below).

The first category is deletion of characters’ actions. This includes deletions of characters’ physical actions, which describe many characters’ roles and involvements in events. There are huge deletions in this category to many characters (round and flat) in the Arabic translations, including main characters such as Harry. The deletion to Harry in this category accounted for 29.4% of total deletions across the series (122 out of 414), particularly in Book 2, 14.9% (62 out of 414), and especially in Ch.17 – the climactic chapter – 45.3% (29 out of 64). (See Figure 4.12 below, and also Table 12 in Appendix 9 for frequency and list of most affected characters).

Total	414
Frequency	Books 2, 3, 4, 1 & 5. No deletions in Books 6 & 7.
Most examples	Books 2, 3 & 4. 90.5% (375 out of 414)
Particularly	Book 2. 41.7% (173 out of 414) especially (Ch.18 - Final-) 46.8% (81 out of 173)

Figure 4.12

For example, out of 81 examples of deletions in this category in the final chapter (Ch.18 of Book 2), there are 23 examples of deletions concerning Harry and 13 examples regarding Dobby. In this chapter, there are important events, such as when Harry tricks Mr Malfoy into freeing Dobby, who is ill-treated by his master. During this event, many actions are carried out by Dobby, which lead to his freedom with the help of Harry’s actions.

In the Arabic translations, these actions, details, their internal coherence and the linking of individual acts with each other and their recurrence are greatly reduced and lost through repeated deletions; the Arabic translation is much flattened and the world is not fully evolved, as illustrated in the example below:

100. ST.2 CH.18 P.247 L.16,17 TT.2 CH.18 P.284 L.20

ST And still, behind his back, Dobby was pointing, first to the diary, then to Lucius Malfoy, then punching himself in the head.

TT D

BT

(D > character's action > (Dobby to Harry about the diary & Mr Malfoy)

Actions performed by Dobby to alert Harry about the involvement of his master, Mr Malfoy, in Lord Voldemort's plot through his diary is repeatedly deleted in the Arabic translation, as shown in the example above (see also Appendix 2.C; 94, 101, 115, 128). These deletions reduce Dobby's role in the events which affect and reduce aspects of his characterisation, for example his self-harming behaviour and his allegiance to Harry's side in the magical world – he dies in the battle against Voldemort in the final book. Moreover, these deletions remove important information for the reader in terms of understanding this event or future events that lead to his freedom.

The second important category is deletion to the description of characters' actions. This category differs from the category of deletion of characters' actions above by including deletions of the manner of many characters' actions rather than the actions themselves and describes how and in what manner these actions are carried out across the books. Again, it includes large deletions to nearly all characters across the series, particularly Harry (28.1%; 105 out of 373). (See Figure 4.13 below, and also Table 13 in Appendix 9 for frequency and list of most affected characters).

Total	373
Frequency	Books 3, 4, 2, 1, 5, 7 & 6.
Most examples	Books 3, 4, 2 & 1. 87.6% (327 out of 373)
Particularly	Book 3. 23.5% (88 out of 373) especially (Ch.19 - Middle -) 39.7% (35 out of 88)
Most chapters	(Ch.17 - Middle – of Book 2) 13.6% across the series occurred (51 out of 373)

Figure 4.13

These descriptions of character's actions provide information regarding how actions are carried out and, in several cases, why. For example, in Ch.1 of Book 3, 61.2% of the deletions to this category occurred in relation to Harry (19 out of 31). In this chapter, Harry's struggle and suffering while he was living with the Dursley family is expressed through the description of his action, as illustrated in the following example:

3. ST.3 CH.1 P.7 L.3,4 TT.3 CH.1 P.3 L.3,4

ST **For another**, he really wanted to do his homework, **but was forced to do it in secret, in the dead of night.**

TT كما يحب تأدية واجباته الدراسية،

BT and he likes to do his homework

(D > description of character's action > (Harry))

Here, Harry has to do his Hogwarts holiday homework secretly during the night while the rest of the Dursley family sleep. They do not allow him to do his homework at all as they disapprove of both magic and his study at Hogwarts. In the Arabic translation, this information, which describes Harry's action, is deleted. This deletion reduces two aspects: Harry's role and the Dursley family's behaviour towards Harry and their position in rejecting Harry's heritage and association with magic.

Deletion to description of characters' actions is sub-categorised further into two sub-categories. The first one is deletion to descriptions of characters' actions regarding place, which is related to the locations where the actions occur (this will be discussed with deletions to settings and locations in Chapter Five, Section 5.1.) and the second sub-category is description of characters' actions regarding direction.

This sub-category includes examples of deletions to descriptions of characters' actions in terms of directions. It provides information about the directions of the descriptions of character's actions which reveal how and from where an action is carried out. This

deletion affects various characters, including Harry, where nearly half of the examples occurred (9 out of 19). (See Figure 4.14 below, and also Table 14 in Appendix 9 for frequency and a full list of affected characters).

Total	19
Frequency	Books 2, 3, (1, 5) & 4. No deletion in Books 6 & 7.
Particularly	Book 2. 36.8% (7 out of 19) especially (Ch.17 - Middle -) 85.7% (6 out of 7)

Figure 4.14

The following example from the middle chapter (Ch.15 of Book 1), illustrates the effect of such deletion on the arrival of the centaurs Ronan and Bane:

235. ST.1 CH.15 P.187 L.32,33 TT.1 CH.15 P.218 L.1,2

ST There was **suddenly** a sound of more galloping **from the other side of the clearing.**

TT وسمعا صوت حوافر أخرى

BT they heard a sound of more galloping

(D > description of character's action + direction > (Ronan and Bane by Harry & Firenze)

In this event, shortly after Firenze the centaur saves Harry from Voldemort's attack in the dark forest, the situation is still tense as they hear Ronan and Bane's galloping and witness their sudden arrival from the other side of the clearing, the location where Harry saw Lord Voldemort drinking the unicorn's blood after killing him. However, this has been deleted in the TT reducing the tenseness of the situation and the mysteriousness of the atmosphere in this particular event.

Deletion of characters' descriptions is another important category that includes many examples of deletions to characters' descriptions in terms of their characteristics, specific features, and behaviours and describes how different characters are introduced or presented during the course of events across the novels. This also includes their physical appearances and descriptions during the story. The deletions in this category affect the majority of the characters, whether they are central or secondary, such as humans (muggles and wizards), animals, magical, mythical and invented creatures. (See Figure 4.15 below, and also Table 15 in Appendix 9 for frequency and list of most affected characters).

Total	313
Frequency	Books 2, 4, 3, 1, 5, (6 & 7).
Most examples	Books 2, 4, 3 & 1. 88.4% (277 out of 313)
Particularly	Book 2. 28.4% (89 out of 313) especially (Ch.17 - Middle -) 47.1% (42 out of 89)

Figure 4.15

In terms of character's appearance, there are many deletions to their descriptions in various events. The following example illustrates Lord Voldemort's description from the middle chapter (Ch.32 of Book 4):

61. ST.4 CH.32 P.555 L.33-35 TT.4 CH.32 P.583 L.15

ST The thing **Wormtail had been carrying had the shape of** a crouched **human** child, **except that Harry had never seen anything less like a child.**

TT كان شيئاً يشبه الطفل المنحني

BT It was something like a crouched child

(D > character's description > (Lord Voldemort)

This example describes how Lord Voldemort appears weak, degraded and deformed as a result of his attempt to kill Harry as a baby, before his resurrection and return to full power at the end of this event. However, his description along with other descriptions of his appearance after the resurrection and the contrast between both descriptions in the ST has been deleted in the TT (see Appendix 4.B; 12, 63, 66, 67, 94, 97 & 98).

Chapter 1 in Book 1 features examples of deletions to Hagrid's and Dumbledore's appearances:

155. ST.1 CH.1 P.15 L.40-P.16 L.1 TT.1 CH.1 P.13 L.15

ST 'Exactly,' said Dumbledore, **looking very seriously over the top of his half-moon glasses.**

TT رد (دمبلدور) بجدية: ((تماماً..))

BT Exactly,' replied Dumbledore seriously

(D > character's description > (Dumbledore to McGonagall))

164. ST.1 CH.1 P.16 L.26,27 TT.1 CH.1 P.14 L.6,7

ST **he had hands the size of dustbin lids** and his feet in their leather boots were like **baby dolphins.**

TT وتبدو قدماه في حذائه الجلدي الطويل مثل ساقى الفيل،

BT his feet in their leather boots were like **Elephant feet.**

(D > character's description > (Hagrid))

These examples provide key information about how these characters are presented in the ST: Dumbledore looks serious and is wearing the type of half-moon glasses he wears across the series; Hagrid is a half-giant, indicated by references to the size of his hands and feet. Other deletions include characters wearing different glasses such as, Harry wearing '**round glasses**' (2.A; 61) and McGonagall wearing '**square glasses**' (1.A; 123). However, in the TT these descriptions are deleted thus reducing their characterisation across the novels. The deletion to Hagrid's description above also

potentially reduces the child reader’s fun and amusement that arises from the imaginative comparisons with ‘dustbin lids’ and ‘baby dolphins’.

4.3. Deletion of characters’ thoughts and feelings

Deletion of characters’ thoughts and feelings is another important feature of reduction to characters’ roles that includes 188 overall examples of deletions and affects various characters, particularly Harry, where 77.1% of total examples across the series occurred (145 out of 188). The examples of deletions of characters’ thoughts and feelings are divided into three main categories: deletion of characters’ thoughts, deletion of characters’ feelings and deletion of both characters’ thoughts and feelings.

Deletion of characters’ thoughts is the first category. This includes deletion expressing characters’ views, ideas or thinking regarding various characters and events. The deletion in this category also affects several characters, including central characters such as Harry: 70.5% of total deletions in this category occurred regarding him (55 out of 78). It also affects secondary characters such as Mr Dursley and Frank. For example, in Ch.1 of Book 1, all the examples of deletions in this category occurred with regard to Mr Dursley, while in Ch.1 of Book 4 all the examples related to Frank. (See Figure 4.16 below, and also Table 16 in Appendix 9 for frequency and a full list of affected characters).

Total	78 (Harry 55)
Frequency	Books (1, 4), 5, 3, 2 & 6. No deletion in Book 7
Most examples	Books 1 & 4. 51.2% (40 out of 78)
Particularly	Book 4. 25.6% (20 out of 78) especially (Ch.37 - Final -) 55% (11 out of 20)

Figure 4.16

One of these examples of deletion to Harry's thoughts is illustrated below from the middle chapter (Ch.32) of Book 4:

93. ST.4 CH.32 P.557 L.33,34 TT.4 CH.32 P.585 L.3

ST it's gone wrong, **he thought ... it's drowned ... please ... please let it be dead**

TT تُرى هل حدث خطأ؟

BT did something wrong happen?

(D > character's thought > (Harry about Lord Voldemort)

Harry's tense emotion is expressed through his inner thoughts when his friend Cedric is killed and he is tied to Riddle's tombstone watching Wormtail resurrect Lord Voldemort. During this frightening and important event in the climactic chapter of Book 4, Harry twice repeats his desperate hopes and expresses his deep emotions and intense feelings (see Appendix 4.C, 90 & 93). However, in the TT these thoughts are deleted, thus reducing the character's role, particularly regarding the central character Harry in such important events as shown in the example above.

Deletion of characters' feelings is the second category. This refers to descriptions of the characters' inner emotional state and also physical feelings, such as pain, which are expressed by different characters across the novels. The deletion in this category affects several characters across this category, including central characters such as Harry, 73.9% of total deletions in this category occurred regarding him (51 out of 69), and secondary characters such as Mr and Mrs Dursley (6 examples) and Frank (2 examples). (See Figure 4.17 below, and also Table 17 in Appendix 9 for frequency and list of most affected characters).

Total	69 (Harry 51)
Frequency	Books 2, 4, 1, 3, 5, 6 & 7.
Most examples	Books 2 & 4. 56.5% (39 out of 63)

Particularly	Book 2. 30.4% (21 out of 69) especially (Ch.1) 52.3% (11 out of 21)
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Figure 4.17

An example of deletion to Harry's feelings (Ch.1 of Book 3) is shown below:

55. ST.3 CH.1 P.10 L.16-18 TT.3 CH.1 P.7 L.14,15

ST **It was one o'clock in the morning. Harry's stomach gave a funny jolt.** He had been thirteen years old, **without realising it**, for a **whole** hour.

TT وهنا فقط أدرك أنه قد بلغ عامه الثالث عشر منذ ساعة واحدة

BT and only here he realised he had been thirteen years old for one hour.

(D > character's feelings > **(Harry) Harry's stomach gave a funny jolt**)

Harry's intense feelings and emotions regarding his birthday are expressed through the feeling he has in his stomach. However, this has been deleted in the TT. There are also several deletions of references to Harry's feelings in relation to his stomach in various situations across the books in the TT (see Appendices 2.A; 35, 2.B; 11, 3.A; 55 & 4.C; 85). These deletions reduce the reader's access to Harry's feelings and subsequently diminish his role significantly across the series. Deletion of thoughts and emotions diminishes or removes a character's inner life, which results in less believable characterisation and reduces core characters to flat characters. These deletions also move the narrative of the text from showing (in the ST) to telling (in the TT), a less vivid form of narration.

Deletion of character's thoughts and feelings is the third category that combines two categories in one distinct category. The examples of deletions in this category affect several characters, including Harry, where nearly all deletions occurred (95.1%; 39 out of 41). (See Figure 4.18 below, and also Table 18 in Appendix 9 for frequency and a full list of characters).

Total	41 (Harry 39)
Frequency	Books 2, (1, 3), 4, 5 & 6. No deletion in Book 7.
Most examples	Books 2, (1, 3) & 4. 90.2% (37 out of 41)
Particularly	Book 2. 43.9% (18 out of 41) especially (Ch.1) 66.6% (12 out of 18)

Figure 4.18

In Ch.1 of Book 2, there are repeated references to Harry's thinking and feelings during various events in this chapter. However, in the TT these instances of Harry's thoughts and feelings are deleted along with important information for the reader regarding Harry's emotional state (see Appendix 2.A; 37, 47, 72, 73, 87, 88, 130, 136, 151, 155, 158, 208 & 209).

In this chapter, when spending the summer holiday with the Dursleys, Harry's birthday is again forgotten by them and Harry feels miserable because he misses Hogwarts and his friends, who seem to have ignored him completely. Harry feels so miserable and lonely that he even wishes to see his arch-enemy, Draco Malfoy, which shows his loneliness, miserable feelings and low emotional status. However, this has been deleted in the TT, as illustrated in the following example:

158.ST.2 CH.1 P.12 L.7-19 TT.2 CH.1 P.9 L.18

ST What wouldn't he give now for a message from Hogwarts? From any witch or wizard? He'd almost be glad of a sight of his arch-enemy, Draco Malfoy, just to be sure it hadn't all been a dream ...

TT D

BT

(D > character's thoughts & feelings > (Harry))

4.4. Deletion to mixed categories and description of events

The following section includes a total of 248 examples of deletions that are categorised into two main categories: the first category is deletion to mixed examples of various categories and the second category is deletion to descriptions of events, which is sub-categorised further into two categories (see below).

Deletion to mixed examples of various categories is the first category. This includes mixed examples of two or three of all the categories of deletions to characters' roles discussed above in one category and affects many characters across the early books (1-4). Nearly all of the examples of deletions in this category include at least one deletion to characters' actions. The examples in this category include mixed and various examples of deletions such as to characters' direct speech and action, which comprise 39.1% of the total examples in this category across the early books (1-4) (29 out of 74) and to characters' feelings and action, which comprise 35.1% of the total examples across the early books (1-4) (28 out of 74). (See Figure 4.19 below, and also Table 19 in Appendix 9 for frequency and a full list of affected categories).

Total	74	
Frequency	Books 2, (3, 4) & 1.	No deletion in Books 5, 6 & 7.
Most examples	Books 2, 3 & 4.	93.2% (69 out of 74)
Particularly	Book 2. 47.2% (35 out of 74) especially (Ch.18 -Final-) 57.1% (20 out of 35)	

Figure 4.19

In Book 2, 54.2% of the mixed examples of deletions occur to characters' direct speech and action (19 out of 35). This is illustrated in the examples below from the final chapter (Ch.18 of Book 2):

26. ST.2 CH.18 P.242 L.36,37 TT.2 CH.18 P.282 L.1

ST 'His d-diary!' Ginny sobbed. 'I've b-been writing in it, and he's been w-writing back all year –'

TT D

BT

(D > mixed > character's direct speech & action > (Ginny to Mrs Weasley)

Ginny tells her mother, in the presence of several characters, how she has been unwittingly communicating with Lord Voldemort and participating in his plot through his diary. However, Ginny's role is reduced through the deletions of her direct speech and actions in the TT. This deletion will leave the Arab reader in the dark because it removes information concerning Ginny's role in these important events.

Also, more than half the examples of mixed deletions to characters' direct speech and actions in this final chapter (Ch.18 of Book 2), affect Dumbledore (6 out of 11) (see Appendix 2.C; 31, 38, 63, 64, 82 & 87), as shown in the following example:

74. ST.2 CH.18 P.245 L.23-25 TT.2 CH.18 P.283 L.19

ST 'Exactly,' said Dumbledore, beaming once more. 'Which makes you very different from Tom Riddle. It is our choices, Harry, that show what we truly are, far more than our abilities.'

TT D

BT

(D > mixed > character's direct speech & action > (Dumbledore to Harry)

Harry's morale is low and he feels depressed and confused after his confrontation with Lord Voldemort in the chamber of secrets, where Harry questioned his decision to be in Gryffindor rather than Slytherin. In the example above, Dumbledore reassures Harry about his decision to be in Gryffindor through his direct speech and action, which

reflect his opinion, friendly manner and behaviour towards Harry. However, this has been deleted in the TT.

The deletion to description of events is divided into two categories in relation to characters. The first category is deletion of description of events in various categories and the second category is deletion of description of events concerning information regarding character (see below).

This first category is deletion of description of events that includes various categories of deletions to many characters through the description of events, whether presented indirectly or through the narrative of the story, including detailed categorisation that describes the characters' roles in the events of the story. For example, 60% (27 out of 45) of these examples of deletions occurred within the following categories: characters' actions (31.1%; 14 out of 45) and description of characters' actions (28.8%; 13 out of 45). (See Figure 4.20 below, and also Table 20 in Appendix 9 for frequency and a full list of affected categories).

Total	45
Frequency	Books 2, 4, (3, 5), 1 & 6. No deletion in Book 7.
Most examples	Books 2 & 4. 64.4% (29 out of 45)
Particularly	Book 2. 37.7% (17 out of 45) especially (Ch.17 - Middle -) 47% (8 out of 17)

Figure 4.20

The following example demonstrates the occurrence of deletion and its effect on Harry and Voldemort:

167.ST.2 CH.1 P.12 L.13-15 TT.2 CH.1 P.9 L.18

ST Harry had slipped through Voldemort's clutches for a second time, but it had been a narrow escape, and even now, weeks later, Harry kept waking in the night, drenched in cold sweat, wondering where Voldemort was now, remembering his livid face, his wide, mad eyes ...

TT D

BT

(D > description of event > mixed > character's feelings & action > (Harry about Voldemort))

In the example above, Harry's emotions are tense after escaping Voldemort for the second time. This is reflected in Harry's behaviour, particularly at night when he keeps dreaming and remembering the confrontation and Voldemort's description. However, this important information regarding Harry's feeling and action concerning Voldemort has been deleted in the TT. This deletion eliminates Harry's deep inner life in terms of his emotion and anxiety towards Voldemort's persistence to kill him and subsequently weakens the development of the plot in Book 2 regarding the rising tension between Harry and Voldemort that will lead to their ensuing dangerous confrontation in this climactic chapter (Ch.17).

The second category is deletion of description of events that includes information regarding characters and their various roles and involvements, such as what occurs to them indirectly through the narration provided during the course of events in the series. These deletions affect various characters including Harry, where 34.3% of these examples of deletions occurred (45 out of 131). (See Figure 4.21 below, and also Table 21 in Appendix 9 for frequency and list of most affected characters).

Total	131 (Harry 45)
Frequency	Books 3, 2, 4, 1, 5 & 7. No deletion in Book 6.
Most examples	Books 3, 2 & 4. 77% (101 out of 131)

Particularly	Book 3. (29.7%) (39 out of 131) especially (Ch.1) 51.2% (20 out of 39)
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Figure 4.21

The two following examples from Ch.1 of Book 3 and Ch.18 of Book 2 illustrate this:

47. ST.3 CH.1 P.9 L.34-37 TT.3 CH.1 P.6 L.17-19

ST **Harry suspected that Ron had warned Hermione not to call, which was a pity,** because Hermione, **the cleverest witch in Harry's year,** had Muggle parents, knew **perfectly** well how to use a telephone, **and would probably have had enough sense** not to say that she went to **Hogwarts.**

TT فقد كانت ((هرميون)) من أبوين من العامة، وتعرف جيداً كيف تستخدم الهاتف، وكانت من الذكاء بحيث إنها لن تذكر أسم المدرسة

BT because Hermione had Muggle parents, knew well how to use a telephone, and is clever enough not to mention the school's name

(D > description of event > information regarding character > (Harry about Hermione) > **the cleverest witch in Harry's year & perfectly**

Here, information regarding Hermione's description as the cleverest witch in Harry's year and her perfect knowledge of using devices from the Muggle's world, such as telephones, has been deleted in the TT. This information is provided through Harry's thinking, which reflects his opinion about Hermione's intellectual ability as well as giving information regarding various characters through the description of events. This deletion reduces various characters' descriptions, opinions and characterisations, such as Harry's opinion regarding Hermione as well as her description as an intelligent witch.

Another example in this category is the deletion in the TT of information regarding characters, for example Professor Quirrell's profession in the magical world as the

teacher of ‘**Defence Against the Dark Arts**’ and the cancellation of these classes due to his direct involvement in Voldemort’s plot to kill Harry. This is illustrated below:

148.ST.2 CH.18 P.250 L.4-7 TT.2 CH.18 P.287 L.1

ST Hogwarts was back to normal, with only a few, small differences: Defence Against the Dark Arts classes were cancelled (**‘but we’ve had plenty of practice at that anyway,’ Ron told a disgruntled Hermione**)

TT D

BT

(D > description of event > information regarding character > (**Quirrell**))

4.5. Deletion and shift and deletion and rewording

The examples in these two categories, deletion and shift and deletion and rewording, comprise deletions and changes to the ST message in the TT (see below).

The first category is deletion and shift. This includes deletions and changes to the ST messages, ideas and information in the TT and affects all categories mentioned above across various characters. (See Figure 4.22 below, and also Table 22 in Appendix 9 for frequency).

Total	82
Frequency	Books 1, 2, 4, 3 & 5. No examples in Books 6 & 7.
Most examples	Books 1, 2, 4 & 3. 92.6% (76 out of 82)
Particularly	Book 1. 41.4% (34 out of 82) especially (Ch.1) 52.9% (18 out of 34)

Figure 4.22

Most of these changes and shifts are carried out in order to adapt the story to the receiving culture; however, such changes will affect the overall message as well as

characters' roles and functions, as illustrated below in the following example regarding Mr Dursley's profession from Ch.1 in Book 1:

3. ST.1 CH.1 P.7 L.6,7 TT.1 CH.1 P.3 L.5

ST Mr Dursley was the director of a firm called Grunnings, **which made drills**.

TT يعمل السيد (درسلي) مديرا لشركة جروننج للنسيج

BT Mr Dursley is the director of Grunnings firm for textiles.

(D & Shift > character's description > (Mr Dursley) > **which made drills** > للنسيج

This shift was presumably chosen by the translator for cultural considerations to avoid the difficulty associated with the word 'drill'. Manufacturing drills is not a popular or common profession to young Arabic readers, and it can be assumed that the translator chose a more popular profession that is more familiar to young Arabic readers for this reason. Thus, any references to Mr. Dursley's job in relation to 'drills', in Ch.1 of Book 1 for example, have been deleted (see Appendix 1.A; 3, 22, 23, 32, 34 & 53). However, this changes Mr. Dursley's boring job, as presented in the ST, to an interesting and skilled profession in the TT. This deletion and shift enhances his characterisation and changes the narrative of the story in terms of Mr. Dursley's characterisation from a boring character into an interesting and creative one in the TT.

Deletion and rewording is the second category. This includes deletions and changes to the ST messages or ideas in the TT that affect all categories mentioned above across various characters. However, in contrast to the above category (deletion and shift), there is no clear reason or justification for these types of deletions, changes and rewording from the ST into the TT. These examples of deletions and rewording can be linked to translators' skills and experiences in delivering ST information as accurately as possible in the TT and affect various situations, ideas and characters. (See Figure 4.23 below, and also Table 23 in Appendix 9 for frequency).

Total	90
Frequency	Books 2, 3, 4, 1 & 5. No examples in Books 6 & 7.
Most examples	Books 2 & 3. 61.1% (55 out of 90)
Particularly	Book 2. 36.6% (33 out of 90) especially (Ch.18 - Final -) 36.3% (12 out of 33)

Figure 4.23

The following example of deletion and rewording illustrates how the idea of Harry's mother's deep love for him is reduced and changed in the TT and subsequently reduces the mystery surrounding how and why Harry survived Lord Voldemort's fatal attack when he was only an infant:

181.ST.2 CH.17 P.233 L.26-28 TT.2 CH.17 P.271 L.18

ST **'So. Your mother died to save you. Yes, that's a powerful counter-charm. I can see now – there is nothing special about you, after all.**

TT قال: **إِذَا.. ماتت أمك كي تنفذك، ليس في هذا شيء غريب..**

BT there is nothing strange in this

(D & rewording > character's direct speech > **(Tom to Harry)**)

Harry's mother's deep love for him is one of the main ideas that contribute significantly to his miraculous survival of Lord Voldemort's evil attack that kills Harry's parents and also leads to the destruction of Voldemort's power. This deep, sincere love and protection is expressed during various events by different characters, particularly by Voldemort himself whose denial and rejection of the idea of a mother's deep love as a powerful counter-charm is expressed in his direct speech to Harry. However, this idea is changed and reduced in the TT.

Deletion of fun and entertainment is another important feature that includes deletions to various humorous situations. These examples occur in the early books (1-4) only. (See Figure 4.24 below, and also Table 24 in Appendix 9 for frequency).

Total	29
Frequency	Books 2, 4, (1 & 3). No examples in Books 5, 6 & 7.
Particularly	Book 2. 65.5% (19 out of 29) especially (Ch.1) 44.4% (8 out of 18)

Figure 4.24

These examples of deletions to fun, humorous and entertaining references affect various categories, such as characters' descriptions and characters' direct speech among several characters (round and flat) across the series. These examples include Harry's opinion and amusing remark signalling Dudley's foolishness: **'Well done,' said Harry. 'So you've finally learned the days of the week.'** (2.A; 183). Another example is Ron's view and comical remark to Harry regarding Professor Lockhart's memory loss and odd behaviour as he **'hasn't got a clue who he is, or where he is, or who we are. I told him to come and wait here. He's a danger to himself.'** (2.B; 292). Other instances affect characters such as McGonagall (1.B; 10), Dumbledore (1.C; 113, 2.C; 82 & 87) and the Dursley family (3.A; 41, 42). These examples of deletions to fun, humorous and entertaining references affect and reduce characterisation and how characters are presented in the ST and also affect and shift the narrative of the story in terms of entertainment through patterns of deletion or softening of characters' descriptions and representations in the TT.

For instance, the Weasley brothers, Fred and George, provide several instances of humour through the course of events in the story. The fun associated with their actions is presented below:

156. ST.2 CH.18 P.250 L.24,25 TT.2 CH.18 P.287 L.7

ST **Fred dropped a stack of books on George's head.**

'What?'

TT وصاح فرید: ماذا؟

BT and Fred shouted: what?

(D > character's action > (Fred to George after hearing Ginny's about Percy)

(Fun & entertainment

This amusing example plays an important part in creating fun and entertaining characters that appeal to the child reader. The child will be amused by this humorous action, perpetrated on George by Fred when he learns about their older brother Percy's romantic relationship. However, it has been deleted in the TT. Deleting this amusing situation involving Fred and George will also reduce their characterisation as funny and amusing characters across the series and subsequently affect and reduce the narrative point of view of the text, shifting the Arabic translation from entertainment (ST) into didacticism (TT).

The following section discusses the reasons for deletions of various textual features in the *Harry Potter* series.

4.6. Taboos and attenuations

Ideological reasons or 'ideological norms' (Shavit 1986) are important factors behind various deletions across various categories and characters. The deletions of ideological concepts such as values and beliefs are carried out in order to situate the text in the receiving culture according to the TT systems and norms of Arabic children's literature (see Chapters 1 & 2).

The ideological reasons for these deletions are viewed and categorised by this study in two patterns of categories. The first category is related to taboos and politeness (Baker 1992) and relates to the deletion of taboo references, for example religious and sexual references. The second category is deletion and attenuation (Bin-Ari: 1992) to offensive, negative and disrespectful remarks regarding certain characters, for example teachers, in the *Harry Potter* novels (see below).

In terms of deletion to taboos and politeness, this category includes various deletions to many elements or situations in the *Harry Potter* novels that may be considered as taboo, inappropriate or not suitable for Arabic children and their culture, such as for religious reasons, for instance references to food and drinks. These examples of deletions of taboos and politeness include deleting references to gambling such as '**I bet**' (1.B; 84 & 2.B; 117) and references to alcoholic drinks such as '**sherry**' (4.A; 13) and when Harry is described as feeling '**as warm and contented as though he'd swallowed a bottle of hot Butterbeer in one go**' (3.C; 155), referring to the type of beer served in the magical world. These deletions of taboos and politeness also include references that are considered blasphemous, such as '**in the name of heaven**' (1.A; 146) and '**how on earth**' (1.B; 3 & 3.A; 130). Other deletions include examples that are considered simply unsuitable, or inappropriate for children in terms of their association with unacceptable places for personal hygiene, personal needs and the lavatory such as '**welcome to share my toilet**' (2.B; 313), communicating Myrtle's invitation to Harry, or deleting events due to their associations with dirt and disgust such as deleting Black's information about Scabbers the rat, when it '**sped down into the sewer**' (3.B; 64).

The deletion of taboos and politeness includes deleting violent situations, particularly in regard to Harry, such as deleting the tension between Snape and Harry and Harry's thoughts and opinions regarding Snape's desire to strangle Harry; '**A muscle twitched unpleasantly at the corner of Snape's thin mouth every time he looked at Harry, and he was constantly flexing his fingers, as though itching to place them around Harry's**

throat (3.C; 125). Included also are examples of deletions to death and violent events such as **'to the foot of the grave'** (4.B; 46) or violent situations such as deleting Wormtail's sacrifice to revive his master, Lord Voldemort: **'He pulled a long, thin, shining silver dagger from inside his robes'** (4.B; 475). Another deleted sentence describes the pain **'that went through Harry as though he had been stabbed with the dagger too'** (4.B; 78), which shows Harry's feelings while watching Wormtail reviving his master. The deletion of taboos and politeness also includes examples of sexual or romantic references that are considered taboo, such as deleting Tom's direct speech and opinion about Ginny to Harry, **'Ginny simply loved me'** (2.B; 79).

These deletions particularly affect the early books (1- 4), where 88.1% of total deletions occur (52 out of 59). No examples of deletions in this category are found in Book 7, while in Books 6 & 7 some taboo elements (6 examples) are actually translated (see Appendices 6.A; 92, 6.B; 12, 6.C 10 & 35, 7.C; 47 & 48). The fact that the characters in Books 6 and 7 were approaching adulthood - Harry and his friends are 17- may have played a part in shaping the translation decisions in translating these taboo references in comparison with the earlier books. (See Figure 4.25 below, and also Table 25 in Appendix 9 for frequency).

Total	59
Frequency	Books 4, 1, (2, 3), 6 & 5. No deletion in Book 7
Most examples	Books 4, 1, 2 & 3. 88.1% (52 out of 59)
Particularly	Book 4. 30.5% (18 out of 59) especially (Ch.37 - Final -) 44.4% (8 out of 18)

Figure 4.25

The examples of deletions to taboos and politeness occur in various categories among numerous characters across the series. For example, across the series there are several romantic situations between characters such as Harry and Hermione, Ron and Hermione and Percy and Penelope. These romantic situations, however, are

considered taboo for religious reasons, for example sexual references or simply not being suitable for Arabic children, and are thus deleted in the TT, particularly in the early books (1-4).

For example, the development of the relationship between Percy and Penelope is shown by Ginny's direct speech to Harry, Ron, Hermione, Fred and George in which she reveals seeing her brother Percy and Penelope kissing, as illustrated in the following example from Ch.18 in Book 2:

159. ST.2 CH.18 P.250 L.28-30 TT.2 CH.18 P.287 L.9

ST I walked in on them kissing in an empty classroom one day. He was so upset when she was –you know – attacked.

TT

BT

(D > character's direct speech > (Ginny to Harry, Ron, Hermione, Fred, George about Percy & Penelope)

However, deleting this information that is considered taboo and unsuitable in Arabic children's literature will leave the Arabic reader in the dark in terms of these characters' development and their emotional relationships. Similar deletions to characters' romantic relationships affect developments to the plot in terms of their future relations or the outcome of these relationships, such as Harry marrying Ginny and Ron marrying Hermione at the end of the series in Book 7.

The second pattern of deletion that is associated with ideological norms (Shavit 1986) is related to the category of deletion and attenuation (Bin-Ari, 1992). This includes examples of deletion and reduction to various characters and eliminates and attenuates any remarks that might be considered as offensive, negative, disrespectful, shameful and insulting towards characters in the TT, such as teachers.

These types of deletions and attenuations also occur in various categories and different examples that have different effects on many characters (round and flat)

across the series. For instance, deleting unpleasant remarks relating to round characters, such as Harry’s retching during the events in the chamber of secrets, **‘that he retched’** (4.B; 23) (see also Appendix 4.B; 29, 37 & 59). These deletions include offensive remarks involving round and secondary characters such as deleting Filch’s offensive remark about Hagrid, **‘that oaf’** (1.B; 93), or deleting Hagrid’s description and rough appearance, **‘his bushy eyebrows’** (4.C; 38).

Similar deletions that are considered offensive include Quirrell’s opinion regarding Snape, who is described to Harry as looking **‘like an overgrown bat’** (1.C; 1), or deleting George’s and Fred’s offensive remarks towards Bagman, **‘Stupid git’** (4.C; 197) and **‘the git’** (4.C; 200). Deleted also are Black’s insulting remarks towards Peter the rat, Pettigrew, such as **‘vermin’** (3.B; 193) and **‘This cringing bit of filth’** (3.B; 194). Other deletions include removing insulting remarks towards the evil side that are presented indirectly, for example deleting Frank, unaware of Lord Voldemort’s presence, noticing the bad smell associated with Lord Voldemort: **‘his nostrils full of the smell of decay’** (4.A; 48). (See Figure 4.26 below, and also Table 26 in Appendix 9 for frequency and a full list of affected characters).

Total	67
Frequency	Books 2, 4, 3, 1 & 5. No examples in Books 6 & 7.
Most examples	Books 2 & 4. 61.1% (41 out of 67)
Particularly	Book 2. 37.3% (25 out of 67) especially (Ch.18 - Final -) 40% (10 out of 25)

Figure 4.26

The following example from the final chapter (Ch.18 of Book 2) illustrates one of the various patterns of deletion and attenuation involving Malfoy’s offensive remarks towards Harry and his parents:

117. ST.2 CH.18 P.248 L.17-22 TT.2 CH.18 P.285 L.16-18

ST 'You'll meet the same **sticky** end as your parents **one of these days**, Harry Potter,' **he said softly. 'They were meddlesome fools, too.'**

TT وصرخ في وجه هاري بوتنر: سيكون مصيرك مثل والديك

BT and yield at Harry Potter's face: your end will be like your parents

(D > description of emotive to character's utterance & direct speech > (Mr Malfoy to Harry about his dead parents)

(Deletion & Attenuation > (Mr Malfoy to Harry about his dead parents) > **'They were meddlesome fools, too.'**

In this example, reference to Harry's parents as meddlesome fools, through Mr Malfoy's direct speech, is deleted to avoid being disrespectful and insulting towards Harry and his parents. However, this deletion in the TT reduces Mr Malfoy's role as an evil and mean character, which plays an important role in the division and the representation of characters and their important connotations with the magical world of *Harry Potter*. For example, the social categorising of some characters in the wizard world across the books between Harry and his supporters and Lord Voldemort and his followers (see also 2.B; 140), for instance the division between 'pure blood' represented by the Malfoy family and 'mud-blood' represented by Harry and his parents.

In sum, this chapter investigated reduction of characters through the use of deletion and omission and evaluated their effects in the Arabic translation of the *Harry Potter* series, with particular focus on deletion of various characters' roles. The chapter revealed that a great many instances of omission and specifically deletion of characters were performed by translators, mostly in the early books (1-4), and especially in Books 2, 3 and 4. The chapter argued that deletion resulted in simplification and that this is directly linked to the norms and conventions which

govern the translation of children's literature in the Arab world, and the position of Arabic children's literature as a secondary system in the receiving culture.

The detailed categorisations and analysis in this chapter showed that the use of deletion brought about a reduction which affected a huge variety of characters in the *Harry Potter* novels both round and flat, ranging from humans (wizards and muggles) to animals, magical characters, mythical and invented creatures. The deletion reduced various characters' roles and particularly characters' direct speech, actions, thoughts, feelings and descriptions in the events. Thus characters' roles, their descriptions, narrative constructions and functions are hugely reduced, which in turn negatively diminishes and weakens the development of characters and plot points of the *Harry Potter* world in the Arabic translations. The reduction through omission affected italics and capital letters, particularly characters' direct speech thus their meanings and functions, for example expressing irony or emphasis, are lost in the TT.

Furthermore, the chapter argued that 'overt' ideological dimensions are the main force for the deletion in the categories of 'taboos & politeness' or 'deletion and attenuation' and 'fun and entertainment' which are carried out to meet the TLC systems and norms of acceptability and morality of children's literature in the receiving culture. In the next chapter, reduction through deletion of other important features and trends will be evaluated with examples such as setting, magical words and various words and items that have associations with the magical world of the *Harry Potter* world. Simplification through summarisation (large deletion) of plot points and events will also be analysed with examples.

Chapter 5: Deletion to plot points and other important features

Chapter 4 discussed and evaluated deletion to various characters' roles such as characters' speeches, actions, thoughts and feelings. In this chapter, other important features and trends will be discussed with examples such as large deletion of events and plot points, mainly through deletion to characters' roles (see section 5.5 below).

Furthermore, various deletions of important features will also be evaluated and analysed with examples such as places and locations, magical words and various words and items that have associations with the magical world and the construction of the *Harry Potter* world, and description of events and details (see below).

Some features, such as magical words and various items, will be investigated below, even though some of these features are part of other categories as well, such as characters' direct speech. This evaluation and discussion will be carried out to show how the magical world of *Harry Potter* is reduced through the deletion of many magical words and their associations in the Arabic translation. Tables⁸ with figures are provided below to show the frequency of deletions across the series in each category discussed in this chapter.

5.1. Deletion to setting and location

Settings, such as locations and places, are important features in the *Harry Potter* world. The events of the story unfold in various locations and places that differentiate and distinguish the Muggle world and the Wizard world. These various locations play an important role in evoking a fictional world, such as in the construction of complex and comprehensive worlds (Wizard and Muggle) in relation to various events and characters and their respective features and associations. Thus, the setting assists the development of the plot and provides metaphorical links to the story's theme, context and meaning in terms of its various locations and their descriptions and associations

⁸ All tables in this chapter are located in Appendix 10 of Volume 4 unless stated otherwise.

with characters, such as the vivid and terrifying descriptions of the chamber of secrets with snakes and its association with Lord Voldemort and Malfoy in the wizard world (see below).

In the Arabic translation, there are 147 examples of deletions to the settings which include deletion to various categories regarding places and locations. These deletions to settings and locations are categorised into three categories: deletion to description of characters' action regarding places, deletion to places and deletion to description of places, which will be discussed with examples below.

Deletion to description of characters' action regarding place is the first category⁹. This is important in discussing the deletion to places in relation to characters' roles through the deletion of various descriptions of characters' actions regarding various places (see Figure 5.1 below, and also Table 1 in Appendix 10 for frequency across the series).

Total	53
Frequency	Books 4, 1, 2, 3 & 5. No deletion in Books 6 & 7.
Most examples	Books 4, 1, 2, 3. 94.3% of total examples occurred (50 out of 53)
Particularly	Book 4. 30% (16 out of 53)
Most chapter	(Ch.22 - Middle – of B. 3) 70% across the book (7 out of 10)

Figure 5.1

These deletions describe the manner of many characters' actions in various places and demonstrate where precisely these actions take place across the books. These descriptions of characters' actions regarding places also provide information concerning where actions are carried out by various characters across various places

⁹ This category is similar to the category of deletion to description of characters' action regarding direction, which is discussed in Chapter Four. However, it is more relevant to the discussion of deletion of setting in this chapter.

and locations in the series, which is important for our understanding of the world or worlds we are reading and learning about.

In the Arabic translation, for example, 2 out of 8 examples of deletions to the category of descriptions of characters' actions regarding places take place in the setting and location of Ch.1 in Book 1, number four Privet Drive (see also Appendix 1.A; 14), as illustrated below:

63. ST.1 CH.1 P.10 L.13 TT.1 CH.1 P.6 L.23

ST As he pulled into the driveway **of number four**,

TT عندما أوقف السيد (درسلي) سيارته في الممر الخاص بمنزله..

BT As he pulled into the driveway of his house

(D > description of character's action + place > (Mr Dursley) > **of number four**

Here, the Dursley's home address, number four Privet Drive, is deleted through the description of Mr Dursley's action. This deletion reduces the creation and establishment of the Dursley's place in the muggle world and its future association with these characters across the series. The same location is also deleted in Ch.1 of Book 3, as is illustrated below:

70. ST.3 CH.1 P.11 L.17-19 TT.3 CH.1 P.8 L.19,20

ST **but** then the **bizarre creature** soared over one of the streetlamps of Privet Drive, and Harry, realising what it was, **leapt aside**.

TT ثم أتضح له فجأة حقيقة الشيء الطائر الذي يقترب

BT Then suddenly it became clear to him what the approaching flying thing was

(D > description of character's action + place > (the three Owls observed by Harry, Hedwig, Errol & Pigwidgeon (Not named yet)

Here, the three owls, Hedwig, Errol and Pigwidgeon are approaching Harry's location (the Dursleys' house) in Privet Drive. However, it has been deleted in the TT which

removes the setting for this event, reducing the overall setting in relation to this specific location across the series. Moreover, the name of the street Privet Drive (Rowling, 2012), where Harry lives with the Dursley family, has associations with boring characters since 'Privet' is a very common shrub in middle-class areas and 'Drive' has associations with middle-class areas, which is quite fitting to the description of the Dursleys across the novels.

Furthermore, deletions to these various locations affect the development of the story in terms of some of the specific places and their role in events, as illustrated below:

21. ST.3 CH.22 P.305 L.9,10 TT.3 CH.22 P.411 L.6

ST They had reached the end of the corridor **with the hospital-wing entrance**.

TT كانا قد وصلا لنهاية الممر

BT They had reached the end of the corridor

(D > description of character's action + place > (Hermione & Harry) > **with the hospital-wing entrance**

Here, '**the hospital-wing entrance**' is the place where Dumbledore will secretly help Harry and Hermione to save Buckbeak (Hagrid's pet hippogriff) through the use of the magical device the 'Time-Turner', which allows them to travel back in time. This will play an important role in the events of this chapter (Ch.22 of Book 3), which culminates in a confrontation between Dumbledore, Madam Pomfrey, Harry and Hermione on one side, and Snape and Fudge on the other. Here, Snape strongly suspects that Harry was in the hospital-wing all the time (in fact he was time travelling) despite Madam Pomfrey's firm assurance, borne out by Dumbledore, that Harry and Hermione did not leave the hospital wing at any point. Deleting this specific place in the Arabic translations affects and weakens the plot in terms of where this event occurred, since it fails to show clearly the link between these events, regarding 'the hospital-wing', and leaves the reader in the dark as to how and why this specific location is important to the overall development of story.

Deletion to places is the second category in which many places and locations are also deleted in the Arabic translation. These locations are important features since they provide information regarding various places during the course of events, such as where events occurred. Some of these examples are taken from various categories such as characters' direct speech to show how the setting is affected through deletions of places (see Figure 5.2 below, see also Table 2 in Appendix 10 for frequency).

Total	50
Frequency	Books 2, 4, 3, 5 & 1. No deletion in Books 6 & 7.
Most examples	Books 2 & 4. 68% of examples occurred (34 out of 50)
Particularly	Book 2. 36% (18 out of 50)
Most chapter	(Ch.37 - Final – of Book 4) 87.5% across the book (14 out of 16)

Figure 5.2

For example, one of the settings and locations in Ch.37, the final chapter, of Book 4 is Hogwarts School of Witchcraft and Wizardry, particularly 'the Great Hall' where staff and students usually gather for general meetings, important events, celebrations and feasts. In the Arabic translation, there are 14 examples of deletions to the setting in this chapter alone, half of these deletions regarding '**the Great Hall**' (7 out of 14) (see Table 2 in Appendices 10, for frequency & 4.C; 49, 52, 66, 79, 83, 87 & 91), as illustrated below:

49. ST.4 CH.37 P.624 L.14,15 TT.4 CH.37 P.646 L.12

ST He had avoided **being in the Great Hall** when it was full **ever since he had left the hospital wing, preferring to eat when it was nearly empty, to avoid the stares of his fellow students.**

TT فقد كان يتجنب الزحام

BT He had avoided crowd.

(D > character's action > (Harry) > He had avoided **being in the Great Hall** when it was full **ever since he had left the hospital wing** > فقد كان يتجنب الزحام

(D > place > **the Great Hall**

This deletion eliminates the specific location of 'the Great Hall' which Harry avoided entering when it was full of students in order to minimise contact with the rest of the students and staff, who seemed to blame him for the events that led to Cedric's death. Deleting the Great Hall, which is a central place and the core of Hogwarts, fails to show how marginalised Harry feels by avoiding entering such an important place. This deletion, along with others to this location, reduces the overall significance of this place in announcing important news and information across this chapter, for example Dumbledore's announcement of the return of Lord Voldemort, which is important to the development of the events and plot points of the whole book and across the series.

Another important feature in relation to deletion of settings and locations is deletion to description of places. This third category includes many deletions to the descriptions of various settings and locations in the Arabic translations (see figure 5-3 below, and also Table 3 in Appendix 10 for frequency).

Total	44
Frequency	Books 2, 4, 5, 1 & 3. No deletion in Books 6 & 7.
Most examples	Books 2 & 4. 61.3% of examples occurred (27 out of 44)
Particularly	Book 2. 34% (15 out of 44) especially (Ch.17 - Middle -) 86.6% (13 out of 15)

Figure 5.3

For example, one of the settings and locations in Ch.17 of Book 2 is Hogwarts School of Witchcraft and Wizardry, particularly 'the Chamber of Secrets'. In the Arabic translation nearly all deletions in this chapter (Ch.17 of Book 2) occurred with regard to this place (11 out of 13) (see below).

In this climactic chapter, there are various descriptions of this chamber in terms of its characteristics and appearance and its association with characters such as Tom Riddle. However, these descriptions are repeatedly deleted in the Arabic translation as illustrated below (see also Appendix 2.B; 2, 3, 5, 16, 156, 169, 190, 191, 194 & 276):

14. ST.2 CH.17 P.226 L.14-16 TT.2 CH.17 P.264 L.8,9

ST a statue high as the Chamber itself loomed into view, standing against the back wall.

TT رأى واحدًا مختلفًا..

BT Saw a different one

(D > description of place >

In the example above, detailed description is provided regarding the chamber of secrets, such as its height, position, characteristics and the size of the statue, where the giant snake (the Basilisk) is hiding, waiting for Tom's order to attack Harry. However, this is reduced to 'رأى واحدًا مختلفًا' in the Arabic translation, thus eliminating the description of 'the Chamber of secrets' in this chapter and its associations with Tom Riddle (Lord Voldemort) and the overall description of the setting in this book and across the series.

Furthermore, deleting descriptions to places negatively affects and reduces the atmosphere of the text, as illustrated below in an example from Ch.32 in Book 4:

8. ST.4 CH.32 P.552 L.17,18 TT.4 CH.32 P.580 L.13

ST 'Nope,' said Harry. He was looking around the graveyard. It was completely silent, and slightly eerie.

TT فاجاب ((هارى)) وهو لايزال ينظر حوله:

BT Harry answered while he is still looking around:

(D > description of character's action + place > (Harry) > looking around **the graveyard**

(D > description of place > (**the graveyard**) > **It was completely silent, and slightly eerie.**

Here, the setting in Ch.32 of Book 4 is the graveyard in the village of Little Hangleton, where members of the Riddle Family are buried. The atmosphere in the graveyard is terrifying since it is associated with Tom Riddle (Lord Voldemort), which plays an important part in the construction of the haunting atmosphere that leads to the murder of Cedric shortly after. However, it has been deleted in the Arabic translation.

5.2. Deletion of magical words, various words and items related to the *Harry Potter* world

There are 332 examples of deletions to various magical words and items that have associations with the magical world in *Harry Potter*. These examples will be categorised into three main categories: deletion of magical words, deletion of words, description of objects, and one sub-category of substitution of characters that includes 11 examples of substitutions of various characters (see below).

The first category is deletion of magical words, which includes many deletions to various magical and invented words and is further sub-categorised into various categories (see Table 4 in Appendix 10 for a full list & Tables 5, 6, 7, 8, 9 & 10 in Appendix 10 for a full list and frequency of each category across the series).

These deletions include magical names such as names of houses, names of schools (see below), magical objects and devices such as '**the Put-Outer**', which is a device used by Dumbledore to remove/provide light sources from surroundings (1.A; 114)

and Harry's favourite '**Nimbus Two Thousand broomstick**' (2.A; 44). Other deletions include names of sports games, such as '**Quidditch**', the most popular wizarding sport game, played by wizards and witches on flying broomsticks (2.A; 49, 138 & 3.C; 111), '**The Triwizard Tournament**', a magical competition held between the three wizarding schools, in which students must compete and survive three extremely dangerous tasks (4.C; 95), and games such as the popular wizarding game '**Exploding Snap**', the magical, exploding version of the quintessential British childhood card game (3.C; 144 & 2.C; 153). The same goes for the names of wizard newspapers, for example '**the Daily Prophet**' (2.C; 82, 3.B; 58 & 5.C; 25) or potions such as '**the Mandrake Draught**', a potion used to treat and restore cursed or petrified victims to their normal state (2.B; 121). Spells and charms such as '**Mobilicorpus**', a spell that is used to move bodies, (3.B; 209), names of magical lessons such as '**Defence Against the Dark Arts**' (2.C; 82, 148), names of magical laws and acts such as the '**Muggle Protection Act**' (2.C; 98), and various magical words such as '**Animagus**' (4.C; 149), '**Muggle**' (2.B; 140 & 3.A; 91), '**witch**' and '**wizard**' are also given the same treatment (2.A; 147) (see Figure 5.4 below, see also Table 4 in Appendix 10 for full detail and frequency).

Total	140
Frequency	Books 2, 3, 4, 1, 5, (6 & 7).
Most examples	Books 2, 3 & 4. 90% of examples (126 out of 140)
Particularly	Book 2. 47.8% (67 out of 140) especially (Ch.18 - Final -) 52.2% (35 out of 67)

Figure 5.4

It is not possible to discuss all these types of deletions to the magical world of *Harry Potter* and therefore only a few selections will be illustrated with examples below to show how the magical world is reduced and affected in the Arabic translation.

For instance, there are 20 examples of deletions to schools' names across the novels, such as '**Beauxbatons**', a French wizarding school (4.C; 96, 106), '**Durmstrangs**', a

Nordic wizarding school (4.C; 96, 98), and Hogwarts School of Witchcraft and Wizardry, the main British magical school. Most of these deletions occur with regard to the name of the school ‘**Hogwarts**’ (16 out of 20). More than half of these examples occur in Book 2 (9 out of 16) (see Table 5 in Appendix 10 for a full list). Furthermore, there are 25 examples of deletions to house names, such as ‘**Hufflepuff**’ (2 examples 2.C; 140 & 4.C; 69), ‘**Ravenclaw**’ (2.C; 157), and particularly ‘**Gryffindor**’ (13) and ‘**Slytherin**’ (9) (see Table 6 in Appendix 10 for a full list and frequency).

Names of houses in Hogwarts play an important role and perform a function in presenting *Harry Potter’s* social environment. Their referential meanings and associations with characters play an important part in the categorisation of various characters in the wizard world, such as Gryffindor’s students and teachers, for example those noble and good in their deeds such as Harry, Ron and Hermione. In contrast, the name ‘Slytherin’ is associated with snakes, evil and cunning characters such as Lord Voldemort and Malfoy.

For example, in the final chapter (Ch.17 of Book 1), Dumbledore (Hogwarts’ headmaster) awards Gryffindor students Harry, Ron and Hermione extra points for their outstanding courage in facing various grave dangers in their quest to stop Lord Voldemort from getting the Philosopher’s stone during the events in this chapter. However, such associations and referential meanings are lost through deletions of ‘**Gryffindor house**’, as illustrated below (see also 1.C; 29, 117 & 118):

120. ST.1 CH.17 P.221 L.25,26 TT.1 CH.17 P.260 L.16

ST ‘Third – to Mr Harry Potter ...’ said Dumbledore. The room went deadly quiet. ‘... for pure nerve and outstanding courage, I award **Gryffindor house** sixty points.’

TT (دمبلدور): «ثالثاً: السيد (هارى بوتتر)» وساد الصمت التام! TT
 «لأعصابه القوية. وشجاعته النادرة.. ينال ستين نقطة!»

BT He is awarded sixty points

(D > character's direct speech > (Dumbledore to students about Harry)

(D > magical word > house's name > **Gryffindor house**

Another important feature is the deletion of various objects and devices in the magical world. For example, there are 31 examples of deletions to various objects and devices in the magical world across the series, particularly in Book 2 where 48.3% of the total examples occur (15 out of 31) (see Table 7 in Appendix 10 for a full list and frequency). These objects play an important role in creating a coherent and fully developed magical world due to their references and associations with the *Harry Potter* world and their functions during the course of events.

For instance, in Book 2 there are 6 examples of deletions to the magical object 'the Sorting Hat', one of which is illustrated below (see also Appendices 2.B; 171, 215 & 2.C; 13, 71 & 72).

66. ST.2 CH.18 P.244 L.40-P.245 L.3 TT.2 CH.18 P.283 L.15,16

ST '**Professor,** he started again after a moment, 'the Sorting Hat told me I'd – I'd have done well in Slytherin. **Everyone thought I was Slytherin's heir for a while ... because I can speak Parseltongue ...'**

TT وبالفعل نحن الوحيدين اللذين نتحدث لغة الأفاعي.. فهل معنى ذلك أنني أنتمي الى سليذرين؟

BT Indeed, we are the only ones who are talking the language of snakes. Does this mean that I belong to Slytherin?

(D > character's direct speech (Harry to Dumbledore)

(D > magical word > object > **the Sorting Hat**

Here, the reference to the magical object 'the Sorting Hat', whose function is placing students in Hogwarts' four houses, in Harry's direct speech to Dumbledore is important to the development of the plot as Lord Voldemort attempts to confuse Harry regarding his choice. However, this reference is deleted in the Arabic translation through deletion of the magical object '**the Sorting Hat**', which results in a reduced

effect in the building of a coherent magical world. These deletions along with the deletions of the names of Hogwarts' four houses and allocations of various characters, mentioned in the previous paragraph, play a crucial part in reducing the associations and revelations of the true nature of the various characters across the series (further discussed in Chapter Six).

Deletion of magical words and their associations is another sub-category that includes 19 examples of deletion to various magical and invented words and their association and connotations with the magical world of *Harry Potter* and its characters (see Table 8 in Appendix 10 for a full list and frequency). For example, references to characters such as 'pure-blood', 'Muggle-borns' (2.C; 98) and 'Mud-blood' (2.B; 90, 122 & 240) have important connotations with the social categorising of some characters in the wizarding world, as illustrated in the example below:

122. ST.2 CH.17 P.230 L. 29-31 TT.2 CH.17 P.268 L.12,13

ST 'Haven't I **already** told you,' **said Riddle quietly**, 'that killing **Mudbloods** doesn't matter to me anymore? **For many months now, my new target has been – you.'**

ريدل: آه.. ألم أقل لك.. لم يعد القتل هو هدفي.. لقد غيرت هدفي الى شئ آخر.. أنت .. أنت هدفي! TT

BT Riddle: Ah.. Haven't I told you.. killing is no longer my goal.. I have changed my goal to something else.. you.. you are my goal!

(D > character's direct speech > (Tom to Harry)

(D > magical word > association > killing **Mudbloods** > القتل

During the encounter between Tom Riddle and Harry in the Chamber of Secrets (Ch.17 of Book 2), Tom tells Harry about the previous series of attacks against 'Mudblood' characters during the events surrounding the re-opening of the Chamber of Secrets, releasing the Basilisk and launching numerous attacks on Hogwarts' staff and students

such as Hermione, Mrs. Norris and Nearly-Headless Nick. However, this important reference to characters' 'Mudblood' status is deleted in the Arabic translation. Deleting these references diminishes and weakens the development of the plot since the term 'Mudblood' is offensive. It is used by Lord Voldemort and his followers to refer to characters without wizarding parents, who they consider to be low and unworthy to be associated with magic; while 'Pure-bloods' refer to characters who have no Muggles in their family and instead come from wizarding stock. This division and classification plays an important role in the social categorisation of both groups of characters: 'pure-blood', such as the Weasley and Malfoy families, and 'Mud-blood', for example Harry and Hermione. It also shows the contrast in the position of both sides towards such divisions, for example, Lord Voldemort (Tom Riddle) orders the attack on mud-blood characters while denying and rejecting the fact he has a muggle father (deleted as well 2.B; 140 & 240); in contrast, Harry, who has wizard parents but muggles as maternal grandparents (2.B; 179) strongly rejects and battles Tom's attacks on mud-blood characters.

5.3. Deletion of words

This category includes various deletions of words and items related to the magical world of *Harry Potter* which are classified further into various sub-categories such as deletion to various characters (see below), characters' associations (see below), various words regarding the magical world and their costumes, their dress, clothes and uniforms such as '**robes**' or '**robe**', (9 examples; see Appendices 1.B; 98, 2.B; 95, 3.B; 177, 3.C; 49, 4.B; 42, 75, 96 4.C; 127 & 177, and also Table 12 in Appendix 10 for a full list and frequency) or writing instruments (see below).

The deletion includes various items and CSIs that are related to the *Harry Potter* world, such as deleting '**Hallowe'en**' (1.B; 71 & 2.B; 96), '**dung beetles**' (2.A; 143), '**salmon-pink cocktail dress**' (2.A; 220) or '**mossy tree-stump**' (1.B; 133), which it is not known

in Arabic due to the hot climate (see also Table 13 in Appendix 10 for a full list and frequency). Deleted also are references to food items such as ‘**toffee**’ (1.C; 83), ‘**toast**’ (2.A; 86), ‘**sugared violets**’ (2.A; 217), ‘**jam doughnut**’ (2.C; 145), ‘**chocolate**’ (3.C; 34 & 144), ‘**doughy biscuits**’ (4.C; 32), ‘**Canary Creams**’ (4.C; 224) (see Figure 5.5 below, see also Tables 14 in Appendix 10 for a full list and frequency). (See also Table 11 in Appendix 10 for a full list & Tables 12, 13, 14, 15, 16, 17 & 18 in Appendix 10 for a full list and frequency of each category across the series).

Total	100
Frequency	Books 2, 4, 3, 1, 5, (6 & 7).
Most examples	Books 2, 4, 3, 1. 96% (96 out of 100)
Particularly	Book 2. 44% (44 out of 100) especially (Ch.18 - Middle -) 47.7% (21 out of 44)

Figure 5.5

For instance, deletion of writing instruments in the Arabic translation diminishes ‘antiquation’ (Butler, 2012: 234), that is the contrast between magic and the old-fashioned. The magical world of *Harry Potter* is distinguished from the real world by its old-fashioned manner; for example, the children write with quills and parchments. However, there is a reduction to this contrast through deletion to these references (see Table 15 in Appendix 10 for a full list and frequency, and also Appendices 2.C; 80 & 163, 3.C; 10 & 15 & 4.C; 167), as illustrated below:

163.ST.2 CH.18 P.250 L.36,37 TT.2 CH.18 P.287 L.12

ST Harry pulled out **his quill and a bit of parchment** and turned to **Ron and Hermione**.

TT: .. وأمسك هاري بورقة قدمها لهم وقال:

BT Harry pulled out a paper and gave it to them

(D > description of character’s action > (Harry to Ron and Hermione)

(D > word > writing device > **quill**

(G > word > writing device > **parchment** > بورقة

Harry pulls out his quill and a bit of parchment, which includes the Dursleys' telephone number, where he will spend the summer holiday, and hands it to Ron and Hermione so they can contact him. In the Arabic translations this reference to 'his quill and a bit of parchment' is translated into 'بورقة', 'paper', thus deleting the contrasting associations between the muggle and the wizard world.

Deletion of words and their associations is another key feature that includes deletions of words or items that have associations with characters such as Lord Voldemort. This includes 'co-references', titles or references that are associated directly with Lord Voldemort, such as '**The Dark Lord**' (2.C; 135), '**You-Know-Who**' (1.B; 227 & 2.C; 18) or '**He Who Must Not Be Named**' (2.C; 134 & 3.B; 185) (see also Table 16 in Appendix 10 for a full list and frequency). This is illustrated in the examples below:

185.ST.3 CH.19 P.274 L.34 TT.3 CH.19 P.372 L.17

ST I was scared, **Sirius**, I was never brave like you and Remus and James. I never meant it to happen ... **He Who Must Not Be Named** forced me –'

TT لقد أجبرنى على ذلك،

BT He had forced me into it

(D > character's direct speech > (**Pettigrew to Black**)

(D > word > character's association > **He Who Must Not Be Named**

In the example above, Pettigrew, Ron's pet rat and Lord Voldemort's servant, refers to Lord Voldemort by his 'co-reference' '**He Who Must Not Be Named**' while he is cornered and interrogated by Sirius Black. Pettigrew uses the reference through fear of the consequences of speaking his true name: it is a widespread custom in the magical world to avoid mentioning his name. However, this reference is deleted in the Arabic translation, which creates ambiguity as it is not clear to the Arabic reader to

whom Pettigrew is referring. Furthermore, deleting this reference to Pettigrew’s clearly terrified response removes the connotations it bears for the character’s association and characterisation: Lord Voldemort as a feared and powerful wizard.

Deletion of various characters and figures is also an important feature that can be observed in the Arabic translation. The deletion to characters in this sub-category includes wizards, magical and invented creatures, mythical characters and animals such as ‘owls’ (1.A; 72 & 3.C; 149 & 152), ‘the cat’ (Professor McGonagall) (1.A; 107), ‘the cat’ (Mrs Norris, Filch’s pet) (2.B; 90, 96 & 121), ‘centaurs’ (1.B; 184), ‘the Basilisk’ (2.B; 57 & 2.C; 11 & 34), ‘trolls’, ‘werewolf cubs’ (2.B; 111), ‘the spiders’ (2.C; 11), ‘the phoenix’ (Fawkes, Dumbledore’s pet) (2.C; 58), ‘the house-elf’ (Dobby) (2.C; 109 & 133), ‘the stag’ (James Potter’s Patronus) (3.C; 62), ‘The Grindylow’ (Professor Lupin’s creature, which is used for teaching students in his Defence Against the Dark Arts classes) (3.C; 70), ‘the werewolf’ (Professor Lupin) (3.C; 77) and ‘the Death Eaters’ (Lord Voldemort’s supporters) (4.C; 63 & 7.C; 11).

There are 43 examples of deletions to these various characters, nearly half (44.1%) of them occurring in Book 2 (19 out of 43) (see Figure 5.6 below, and also Table 17 in Appendix 10 for a full list and frequency across the series).

Total	43	
Frequency	Books 2, 3, 1, 4, 5, (6 & 7).	
Most examples	Books 2, 3, 1, 4.	90% (39 out of 43)
Particularly	Book 2.	44.1% (19 out of 43)

Figure 5.6

For example, in in Ch.15, the middle chapter, of Book 1 there are 3 examples of deletions to the mythical creature 'unicorn' (see Appendix 1.B; 129, 134 & 220), as illustrated below:

220. ST.1 CH.15 P.187 L.11,12 TT.1 CH.15 P.217 L.12

ST – unicorn blood was dribbling down its front.

TT والدماء تتساقط من فمه..

BT and blood was dribbling from his mouth

(D > character's description > (The hooded figure = Lord Vldemort) > down its front > فمه >

(D > word > character > unicorn blood > والدماء >

Reference to the unicorn is important for the development of the plot in these early events of Book 1, because Lord Voldemort killed the unicorn, a pure and innocent creature, to drink its blood for his survival, which reflects his evil character. However, the unicorn and therefore the contrast between both characters is deleted in the Arabic translation. This deletion reduces this mythical character in this particular event as well as reducing the affront of Voldemort's act, thus reducing the *Harry Potter* magical world and its various characters and associations not only in this event but across various events in the series.

Substitution of character is another sub-category that includes 11 examples of indirect deletion to some characters, by substituting or replacing these names with other references (see Table 19 in Appendix 10 for a full list and frequency) such as through referring to them by co-reference, with reporting verbs or with pronouns. For example, 3 out of the 4 examples of substitution in Ch.15 of Book 1 affect 'the centaur', as illustrated below:

156. ST.1 CH.15 P.184 L.24 TT.1 CH.15 P.214 L.13

ST He walked forward and shook the **centaur's** hand.

TT واتجه إليه مصافحاً

BT He walked towards him and shook his hand

(D > description of character's action > (Hagrid to Ronan)

(Substitution of character > **centaur's** hand > إليه

Here, Hagrid shakes the centaur's (Ronan's) hand, which is substituted in the Arabic translation with the pronoun 'him', thus obscuring his character to the point that his identity as a centaur is deleted. This also leads to cohesion and coherence problems regarding the character's identity, since the centaur is not yet introduced, this being the first reference to his character. The pronoun used in the Arabic translation 'واتجه إليه', 'towards him' does not specify his character, negatively affecting and flattening the terrifying and mysterious atmosphere of his presence in the forbidden forest.

Deletion to description of objects is another important category that includes deletion of many and various descriptions of objects, devices and items that play an important part in the construction of the *Harry Potter* world. These deletions include general descriptions of objects such as 'the lock', '**As the lock clicked behind them**' (3.C; 29), to signal the beginning of time travel by Harry and Hermione. Deletion is used in the description of the 'cauldron', such as '**a stone cauldron**' (4.B; 46) or '**great stone belly**' (4.B; 49), which is important to future events in which Lord Voldemort will be placed inside it in order to be resurrected with the help of Wormtail. Deleted too are some descriptions of various items, like those of trees and plants in the forbidden forest that reflect their association with Lord Voldemort such as 'the **dense, dark trees**' (1.B; 188), '**through the tangled branches of an ancient oak**' (1.B; 206) and 'the **dark leaves**' (1.B; 213). Descriptions of various objects that reflect the social status of the Dursley family as middle-class through description of their furniture, for example Mr Dursley's

'armchair' (1.A; 77), his 'new **company** car' (3.A; 30) or their spoiled son Dudley's '**expensive** racing bikes' (5.A; 76) also suffer from deletion.

Most of these examples are related to the magical world, such as descriptions of magical devices and objects like Dumbledore's watch (1.A; 148 & 149) or Dumbledore's 'Put-Outer' device, which removes light sources from surroundings: '**the next lamp flickered into darkness**' (1.A; 113). Deleted also are the description of 'The Mirror of Erised' as an '**interesting** mirror' (1.C; 9), or the descriptions of school houses such as 'the **huge** Slytherin serpent **vanished** and a **towering** Gryffindor lion **took its place**' (1.C; 124). Deletion occurs to the description of the magical newspaper 'the Daily Prophet' as 'the **wizarding** newspaper' (3.A; 84), and the contrasting descriptions of the appearances of the pictures in an old fashioned manner in the Daily Prophet as 'the people **in the black and white**' (3.A; 85). Deleting reference to the speed of a train, 'Hogwarts **Express**' (3.A; 99 & 127), prompts a loss of association with the muggle world and reduces 'substitution' (Butler, 2012) through creating something in the magical world that is associated with or demonstrates a structural correspondence to something in the real world such as '**Express**' to refer to the speed of the trains in both the muggle and the magical world. Furthermore, deletion of '**Express**' results in confusion in the reader as it might suggest the name of the school rather than the train in Arabic.

There are also deletions to items related to the world of *Harry Potter* that have characters' associations, such as the descriptions of 'The Monster Book of Monsters', Hagrid's gift to Harry, which refer to its appearance and aggressive manner: '**The Monster *Book of Monsters***', '**large**' (3.A; 6), '**its handsome** green cover', '**before it flipped onto its edge and scuttled sideways along the bed like some weird crab**' (3.A; 118), '**shut on his hand**', '**still scuttling**' (3.A; 120) and the '**biting** book' (3.A; 125). Deleting the description of Hagrid's '**large** crossbow' (1.B; 99), loses the reference to his giant character, and deleting the description of Neville's late father's wand as

'dad's **old** wand' (5.B; 91), does away with its sentimental value to him and his grandmother. The description of Professor Lupin's suitcase, '**his battered old suitcase**' (3.C; 70) and 'his **old** suitcase' (3.C; 91), refers to his frugal means, and deleting the reference that indicates the modest financial situation of the Weasley family, such as in relation to Ginny's spell book as '**her old Transfiguration** book' (2.C; 104) similarly takes away this association. Deleted too are the descriptions of Harry's clock as 'the **alarm clock**' (3.A; 131) and 'the **luminous alarm** clock' (3.A; 54) and the description and function of the 'Pocket Sneakoscope' as 'balanced **on its point**' and '**luminous**' as it is a darkness detector that illuminates, spins, and whistles to alarm people (notably Harry) of an unwelcome presence or untrustworthy people nearby (3.A; 95). Deleted also is the description of Harry's Nimbus Two Thousand broomstick, which plays a part in the development of events as it will be destroyed afterwards, as '**top-of-the-range**' (2.A; 44) and '**One of Harry's most prized possessions**' (3.A; 109) (see Figure 5.7 below, and also Table 20 in Appendix 10 for frequency).

Total	92
Frequency	Books 3, 2, 1, 4, 5, 7 & 6.
Most examples	Books 3 & 4. 55.4% of (51 out of 92)
Particularly	Book 3. 28.2% (26 out of 92) especially (Ch.1) 73% (19 out of 26)

Figure 5.7

There is deletion to the description and function of sports games, competitions and awards, such as reference to the 'The Triwizard Cup' as '**glinting in the starlight**' (4.B; 40), and deletion to the description of the competition's function and significance in providing unity and harmony to the magical world, such as '**The Triwizard Tournament's aim was to further and promote magical understanding**' (4.C; 95), and deletion of description to the magical sport 'Quidditch' in terms of its appearance, features and rules, '**six tall goalposts, four flying balls**', as illustrated below:

41. ST.2 CH.1 P.8 L.34,35 TT.2 CH.1 P.5 L.14,15

ST especially, Quidditch, the most popular sport in the wizarding world (**six tall goalposts, four flying balls and** fourteen players on broomsticks)

TT ويشتاق أكثر إلى الكويدتش.. أشهر لعبة في عالم السحرة.. والتي يلعبها أربعة عشر لاعبًا وهم يطيرون فوق عصي المكناس السحرية

BT especially, Quidditch, the most popular sport in the wizarding world which played by fourteen flying players on broomsticks

(D > description of object > magical words > sport > (Quidditch) > **six tall goalposts, four flying balls**

Furthermore, in Book 2 there are several descriptions of various magical devices or objects that play an important role in the events of this chapter such as the description of the 'Sorting Hat' as 'the **Sorting Hat**' (2.C; 8), '**old school Sorting Hat**' and '**Patched, frayed and dirty, the Hat lay motionless**' (2.B; 168), to signal its long existence and establishment in the magical world and the contrast between its appearance and its great importance in the events: helping Harry to defeat Lord Voldemort and its function in the magical world in sorting all Hogwarts' students from the very beginning. There are also deletions to the descriptions of the splendour of 'Gryffindor's sword' as 'the **ruby-encrusted sword**', '**silver sword**', '**the rubies blazing in the firelight**', '**gleaming**' and '**glittering with rubies**', '**glittering**' and '**the glittering weapon**' (2.C; 8, 77, 78 & 2.B; 220, 261 & 283). And to the description of the destruction of 'the diary' – Tom's diary as a means to control Ginny (2.C; 8, 20 & 92). This type of deletion can be illustrated in the following examples from the final chapter (Ch.18 of Book 2):

8. ST.2 CH.18 P.241 L.18,19 TT.2 CH.18 P.281 L.12,13

ST **Mrs Weasley let go of Harry, who hesitated for a moment, then walked over to the desk and laid upon it the Sorting Hat, the ruby-encrusted sword and what remained of Riddle's diary.**

TT ووضع عليه القبعة والسيف والمفكرة..

BT the Hat, the sword and the diary

(D > description of object > (sword) > the **ruby-encrusted** sword > السيف + (the **Sorting Hat**) > the **Sorting** Hat > القبعة

(D > description of object > (diary) > **what remained of Riddle's** diary > المفكرة

The deletion to the description and the destruction of 'the diary', Tom's diary, also affects and reduces the development of the plot, as illustrated below:

92. ST.2 CH.18 P.246 L.33,34 TT.2 CH.18 P.284 L.19

ST He held up the **small** black book **with the large hole through the centre, watching Mr Malfoy closely.**

TT ورفع المفكرة السوداء عالياً!

BT He held up the black diary

(D > character's action > (Dumbledore to Malfoy) > **watching Mr Malfoy closely**

(D > description of object > (the diary) > **small + with the large hole through the centre**

This is a description of the damage to Tom's, Lord Voldemort's, diary, which Dumbledore shows to Mr Malfoy. This is the result of Harry's successful mission in destroying the diary and is significant in signalling Harry's successful mission in defeating Tom Riddle (Lord Voldemort). This description also plays an important part in future events, since the destruction of the diary itself will also result in the destruction of one of Lord Voldemort's horcruxes, the first of seven, as revealed in Book 6 in which Lord Voldemort uses the diary in order to hide a fragment of his soul for the purpose of achieving immortality. However, such description of the diary is important to fully understand its role in the plot of this book and future books, and is deleted in the Arabic translation.

5.4. Deletion to descriptions of events and details

These deletions will be categorised into two categories that are discussed with examples below.

Deletion to descriptions of events ¹⁰ is the first category. This includes deletion to various descriptions of events, such as deletion to the description of magical occurrences or deletion to descriptions of general events that provide information regarding the atmosphere, general mood and various occurrences that play a part in the whole understanding of events and development of the plot throughout the story (see Figure 5.8 below, and Table 21 in Appendix 10 for frequency of occurrences).

Total	32
Frequency	Books 4, (2, 5), 3, (1 & 7). No deletion in Book 6
Particularly	Book 4. 37.5% (12 out of 32) especially (Ch.32 - Middle -) 50% (6 out of 12)

Figure 5.8

For example, in Ch.32, the middle chapter, of Book 4, there are 6 examples of deletions to the description of magical events that describe and show how Lord Voldemort is resurrected through the use of dark magic, as illustrated in one of these examples below (see Appendix 4.B; 53, 56, 87, 89 & 91):

56. ST.4 CH.32 P.555 L.24,25 TT.4 CH.32 P.583 L.9

ST The whole surface of the water was alight with sparks now. It might have been encrusted with diamonds.

TT D

BT

(D > description of events >

¹⁰ Chapter four includes a similar category of deletion to descriptions of events regarding characters while in this chapter these deletions are related to descriptions of events in general.

Here, the magical occurrences that describe the events of Lord Voldemort's resurrection while he is sitting inside the cauldron are important, as they provide vivid descriptions of this event, which further plays an important role in the development of the story, leading to Lord Voldemort's full resurrection at the end of the chapter. However, this has been deleted in the Arabic translation, negatively affecting and reducing the full development of the plot in Book 2.

Also, there are instances of deleting descriptions of events that provide useful information to the reader throughout the story, as illustrated below:

309.ST.2 CH.17 P.239 L.34,35 TT.2 CH.17 P.280 L.5,6

ST **all four of them were hitting the wet floor of Moaning Myrtle's bathroom, and as Lockhart straightened his hat, the sink that hid the pipe was sliding back into place.**

كانوا يسقطون على أرض رطبة.. حمام ميرتل الباكية! TT

BT they were falling on a wet floor.. crying Myrtle's bathroom!

(D > description of events > **(the sink in Moaning Myrtle's bathroom)** > **the sink that hid the pipe was sliding back into place**

Information regarding the sink in Moaning Myrtle's bathroom as the secret entrance to the Chamber of Secrets, provided through this description of events, is important since it provides information for the development of the story in this chapter, and for the plot in this book overall. However, it has been deleted in the Arabic translation.

Deletion of details is the second category. This includes numerous examples of deletions to various words, items, expressions and phrases that provide general information regarding events in the series that are useful for understanding the sequence of events. These deletions include removing details describing Privet Drive as **'the very last place you would expect astonishing things to happen'** (1.A; 187), to show the contrast between the previous quiet and pleasant descriptions of the muggle

world in Privet Drive, where the Dursley family live, and the future unexpected and astonishing magical events represented by the arrival of Harry as a baby boy to live with the Dursley family. Harry, who will become the great wizard, will defeat the greatest dark wizard of the magical world, Lord Voldemort. Details stating that the notes delivered to Harry, Hermione and Neville at the breakfast table **'were all the same'** (1.B; 78) to demonstrate the fact that these notes include the same information, detention in the forbidden forest, are also deleted. Other deletions include information such as **'at last'** to express the long exhausting day Harry has to endure as punishment from his Aunt Petunia (2.A; 213), as well as references such as **'For years'** to show the long period Harry has been ill-treated and downtrodden by Aunt Petunia and Uncle Vernon, in the hope of squashing the magic out of him (3.A; 23). Other deletions include reducing information such as **'barely feet'** that shows the close distance between the Serpent (Voldemort's giant deadly snake) and Harry, which is reduced to 'متر', 'meter' in the TT (2.B; 196), or deleting the reasons behind Professor McGonagall's announcement to cancel students' exams at Hogwarts, such as **'as a school treat'** (2.C; 143). (See Figure 5.9 below and Table 22 in Appendix 10 for frequency).

Total	46
Frequency	Books 2, 1, 3, 4, (5, 6) & 7.
Most examples	Books 2 & 1. 58.6% (27 out of 46)
Particularly	Book 2. 32.6% (15 out of 46) especially (Ch.1) 46.6% (7 out of 15)

Figure 5.9

One of the most interesting features of deletion to details is the deletion of some ST textual cohesion and coherence devices in the TT, as discussed below.

For example, words such as **'yet'** and **'so'** provide cohesive devices in the sentence below. However, these have been deleted in the Arabic translation:

22. ST.2 CH.17 P.226 L.26,27 TT.2 CH.17 P.264 L.15,16

ST Her face was white as marble, and as cold, **yet** her eyes were closed, **so** she wasn't **Petrified**.

TT كانت شاحبة اللون وجهها أبيض كالمرمر.. وباردة تمامًا.. وقد أغلقت عيناها.. لم تكن متجمدة كالباقيين...

BT Her face was white as marble.. and quite cold .. and had closed her eyes.. she wasn't frozen like the rest.

(D > details > **yet + so**)

Deleting the cohesive devices **'yet'** and **'so'** will make it unclear that the reason Ginny is not petrified is because her eyes are closed: petrified victims often appear with terrified expressions on their faces, while their eyes are wide open in shock. Deleting these cohesive links and devices in the Arabic translation reduces and negatively weakens the full understanding of this event.

5.5. Deletion of plot points and events

It is clearly evident from the collected data (see Appendices 1-7, see below) that there are a great many instances of deletions and summarisations of characters, events and plot points in the Arabic translation of the *Harry Potter* series.

In every chapter, there are certain events or stories that are relevant to the plot of a specific chapter, book, or across the series, particularly in the middle or climactic chapters where the most important events in books (1–4) occurred. There is a huge variety of characters across the series and, in some books, certain characters move to the foreground and become important in events, while in others they become more

peripheral. This shift in characters' importance, from a peripheral position to the centre of attention, is crucial to the development of the story, since they become central in certain books and chapters and thus become more plot relevant.

Characters and plots are closely interwoven. Any changes through deletions, especially excessive deletions to one element of a character, for example to a character's role, as shown in Chapter Four of the thesis, affects and reduces others and subsequently affects and flattens the theme or the main idea in the *Harry Potter* novels.

However, in the Arabic translation, there are huge and excessive deletions to these characters, events, and plot points in the early books, particularly in Books 2 and 4 (see below). These excessive early deletions affect plot features particularly negatively and, because these are the initial books in a series of seven, the deletion of these plot points impacts not only the individual books but the whole series.

These large deletions (more than 3 lines), when combined with many more examples of small deletions (fewer than 3 lines) (see Appendices 1- 4), have a huge negative effect on these events and plot points across these books, and particularly in the early books (1-4).

However, due to the limitation of this study in discussing all examples of deletions and their effects on the development of the plot/plots across the series, this discussion will be informed and presented in terms of large deletions only (see below).

Moreover, due to the limitations discussed above in discussing all examples of large deletions and their negative effects on the plots across the early books of the series (1-4), only six chapters from Books 2, 3 and 4 have been selected as samples for discussing and evaluating the occurrences and negative effects of large deletions to events and plot points in the Arabic translation. Thus, the focus will be on two introductory chapters from Books 2 and 3 and two middle and final chapters from Books 2 and 4 (see below).

Furthermore, due to the limitations discussed above, it is not possible to discuss all these examples of large deletions and their effects; therefore, only some will be outlined briefly, with a few selections of examples illustrated and evaluated throughout.

Large deletion is a crucial category that shows how summarisations occur in the Arabic translation. This category includes 75 cases of large continuous deletions consisting of 3 lines or more, where a total of 562 lines are deleted or hugely reduced in the early Books (1-4), particularly in Books 2, 3 and 4, and specifically in Book 2, which comprises 54.6% of the total large deletion (324 lines out of 562) across the early books (1-4). No large deletions occur in Books 5, 6 & 7. (See Figure 5.10 below, and Table 23 in Appendix 10 for full frequency and details).

Large Deletion (plot points) (> =Reduced to)						
Frequency		B.2	B.3	B.4	B.1	Total
Large Deletion (Summarisation)	Cases	36	22	16	1	75 cases
	Lines	324 > 50	127 > 4	100 > 4	11 > 3	562 lines > 61
Most examples (Ratio)		54.6%	24.5%	19.1%	1.5%	

Figure 5.10

5.5.1. Large deletions in introductory chapters

Introductory chapters, the first of each book of the *Harry Potter* novels, are important in introducing characters, events and plot points. These initial chapters are vital for the gradual development of the story in each book and provide salient information and clues to the reader regarding current or future events, leading to the gradual development and understanding of the whole story across the series. However, these

events are greatly reduced through excessive deletions, as illustrated below in the introductory chapters of Books 2 and 3.

Harry Potter and the Philosopher's Stone: The Worst Birthday (Book 2 Ch.1)
Appendix (2.A).

In this chapter, there are 6 examples of large deletions (45 lines reduced to 9) to the main events, such as Harry's miserable feelings and sadness while spending the summer holiday with the Dursleys, his feelings in regard to his longing to return to the magical world of Hogwarts, playing his favourite sport, Quidditch, and particularly in missing his best friends Ron and Hermione (7 lines are reduced to 3, see Appendix 2.A: 134; 135-138). Deleting Harry's tense emotions and feelings, while recalling his previous encounter with Lord Voldemort during his first year at Hogwarts, provides important information in regard to Lord Voldemort's evil and dangerous character (13 lines, see Appendix 2.A: 154; 155-171). This includes the deletion of information regarding the Dursley family's pretentious character, which plays an important role in its characterisation, such as Aunt Petunia and Uncle Vernon in regard to their son Dudley's school (5 lines, see Appendix 2.A: 11; 12-15). Moreover, events that indicate the growing confrontation between Dudley and Harry, which will increase during future books, are also deleted (4 lines, see Appendix 2.A: 181; 182 & 183).

The following example illustrates the occurrence and effect of deletions and reductions of secondary characters in this chapter (6 lines reduced to 2, see Appendix 2.A; 126 for full categorisation):

126. ST.2 CH.1 P.11 L.9-15 TT.2 CH.1 P.8 L.15,16

ST 'The Masons don't know anything about you and it's going to stay that way. When dinner's over, you take Mrs Mason back to the lounge for coffee, Petunia, and I'll bring the subject round to drills. With any luck, I'll have the deal signed and sealed before *the News at Ten*. We'll be shopping for a holiday home in Majorca this time tomorrow.' Harry couldn't feel too excited

about this. He didn't think the Dursleys would like him any better in Majorca than they did in Privet Drive.

درسلي: رائع.. بعد ذلك أصطحب السيد ميسون الى حجرة المكتب وأتوقع أن نوقع العقد ! TT

BT Dursley: wonderful.. after that I take Mr. Mason to the chamber office and I expect to sign the contract!

In the example above, there is a large reduction to characters' roles and events, such as those of Mr Dursley and Mr Mason, and also deletion to Petunia (Harry's aunt) and Harry (see Appendix 2.A: 126; 127-130 for detailed categorisations). These deletions have a negative effect on developments in the story in terms of reducing and deleting secondary characters and their roles and functions. For example, the reduction of the Dursley family's shallow behaviour when welcoming the Masons lessens the comic effect that is generated and the reader's enjoyment that arises from reading about the Dursleys' pretentious and shallow behaviour. This deletion also removes Harry's role as well as the contrast between Uncle Vernon's enthusiastic manner and Harry's reluctant reaction to Uncle Vernon's holiday plan.

Harry Potter and the Prisoner of Azkaban: Owl Post (Book 3 Ch.1) Appendix (3.A)

In this chapter, there are 2 examples of large deletions (14 lines) to the main events, such as Harry's recollection of his previous adventure and encounter with Lord Voldemort, as illustrated below (6 lines, see Appendix 3.A; 66 for detailed categorisation):

66. ST.3 CH.1 P.11 L.2-8 TT.3 CH.1 P.8 L.14

ST when Voldemort's curse, instead of killing him, had rebounded upon its originator. Barely alive, Voldemort had fled ...

But Harry had come face to face with him since at Hogwarts. Remembering their last meeting as he stood at the dark window, Harry had to admit he was lucky even to have reached his thirteenth birthday.

In the above example, there is important information regarding the encounter between Harry and Lord Voldemort the previous summer (Book 2) revealing why Lord Voldemort failed to kill Harry as a baby, resulting instead in the loss of his astounding magical powers. Furthermore, Harry's feelings and emotions regarding his miraculous survival of Lord Voldemort's attack that led to the death of Harry's parents have been deleted. These deletions reduce the roles of two main characters, Harry and Lord Voldemort, and leave the reader in the dark regarding these important events.

Similarly, the following example shows that deletions, in addition to deletion to Harry, also affect secondary characters such as magical animals and pets, for example deleting information regarding owls:

77. ST.3 CH.1 P.11 L.31-39 TT.3 CH.1 P.9 L.7

ST Harry turned back to the remaining owls. One of them, the large snowy female, was his own Hedwig. She, too, was carrying a parcel, and looked extremely pleased with herself. She gave Harry an affectionate nip with her beak as he removed her burden, then flew across the room to join Errol.

Harry didn't recognise the third owl, a handsome tawny one, but he knew at once where it had come from, because in addition to a third parcel, it was carrying a letter bearing the Hogwarts crest.

Harry's mood and feelings changed positively when he received birthday presents and cards from Hagrid, Ron and Hermione through the three messenger owls, including his own owl, Hedwig. Here, Hedwig's great efforts, her appearance, her happy and proud behaviour and her role in delivering post to Harry along with Errol, the Weasley family's pet, and Pigwidgeon, Ron's pet from Black (the third owl not yet named), are

deleted in the Arabic translation. This eliminates Hedwig's character and role as a sentient being, as well as reducing all the owls' characterisations as messengers, particularly Hedwig, in the course of these events (8 lines, see Appendix 3.A: 77; 78-80 for full categorisation).

5.5.2. Large deletions in final chapters

These chapters are concluding chapters that provide many explanations and outcomes regarding various events in the books, as well as revealing important information and interpretations of numerous previous events in the same book, which also provide useful information for the development of future events in the forthcoming ones. This will be illustrated below from Books 2 and 4.

***Harry Potter and the Chamber of Secrets: Dobby's Reward (Book 2 Ch.18)* Appendix (2.C)**

There is huge and excessive deletion to the main events in this chapter which comprise more than 60% of the total large deletions in Book 2 (184 out of 324), and 33.1% of the entire large deletions across the early books (1-4) (184 out of 562). (See below, and Table 23 in Appendix 10 for full detail).

In this chapter, there are 18 cases of large deletions (185 lines reduced to 18, see below) to the main events, such as deleting Ginny's role and involvement in Lord Voldemort's plan to kill Harry in the Chamber of Secrets through communication by means of his diary, and also her father Mr Weasley's disbelief, anger and reaction to his daughter's involvement (10 lines, see Appendix 2.C: 25; 26-28).

This also hugely reduces and negatively affects Harry's confusion and opinion in relation to Dumbledore, to whom he expresses his concerns as to whether he might be

better suited to Slytherin rather than Gryffindor due to the strange similarities between himself and Lord Voldemort, such as the fact that both can speak Parseltongue (the Snake's language) (13 lines reduced to 2, see Appendix 2.C: 60; 61-66). The deletion also reduces Dumbledore's role in supporting Harry's choice to be in Gryffindor house in spite of the mutual qualities between Harry and Salazar Slytherin. Dumbledore's revelation of the reason behind Harry's ability to speak Parseltongue in which part of Lord Voldemort's power was transferred to Harry when he gave him his scar is similarly deleted (17 lines, see Appendix 2.C: 68; 69-75). Dumbledore's revelation of Mr Malfoy's role in the plot in subjecting Ginny to Lord Voldemort's power, by slipping Tom's diary inside Ginny's old Transfiguration book, is also deleted. Moreover, there is a large deletion that reduces Dobby's role heavily in alerting Harry to Mr Malfoy's involvements in the plot (26 lines reduced to 2, see Appendix 2.C: 93; 94-101).

Other examples include reducing Harry's role in tricking Mr Malfoy into freeing Dobby (12 lines reduced to 2), Dobby's role in protecting Harry from his old master's hostile reaction (10 lines reduced to 3, see Appendix 2.C: 125; 126-129) and deleting Dobby's efforts in alerting Harry to the change in Lord Voldemort's name, which plays an important part in revealing the connection between Lord Voldemort and Tom Riddle (8 lines, see Appendix 2.C: 132; 133-135).

For example, there are important events in which Harry tells his side of the story that lead to the events in the Chamber of Secrets to Dumbledore, McGonagall, Mr and Mrs Weasley and their daughter Ginny. These events involve various characters' roles, such as Harry, Hermione, Ron, Ginny, Lord Voldemort, Dumbledore, Moaning Myrtle and magical animals such as the giant spider Aragog (Hagrid's pet), the Basilisk (Tom's giant snake) and Fawkes the phoenix (Dumbledore's pet) along with magical objects such as Tom Riddle's diary and magical places such as the Chamber of Secrets. However, these events are hugely reduced through excessive large deletion, in which 43 lines are rendered into two lines only in the Arabic translation (see Appendix 2.C: 10; 11-23).

Thus, the deletion of the numerous important details that contribute directly to the plot, as illustrated below, are only two parts of this example of large deletion:

The following example shows part of a large deletion that removes Harry's role, with the help of Hermione and Ron, in discovering the entrance to the Chamber of Secrets through Moaning Myrtle's bathroom (see Appendix 2.C; 11 for detailed categorisation):

11. ST.2 CH.18 P.241 L.21- 27 TT.2 CH.18 P.281 L.15

ST he told them about hearing the disembodied voice, how Hermione had finally realised that he was hearing a Basilisk in the pipes; how he and Ron had followed the spiders into the Forest, that Aragog had told them where the last victim of the Basilisk had died; how he had guessed that Moaning Myrtle had been the victim, and that the entrance to the Chamber of Secrets might be in her bathroom ...

Information revealing the prior knowledge that Dumbledore (the teacher) has of Lord Voldemort (the student Tom Riddle) is deleted. Deleted also is Dumbledore's information regarding Tom Riddle's mysterious identity. The main plot in this book concerns Tom Riddle's real character, which explains Lord Voldemort's character changes and transformations through his deep involvement in the dark arts, as illustrated below (see Appendix 2.C; 23 for detail categorisation):

23. ST.2 CH.18 P.242 L.26-33 TT.2 CH.18 P.281 L.17

ST 'Very few people know that Lord Voldemort was once called Tom Riddle. I taught him myself, fifty years ago, at Hogwarts. He disappeared after leaving the school ... travelled far and wide ... sank so deeply into the Dark Arts, consorted with the very worst of our kind, underwent so many dangerous, magical transformations, that when he resurfaced as Lord Voldemort, he was barely recognisable. Hardly anyone connected Lord Voldemort with the clever, handsome boy who was once Head Boy here.'

Harry Potter and the Goblet of Fire: The Beginning (Book 4 Ch.37) Appendix (4.C).

In this chapter, there are 14 cases of large deletions (73 lines, see Table 23 in Appendix 10) to various central events, such as deleting Harry's negative and miserable feelings regarding the events that led to Cedric's death (3 lines, see Appendix 4.C; 1). They also include the deletion of the mutual understanding between Harry, Ron and Hermione, in which they are alert and waiting for future events or clues that will change the current situation and are preparing for the events that will be revealed by Dumbledore later in regards to Cedric's death (6 lines, 4.C; 16). Text illustrating the contrast between Harry's sad feelings in returning to live with the Dursley family for the summer holiday and the description of the hot and leafy Muggle place 'Privet Drive' (3 lines, 4.C; 104) is also deleted. Events that explore characters' roles, such as Hagrid helping Madame Maxime's departure from Hogwarts, which play a part in the development of a romantic relationship between characters (3 lines, 4.C; 106) are similarly deleted, as well as situations that explore Ron's romantic development with Hermione, communicating his concerns and jealousy regarding Krum's conversation with Hermione during their departure (3 lines, 4.C; 115). There is deletion to several characters' descriptions and behaviours, including Harry, Ron and Hermione as well as Pigwidgeon (Ron's pet owl), Hedwig and Crookshanks (7 lines, 4.C; 126; 127-130). Hermione's longing to tell Harry and Ron the story of her capture of Rita Skeeter (the beetle) and her spying role in the events (3 lines, 4.C; 141) is similarly deleted. A paragraph concerning Malfoy, Crabbe and Goyle's taunting behaviour towards Harry, Hermione and Ron in regard to Cedric's memory, and the tense situation between them, in which Harry, Hermione, Ron, Fred and George use magic and perform various hexes, is deleted (9 lines, 4.C: 171; 172-177). Deleted also are the conversations and actions that follow, which describe the fun situation and magical spells used by Harry, Hermione, Ron, Fred and George in disarming and humiliating Malfoy, Crabbe and Goyle (7 lines, 4.C: 185; 186-191).

For example, there are 18 lines in one large deletion of events that include important deletions to Dumbledore's role, as illustrated, in part, here (see Appendix 4.C: 89; 90-97 for full examples and categorisations):

89. ST.4 CH.37 P.627 L.3-20 TT.4 CH.37 P.649 L.1

ST Dumbledore turned gravely to Harry, and raised his goblet once more. Nearly everyone in the Great Hall followed suit. They murmured his name, as they had murmured Cedric's, and drank to him. But, through a gap in the standing figures, Harry saw that Malfoy, Crabbe, Goyle and many of the other Slytherins had remained defiantly in their seats, their goblets untouched. Dumbledore, who after all possessed no magical eye, did not see them. When everyone had once again resumed their seats, Dumbledore continued, 'The Triwizard Tournament's aim was to further and promote magical understanding. In the light of what has happened – of Lord Voldemort's return – such ties are more important than ever before.'

Deleting this paragraph in the Arabic translation will delete Dumbledore's role in preparing the students for the impending bad news, represented by the return of Lord Voldemort. This deletion removes Dumbledore's role in saluting Harry, which is followed in suit by all students (previously, they were upsetting Harry and blaming him for Cedric's death) except for Malfoy, Crabbe and Goyle. This deletion reduces the growing conflict between the good side, represented by Harry and his supporters, and the evil side of Lord Voldemort's followers, represented by Malfoy and his friends who play an important role in the events that lead Harry, with the help of friends, to take his revenge on them at the end of the chapter, as mentioned above.

5.6.1. Large deletions in middle or climactic chapters

These chapters are the most important chapters in each book, since they include the most important events and climactic actions and occurrences directly linked to the main plot/plots of the novels. These climactic chapters provide very important information and evidence regarding the main events in the book such as where, when, how, why and what actually occurred to the characters, central events and plot points, as illustrated below from Books 2 and 4:

Harry Potter and the Goblet of Fire: Flesh, Blood and Bone (Book 4 Ch.32) **Appendix (4.B)**

In this chapter, Harry and Cedric are transported to a graveyard, where they encounter Voldemort. Cedric is killed, Harry is tied to Riddle's tombstone, and Wormtail resurrects Voldemort.

There is one example of a large deletion to the main events that lead to the full resurrection of Lord Voldemort that is reduced significantly in the Arabic translation (20 lines reduced to 4), thus reducing important plot points:

64. ST.4 CH.32 P.556 L.8-28 TT.4 CH.32 P.583 L.22-P.584 L.3

ST **For one moment**, Harry saw **the evil, flat face illuminated in the sparks dancing on the surface of the potion** And **then Wormtail lowered the creature** into the cauldron; **there was a hiss, and it vanished below the surface**; Harry heard its frail body hit the bottom **with a soft thud.**

Let it drown, Harry thought, his scar burning almost Past endurance, please ... let it drown ... Wormtail was speaking. His voice shook, he seemed frightened beyond his wits.

He raised his wand, closed his eyes, and spoke to the night. 'Bone of the father, unknowingly given, you will renew your son!'

The surface of the grave at Harry's feet cracked. Horrified, Harry watched as a fine trickle of dust rose into the air at Wormtail's command, and fell softly into the cauldron. The diamond surface of the water broke and hissed; it sent sparks in all directions, and turned a vivid, poisonous-looking blue. And now Wormtail was whimpering. He pulled a long, thin, shining silver dagger from inside his robes. His voice broke into petrified sobs. *'Flesh – of the servant – w-willingly given – you will – revive – your master.'*

ورأى «هارى» وجهه الشاحب وهو يحمل ذلك الشئ نحو المرجل ثم وضعه فيه وسمع «هارى» TT صوت الجسم الصغير وهو يصطدم بقاع المرجل ثم رفع «وورمتيل» عصاه قائلاً: «يا.. يا لحم الخادم، بك سينهض جسد السيد»

BT Harry saw his pale face as he carried that thing to put it into the cauldron and Harry heard the sound of its frail body hit the bottom of the cauldron and then Wormtail raised his wand and said: ((you.. you flesh of the servant, with you, the master's body will be raised))

This summarisation heavily reduces Harry's role in recognising that Peter Pettigrew is carrying what appears to be a deformed and ugly infant (Lord Voldemort) while Harry is tied to Tom Riddle's grave. This summarisation also greatly reduces Wormtail's role in preparing the potions that will lead to the return of Lord Voldemort to his full strength, after killing Cedric and taking some of Harry's blood on the order of Lord Voldemort, as well as massively reducing Harry's role, particularly his thoughts and feelings on this important event (see Appendix 4.C: 65; 66-76 for full categorisation).

Harry Potter and the Chamber of Secrets: The Heir of Slytherin (book 2 Ch.17)

Appendix (2.B)

The main plot in Book 2, and particularly in this climactic chapter, concerns the mysterious identity of Tom Riddle (Lord Voldemort). There are 12 cases of large

deletion and reductions (94 lines reduced to 23 lines) to the main events in which Harry finds an unconscious Ginny and meets Tom Riddle, who tells him his story. Tom orders the giant basilisk to kill Harry, following the sudden arrival of Fawkes the phoenix with the Sorting Hat. With the help of Fawkes and the Sorting Hat they succeed in killing the basilisk and eliminating Tom by destroying his diary by stabbing it with the Basilisk's fang.

In the Arabic translation, there are a great many deletions and reductions to the central events that lead to the revelation of Tom Riddle's true identity, such as deleting and reducing Harry's role in finding the unconscious Ginny, his feelings as he enters the chamber where Ginny is lying on the ground and the description of the chamber (3 lines, 2.B: 8; 9-11 & 9 lines reduced to 4, 2.B: 12; 13-17). There is a reduction in the contrast between Tom's calm attitude and behaviour towards Harry and Ginny in comparison to Harry's role and sincere efforts in helping Ginny (10 lines reduced to 3, 2.B: 48; 49-58). There are great reductions of Tom's role in manipulating Ginny through his diary, as well as reducing Harry and Ginny's role in the events (21 lines reduced to 5, 2.B: 72; 73-84 & 4 lines reduced to 2, 2.B 69; 70 & 71). There is a large reduction of Tom's role in describing Ginny's part in suspecting Tom's diary and her role in providing information regarding Harry's quest and aim in tracing the trail of Slytherin's heir (12 lines reduced to 4; 2.B: 124; 124-128). There is a reduction of Fawkes's role in helping Harry through his mysterious, powerful music (8 lines reduced to 3, 2.B: 155; 156-159). Deleted too is the contrast between Ginny's and Tom's appearances: Tom Riddle is only a memory but the clearer and more solid his outline becomes, the more life dwindles out of Ginny, which contributes significantly to Harry's action in destroying the diary afterwards (4 lines, 2.B; 176).

There is also a large deletion regarding Tom's story to Harry concerning Ginny's role in the events. This describes how he manipulates her feelings and concerns – he possesses her soul through his diary and uses her body to open the Chamber of Secrets – by following Lord Voldemort's orders to launch a series of attacks against

characters, such as roosters, and write threatening messages on the walls, as illustrated in the following example (11 lines, see Appendix 2.C: 93; 94-99 for full categorisation):

93. ST.2 CH.17 P.229 L.10-21 TT.2 CH.17 P.267 L.8

ST It was very amusing. I wish you could have seen her new diary entries ... far more interesting, they became ...

Dear Tom,' he recited, watching Harry's horrified face, *'I think I'm losing my memory. There are rooster feathers all over my robes and I don't know how they got there. Dear Tom, I can't remember what I did on the night of Hallowe'en, but a cat was attacked and I've got paint all down my front. Dear Tom, Percy keeps telling me I'm pale and I'm not myself. I think he suspects me ... there was another attack today and I don't know where I was. Tom, what am I going to do? I think I'm going mad ... I think I'm the one attacking everyone, Tom!'*

Harry's fists were clenched, the nails digging deep into his palms.

Furthermore, during the course of events in this book, there is a growing suspicion regarding the identity of the character that opened the Chamber of Secrets, of which Hagrid was accused and thought to be 'The Heir of Slytherin'. However, this intended confusion and suspicion is greatly reduced in the Arabic translation, as illustrated below (6 lines reduced to 1, see Appendix 2.C: 107; 108-111 for full categorisation):

107. ST.2 CH.17 P.229 L.39-P.230 L.4 TT.2 CH.17 P.267 L.21,22

ST Riddle laughed **his high laugh** again.

'It was my word against Hagrid's, **Harry. Well, you can imagine how it looked to old Armando Dippet. On the one hand, Tom Riddle, poor but brilliant, parentless but so brave, school Prefect, model student; on the other hand, big, blundering Hagrid, in trouble every other week, trying to raise werewolf cubs under his bed, sneaking off to the Forbidden Forest to wrestle trolls.**

ضحك ساخرًا وقال: لقد كانت كلمتي ضد كلمته.. فمن كان يصدقته؟! TT

BT He laughed sarcastically and said: It was my word against his word.. Who would believe him?!

In the example above, information regarding Hagrid's innocent role in the events and the contrast between Tom and Hagrid's character descriptions is greatly reduced in the Arabic translation to 'فمن كان يصدقته', 'who would believe him'. However, this huge reduction has a negative effect on the development of the plot in which Tom frames Hagrid as the one who opened the Chamber of Secrets and carried out the attacks fifty years before (Tom had to stop his attacks then because of Dumbledore's suspicions regarding his role). Therefore, Tom left a diary containing his memory in the hope of finding an unsuspecting victim who would help him in finishing his task of killing characters with 'Mud-blood' – Muggle-born parent/s (see also 2.C; 240). Furthermore, one of the effects of this large deletion or summarisation on Hagrid's 'credibility' or 'honesty' is 'actualization': concrete for abstraction (Lewis, 2000: 258.). The Arabic translation focuses on the concrete elements, leaves out abstract notions or vague descriptions and focuses on concrete agents, actions and the outcome of actions. Thus, the abstract idea of Hagrid's 'credibility' or 'honesty', which is expressed by Riddle to show the contrasting behaviour and description between his character and Hagrid, is summarised in one line in the Arabic translation by focusing on the concrete element 'فمن كان يصدقته', 'who would believe him?'

One important pattern of deletion to the various events and situations discussed above is the ideological factors that are presented overtly and covertly, for example through the concepts of 'taboo' and 'politeness' (Baker 1992) (see also section 4.6 taboos and politeness in Chapter 4). This occurs through the deletion of taboo references, for example the level of violence and frightening situations during various magical occurrences. It includes many violent and emotional scenes and tragic deaths

in which some of Harry's family and friends are killed, such as the events in Ch.32 of Book 4 (see above) where Harry and Cedric are transported to a graveyard and encounter Voldemort. Cedric is killed, Harry is tied to Riddle's tombstone and finally Wormtail resurrects Voldemort. This resurrection is also considered taboo or blasphemous for religious reasons since resurrection can only be associated with God and, from an Islamic point of view, Voldemort's resurrection through the use of black magic contradicts and violates God's unique abilities and qualities. Similar deletions also occur to violent and terrifying situations such as to the events mentioned above in Ch.17 of Book 2 in which Harry saves an unconscious Ginny and meets and defeats Tom Riddle.

These deletions are closely linked to the views of a number of Arabic writers, scholars and translators in the field of children's literature (see Chapter 1) regarding what they perceive as negative ideological features in Western children's literature translated into Arabic, along with a negative view of magic, and the identification of negative harmful themes in terms of value and beliefs, such as the level of violence. Thus, these deletions to various ideological features are carried out in order to purify, simplify or shorten the text according to Arabic systems and norms of writing in children's literature in order to situate the *Harry Potter* novels in the TLC or at least avoid violating them (see also Chapter 1 & 2).

In conclusion, this chapter evaluated deletions and their effects on key elements of the story, in particular setting and the magical world; deletions affected magical and invented words and various words and items that have associations with the magical world and the construction of the *Harry Potter* world, as well as descriptions of events and details. This chapter also focused on analysing summarisations (large deletion) and their effects on important narrative elements of the story in relation to plot points and events. The detailed analysis of this chapter revealed a significant reduction of plot

points of the *Harry Potter* novels mostly in the early books (1-4), and especially in Books 2, 3 and 4.

The chapter demonstrated that most of the deletion of plot points occurred through the deletion of characters, particularly their roles. The analysis argued and showed that these deletions are closely linked with the ideological factors that are presented overtly or covertly in the Arabic translation of the *Harry Potter* series. The chapter argued further that these deletions are carried out in order to associate the text with the TT systems and norms, TLC acceptability related to issues of morality as well as the child's cognitive ability and his/her level of comprehension. The analysis in this chapter demonstrated that these excessive deletions significantly reduced the development of the story in these Books (1-4) and argued that the negative effect of these initial excessive deletions impacted not only these individual books but the whole series. In the next chapter, reduction through the use of deletions and particularly omissions of features such as characters' names, characters' dialects or manner of speech and various words including magical and invented words will be evaluated with examples.

Chapter 6: Deletion and omission of characters' dialects, names and other features (transliteration and generalisation)

Chapters 4 and 5 mainly discussed and evaluated the deletion of various features such as characters' roles, characters' direct speech, actions, thoughts and feelings or various items such as magical words and plot points in the course of events. In this chapter, other important features and trends will be discussed, with examples, relating to deletion and particularly omission to various features: characters' roles, characters' names, characters' dialects or manner of speech, shift, transliteration and generalisation. Other features such as mistranslation and inconsistency will also be discussed. Tables¹¹ with figures are provided below to show the frequency of occurrences in each category across the series discussed in this chapter. (See table 32 in Appendix 11 for a full list and frequency of each category across the series). Due to the limitation of this study, only a few selections of categories and examples will be discussed. Discussing all categories and examples of deletion and omission (generalisation, standardisation and transliteration) to the various items and features and their effects such as characters' names, characters' dialect and magical words in the Arabic translations of the *Harry Potter* novels goes beyond the scope of this study.

6.1. Omission and deletion to dialect

Characters' dialects or manner of speech are a prominent feature in certain chapters and books and play an important part due to the rich social environment of the *Harry Potter* world, with different characters' social classes and the function of dialect in *HP* intended to evoke meaning or to reveal cultural features and language variety.

There is a division, for example, between the Muggles' world and the wizards' world in terms of language variation used (e.g. dialect). This provides information on a

¹¹ All tables in this chapter are located in Appendix 11 of Volume 4 unless stated otherwise.

character's social class and educational standard and the dialect helps to evoke meaning. For example, the language used by the Dursley family is evocative of middle-class English. Dumbledore's manner of speech or dialect reflects a very highly educated person while Hagrid's unpolished way of speaking in his dialect reflects an uneducated character.

However, these linguistic varieties, for example dialect, accent and manner of speech, are generally rendered into standard Arabic due to the norms of writing in Arabic. This standardisation affects and flattens various characters' manner of speech, such as Hagrid's social dialect (see below), Krum's Bulgarian accent (3 examples, see Appendix 4.C; 112, 113 & 117) and Fleur's French accent (4 examples, see Appendices 4.C; 105, 108 & 110 & 6.C; 8).

Nevertheless, there is one example where the Arabic translator of Book 4 attempts to signal Fleur's French accent by adding this phrase in Arabic 'ثم قالت بلكنتها الفرنسية الواضحة', 'then said in her obvious French accent' (see Appendix 4.C; 107).

It is interesting to note that the translator of Book 5 is the only one who attempts to render some characters' manner of speech by including some grammatical mistakes or what Epstein terms 'grammar' strategy (2006; 2007) in the Arabic translation, such as Bellatrix's humorous way of mocking Harry's baby voice (see Appendix 5.B; 6) and Neville's odd manner of speech that he develops following his attack and torture by the Death Eaters, which negatively affects his ability to speak clearly (15 example, see Appendix 5.B; 81, 84, 85, 86, 88, 89, 90, 91, 109, 112, 113, 116, 123, 124, 125).

The translator of Book 5 is also the only one who attempts to signal or mimic Hagrid's dialect by including some grammatical mistakes in his speech in the Arabic translation (8 examples, see Appendix 5.C; 70, 72, 74, 76, 77, 78, 79, 80). However, there is inconsistency in using grammatical mistakes or Epstein's 'grammar' strategy (ibid), to signal Hagrid's manner of speech within the same chapter (Book 5 Ch.38 – final chapter) where two examples are also standardised in Arabic (see below). Furthermore, this rendering can lead to problems of cohesion and coherence in the

Arabic translation, since making grammatical mistakes to signal Hagrid's manner of speech will not show or reveal Hagrid's social dialect, and the young Arab reader will be left in the dark as to why Hagrid is speaking in this way, particularly when his social dialect and manner of speech are rendered into standard or classic Arabic across all the other books. Due to the limitation in discussing all characters' manner of speech above, the focus will be on Hagrid's dialect for its important role and function across the series.

Hagrid's social dialect shows that his social standing is slightly lower class and outside the rest of the faculty and students at Hogwarts. This plays an important role in his character's development and aspects of his characterisation and therefore Hagrid's social dialect is important for the further development of the plot in the *Harry Potter* social environment.

However, there are 64 examples of rendering Hagrid's social dialect into standard or classic Arabic and 40 of these examples are partially deleted. Thus, 62.5% of the total examples of Hagrid's dialect are partially deleted across the series (40 out of 64), particularly in the climactic chapter (Ch.15 of Book 1) where 37.5% of total deletions across the series occur (24 out of 64). Frequency of examples depends on Hagrid's presence in a particular chapter in a particular book (see Tables 1 & 2 in Appendix 11 for frequency and a full list of affected characters across the series).

Hagrid's social dialect is reduced through 'standardisation' (Epstein, 2006; 2007) and 'deletion' (ibid) in the Arabic translation. The following example discusses briefly both strategies of standardisation and deletion in his direct speech to Harry, Hermione and Ron, which shows his common and amusing character as he expresses his relief regarding the escape of his hippogriff – Buckbeak, or 'Beaky':

66. ST.3 CH.22 P.308 L.14-17 TT.3 CH.22 P.414 L.18-20

ST 'Yeah ... **can't've tied him up properly,**' said Hagrid, **gazing happily out over the grounds.** 'I was worried this mornin', mind ... thought he mighta met

Professor Lupin **in the grounds**, but Lupin says he **never ate** anythin' las' night ...'

TT فقال ((هاجريد)) في سعادة: ((نعم، لقد كنت قلقاً هذا الصباح من أن يقابل الأستاذ ((لوبيين)) ولكنه أخبرني أنه لم ير أي شيء بالأمس)).

BT ((Yes, I have been worried this morning to meet with Professor ((Lubin)) but he told me he did not see anything yesterday)).

(S > HD

Standardisation and deletion are both adopted in this example of Hagrid's poor grammar and common manner of speech, negatively affecting and flattening his social dialect by rendering it into standard or classic Arabic, thus losing his modest level of formality (see also Chapters 1 and 2), as well as deleting information to the reader regarding events. Deleting Hagrid's phrase '**can't've tied him up properly**' expresses his relief regarding the escape of his hippogriff (Hagrid's pet) and is not the real reason behind his hippogriff's escape. It was Harry and Hermione who released him and saved him secretly through the use of the magical device the 'Time-Turner', which allows them to travel back in time; Hagrid is unaware of this fact.

Furthermore, to avoid being disrespectful towards characters, for example teachers, the Arabic translator changes the word '**ate**' into 'ير', 'see' in the Arabic translation which in turn loses the association with Professor Lupin's character as a werewolf. The standardisation of Hagrid's social dialect modifies the narrative in terms of repositioning participants, for example the characters, in this case Hagrid, within 'the framing of narrative' (Baker, 2006: 115, 132–139) as well as modifying and changing the narrative viewpoint of the TT into formal rather than informal (ST). This standardisation through the use of standard or classic Arabic eliminates the narrative elaborated in Hagrid's use of colloquialism that reflects his common character through his social dialect in the ST and raises the level of formality in the Arabic translation. Thus, standardisation to Hagrid's social dialect hugely flattens and changes his

character into a well-educated and intellectual person instead, which in turn massively reduces his character's development and aspects of characterisation. Hagrid's social class is lower than the rest of the faculty at Hogwarts and therefore he is marginalised in the wizarding community and particularly by the evil side represented by Voldemort and his followers.

Hagrid's social dialect, which shows his modest level of formality, is also evident in the following example:

168. ST.1 CH.1 P.16 L.35-37 TT.1 CH.1 P.14 L.13-15

ST 'No, sir – house was almost destroyed but I got him out all right before the Muggles started **swarmin'** around. He fell asleep as we was flyin' over Bristol.'

TT (هاجر يد): ((لا يا سيدى.. كان المنزل محطماً تماماً، إلا أنني استطعت إخراجة من هناك قل أن يبدأ العامة فى استطلاع المكان.. ثم استغرق فى النوم ونحن نطير فوق (بريستول)

BT ((No, sir, the house was completely destroyed, but I managed to get him out from there before the common start to explore the place... then he fell asleep as we were flying over (Bristol).

(S > HD

Hagrid's poor grammar and his choice of using the word 'swarmin'' is a reflection of his unsophisticated, uncultured and common character through the dialect of his social class, and shows his position when referring to the Muggles. Since 'swarmin'' is associated with the behaviour of insects and is used by the wizard world (notably, Hagrid) as an offensive means of describing Muggles, this is important to the development of the plot regarding the wizard world's low opinion and point of view concerning the Muggle world and its characters. However, Hagrid's dialect is standardised in Arabic, particularly the term 'swarmin', which is standardised into 'استطلاع', 'explore', which has a military connotation instead, since it is an Arabic term more commonly used in military texts and media.

Thus, Hagrid's unpolished way of speaking, which reflects his social dialect and its associations, for example the association of 'swarmin'' with Muggles (discussed above), as well as aspects of his characterisation linked to child-like amusement, taking into consideration his kind heart, giant character and rough appearance throughout the series, is flattened and omitted in the Arabic translation. Furthermore, the shift from dialect into Standard Arabic also shifts the text away from entertainment and simplicity (Hagrid's dialect) into didacticism in the Arabic translation by using standard or classic Arabic to enrich the child's linguistic ability and to express Arabic society's values (see also Chapter 1 & 2).

6.2. Deletion and omission of characters' names

Characters' names play an important part in the *Harry Potter* novels due to the descriptive elements in the names and the semantic load that they carry. The given name often tells us something important about the character. Most of the characters' names in the *Harry Potter* novels have associations, connotations and propositional meanings attached to them in the ST. However, there is excessive deletion and omission to character's names in the Arabic translation (see below).

6.2.1. Deletion and substitution of characters' names

Deletion of characters' names, their titles or their titles and names will be investigated below, even though some of these features are part of other categories as well, such as characters' direct speech, thoughts, feelings and actions. This evaluation and discussion will be carried out in order to show the occurrence and effect of the deletion and substitution of many characters' names and their associations in the Arabic translation of *Harry Potter*.

This category includes excessive deletions, where 1,004 examples of deletions of characters' names occurs directly by deleting these names entirely (674 examples) their titles and names (70 examples) and their titles (29 examples) or indirectly, by substituting or replacing these names with co-references, reporting verbs or pronouns (231 examples) across the whole series, especially in the early books and particularly in Books 1 and 2, as summarised below with tables and figures.

Deletion of characters' names (Van Coillie, 2006) is the first main category. This includes many examples, 674, of characters' names simply being deleted in the Arabic translation, particularly in Books 1 and 2 (see Table 3 in Appendix 11 for frequency across the series). In addition to the deletion of characters' names, which in many cases removes the association, connotation and semantic load attached to them (further discussion in section 6.2.2 below), in several cases this deletion to characters' names also eliminates their presence.

These deletions affect nearly all characters, whether they are central or secondary, such as humans, (Muggles and wizards), animals, mythical characters or magical and invented creatures including main characters such as Harry, where 30.1% of total deletion across the series occurred (203 out of 674), particularly in Book 2, where 34.6% of the total deletion across the series occurred (103 out of 297) and especially in the final chapter (Ch.18) where 41.7% of total deletion across the book occurred (44 out of 103). These deletions also affect secondary characters, such as Frank, where nearly half of the deletions to characters' names in the first chapter (Ch.1) of Book 4 occurred (9 out of 21) (see Figure 6.1 below and also Table 6.1 below for frequency and a list of most affected characters across the series).

Total	674	
Frequency	Books 2, 3, 4, 1, 5 & 7.	No deletion in Book 6
Most examples	Books 2, 3 & 4.	93.32% of examples (629 out of 674)

Particularly	Book 2. 44% (297 out of 674) especially (Ch.18- Final -) 51.1% (152 out of 297)
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Figure 6.1

It is not possible to include every example of deletions to each character's name across the series in the Arabic translation due to the vast majority of characters' names in the ST and the excessive deletion imposed upon them in the TT. However, Table 6.1 shows the frequency of the total deletions to various characters' names across the whole series, such as Dumbledore (53 examples), Ron (37 examples) and Hermione (28 examples) while many other characters' names are selected to show their frequency across individual chapters only and not across the whole series.

Books	First chapter	Climactic chapter	Last chapter	Total in each Book
B.1	Harry (1) Potter (2) Dumbledore (3)	Harry (5) Hagrid (3) Malfoy (2) Draco (1) Voldemort (1) Hermione (1) Quirrell (1) Snape (1) Neville (1) Fang (2) Firenze (1) Norbert (1)	Harry (3) Quirrell (2) Hermione (1) Snape (1)	Harry (9) Dumbledore (3) Hermione (2)
B.2	Harry (16) Dudley (9) The Dursleys (3) Petunia (4) Vernon (2) Voldemort (4) Hermione (1) Snape (1)	Harry (43) Riddle (17) Tom or Tom riddle (8) Ginny (12) Fawkes (5) Dumbledore (4) Ron (4) Lockhart (2) Armando Dippet (1) Dippet (1)	Harry (44) Dumbledore (24) Dobby (14) Ron (13) Hermione (5) Riddle (5) Tom or Tom riddle (2) Lockhart (3) Lucius Malfoy (2) George (3) Fred (2) the Weasleys (2) the Dursleys (1) Voldemort (1)	Harry (103) Dumbledore (28) Tom, Riddle or Tom Riddle (32) Voldemort (5) Ron (17) Hermione (6)

B.3	Harry (11) Voldemort (2) Hagrid (1) Hedwig (1) Errol (1) Hermione (1)	Harry (7) POTTER (1) Black (11) Sirius (4) Ron (6) Lupin (5) Pettigrew (7) Peter (6) Scabbers (3) Crookshanks (2) Severus (1) Snape (1) Voldemort (1) Hermione (2)	Harry (32) Dumbledore (11) Hermione (9) Snape (7) Severus (2) Ron (6) Crookshanks (3) Fudge (4) Buckbeak (2) Sirius (4) Black (1) Seamus Finnigan (1) Dean Thomas (1) Voldemort (1)	Harry (50) Dumbledore (11) Sirius or Black (20) Voldemort (4) Ron (12) Hermione (12) Peter, Pettigrew & Scabbers (16) Severus & Snape (11)
B.4	Harry (1) Frank (9) Wormtail (5) the Riddles (1)	Harry (15) Wormtail (11) Cedric (1)	Harry (20) Dumbledore (11) Ron (8) Hermione (8) Hagrid (4) Cedric (4) Fleur (4) Krum (4) Bagman (2) Malfoy (4) Crabbe (5) Goyle (5) Diggory (2) Voldemort (2) George (2) Fred (2) Fang (1) Crookshanks (1)	Harry (36) Dumbledore (11) Wormtail (16) Ron (8) Hermione (8)
B.5	Harry (2)	Harry (2) Nott (1)	Harry (1) Longbottom (1)	Harry (5)
B.6	X	X	X	X
B.7	Yaxley (1)	X	Voldemort (1) Teddy (1)	
Total across series = 674 Harry = (203) Dumbledore = (53) Ron = (37) Hermione = (28)				

Table 6.1 Deletion of characters' names

In the following example, in which Professor McGonagall awards some students extra points for their bravery, the name of a character (Longbottom), along with his presence, is deleted in the Arabic translation. The reference to the anatomy '**bottom**' which may be considered as not suitable or even 'taboo' for the Arab child perhaps plays a role in this type of deletion. However, this deletion leaves the reader in the dark as to why Longbottom is not similarly rewarded, like his friends, taking into consideration his role in defending and protecting Harry from the Death Eaters' attack in these events:

64. ST.5 CH.38 P.751 L.28 TT.5 CH.38 P.743 L.11

ST 'So that's fifty each for Potter, the two Weasleys, **Longbottom** and Miss Granger,' said Professor McGonagall,

TT قالت الأستاذة ((مكجونجال)): ((وهكذا نعطي خمسين نقطة لبوتر، وخمسين لكل من الأخوين ويسلي، وخمسين نقطة للأنسة جرانجر))

BT 'So that's fifty each for Potter, the two Weasleys and Miss Granger,' said Professor McGonagall,

(D > character's name > **Longbottom**

There are also some examples of deletions to characters' names that result in eliminating the functions of these names, for example in identifying characters in the novels (Van Coillie, 2006). And subsequently these examples of deletions have a negative effect on the cohesion and coherence of the TT in terms of characters' roles in the events of the story, such as to whom a character is referring. In the following example, due to the deletion of '**Professor McGonagall**'s name and her first name, '**Minerva**', it is not clear to whom Dumbledore is referring in the Arabic translation, which might lead to problems with cohesion and coherence in the TT, as these names (Dumbledore's references) might be interpreted as other characters instead, such as Madam Pomfrey or Mrs Weasley. Deleting Dumbledore's addressing of Professor

McGonagall by her first name '**Minerva**' also reduces the representation of the friendly and close relationship that they have across the series:

38. ST.2 CH.18 P.243 L.19,20 TT.2 CH.18 P.282 L.7,8

ST '**You know, Minerva,**' Professor Dumbledore said **thoughtfully to Professor McGonagall,**

'I think all this merits a good *feast*.

Might I ask you to go and alert the kitchens?'

TT .. وقال دمبلدور: يبدو أن هذه أحداث سعيدة.. هل يمكنك أن توقظي المطبخ؟

BT and Dumbledore said: it seems these are happy events.. Can you wake the kitchen?

(D > character's name > **Minerva**

(D > character's title & name > **Professor McGonagall**

First and last names are also deleted, although these deletions do not occur very often across the novels. Nevertheless, they have an important impact on individual characters. For instance, there are 11 examples of deletions to characters' first names (see Table 5 in Appendix 11 for full list) and 9 examples of deletions to characters' surnames (see Table 4 in Appendix 11 for full list); in fact, some characters' surnames are never translated, such as 'Frank **Bryce**', 'فرانك' ('Frank'), in Ch.1 of Book 4 (3 examples see 4.A; 10, 30 & 121). Moreover, due to the frequent deletion of the first name of '**Lucius Malfoy**', as shown in the example below, which is translated repeatedly as 'مالفوي' ('Malfoy'), in the Arabic translation (see also 2.C; 83, 86 & 124), it is not clear which Malfoy is being referenced – Draco Malfoy, the son, or Lucius Malfoy, the father:

83. ST.2 CH.18 P.246 L.4-7 TT.2 CH.18 P.284 L.8,9

ST **Harry got up and crossed to the door. He had just reached for the handle, however, when the door burst open so violently that it bounced back off the wall. Lucius Malfoy stood there, fury in his face.**

وفجأة.. فتح الباب، واندفع منه مالفوي بسرعة، والغضب يملأ وجهه، TT

BT Malfoy

(D > character's name > character's first name > **Lucius Malfoy** > مالفوي

Another important deletion to characters' names is the deletion of some characters' nicknames and their associations with Animagi (wizards who choose to turn into animals). For example, Harry's father (James) is fictionally known as '**Prongs**' because his animal is the stag and this has associations of being proud, noble and powerful (3 examples, 3.C; 83, 88 & 109). Similar examples of deletions to characters' nicknames include Professor Lupin as '**Moony**', with its werewolf connotations and its associations with bravery and protection, or Peter Pettigrew as '**Wormtail**', with its rat connotations and its association with being a snitch or informant (Pettigrew did indeed betray the Potters and inform Voldemort about their hiding place) and Sirius Black as '**Padfoot**' (see 3.C; 88) as illustrated below:

167. ST.3 CH.19 P.273 L.30,31 TT.3 CH.19 P.370 L.4

ST '**Forgive me, Remus,**' said Black. 'Not at all, **Padfoot, old friend,**' said Lupin, **who was now rolling up his sleeves.**

TT قال ((لوبيين)): ((تمامًا يا صديقي..))

BT ((Lupin)) said: ((exactly my friend,'

(D > character's direct speech > (Lupin to Black) > **Padfoot, old friend** > يا صديقي

(D > character's name > character's nickname > **Padfoot = Black**

Here, Lupin is addressing his old friend Sirius Black by his nickname '**Padfoot**' because Sirius is an Animagus, taking the form of a big black dog, symbolising courage, vigilance and loyalty and this also has associations with faithfulness and guardianship (he was Harry's parents' loyal friend and Harry's godfather). However, it is deleted in the Arabic translation, thus losing both its association and connotation.

Another important feature is the negative effect of deletion of characters' names on the development of the plot. In the following example the rearrangement of the character's name '**TOM MARVOLO RIDDLE**' to 'I AM LORD VOLDEMORT' is crucial in terms of understanding and revealing Tom's true identity and showing the link between Tom and Voldemort during this very important event in this climactic chapter (Ch.17 of Book 2). However, due to the 'transliteration' strategy of characters' names in the Arabic translation (further discussion of omission of character's name in section 6.2.2 below), it was not possible to render the anagram and therefore it was deleted in the TT, as illustrated below:

138. ST.2 CH.17 P.231 L.21-26 TT.2 CH.17 P.269 L.14,15

ST He pulled Harry's wand **from his pocket** and began to trace it through the air, **writing three shimmering words:**

TOM MARVOLO RIDDLE

Then he waved the wand once, and the letters of his name re-arranged themselves:

I AM LORD VOLDEMORT

TT وأمسك بعصا هاري وكتب في الهواء:

أنا لورد فولدمورت!

BT He hold Harry's wand and wrote in the air:

I am Lord Voldemort

(D > character's name > (Tom to Harry) > **TOM MARVOLO RIDDLE**

It is important to note that in comparison with other languages, deletion is not as excessive and frequent as in Arabic and numerous other procedures are adopted in dealing with various features such as characters' names. These procedures include transferring in French, German, Spanish and rendering (e.g. translation) in Brazilian Portuguese (Jentsch, 2006: 190-207), copying , for example, in Danish, Swedish, Norwegian, German and Italian (Brøndsted & Dollerup, 2004) and rendering, for

example translation, and copying (transliteration) in Chinese, Taiwanese (Standard Chinese) and Japanese (CJV, 2012).

In addition to deletion to characters' names, there are also several examples of deletions to characters' titles or both characters' names and their titles, as discussed briefly below.

Deletion to characters' titles includes 29 examples of deletion to various characters' titles or to how they were presented, addressed and appeared across the series. (See Figure 6.2 below, and Table 6 in Appendix 11 for frequency and a full list).

Total	29
Frequency	Books 2, 1, (3, 4, 5 & 6). No deletion in Book 7
Most examples	Books 2 & 1. 86.2% of examples (25 out of 29)
Particularly	Book 2. 62% (18 out of 29) especially (Ch.18 –final-) 77.7% (14 out of 18)

Figure 6.2

For example, 40% of the total examples of deletions in Books 1 and 2 affect the title of 'Professor McGonagall' (10 out of 25) as illustrated below:

6. ST.2 CH.18 P.241 L.15,16 TT.2 CH.18 P.281 L.11

ST 'I think we'd all like to know that,' said Professor McGonagall weakly.

TT قال ماكجونجال:

BT Said McGonagall

(D > character's title > Professor McGonagall > (McGonagall to Mrs Weasley about Harry)

(Mistranslation > قال ماكجونجال

Here, McGonagall's title, '**Professor**', is deleted in the Arabic translation despite the fact that the norm in Arabic, particularly in children's literature, is generally to address teachers and academic professionals with their title out of respect and gratitude. It seems there is a targeted deletion to the female gender in Books 1 and 2. Furthermore, in this particular example the translator uses the reporting verb 'قال' ('said'), which is grammatically masculine in Arabic, thus changing the character to a male rather than a female.

Moreover, in the following example, Tom refers to himself as '**Lord** Voldemort' in his direct speech to Harry during their confrontation in the Chamber of Secrets (Book 2); this is important for the development of the plot in terms of Voldemort's gradual and increasing efforts to promote himself with greater importance in the Wizards' world. However, it has been deleted in the Arabic translation, as illustrated below:

240. ST.2 CH.17 P. 236 L.32-35 TT.2 CH.17 P.276 L.8

ST ... but **Lord** Voldemort got you in the end, **as you knew he must.**'

TT لقد نال منك فولدمورت في النهاية!

BT Voldemort has got you in the end!

(D > character's title > **Lord** Voldemort

Deletion of a character's title and name is another sub-category that includes 70 examples of deletions to various characters' names and titles in the Arabic translation. For example, in Books 1 and 2 there are 12 examples of deletions to '**Mr Malfoy**', 7 examples to '**Uncle Vernon**', 5 examples to '**Lord Voldemort**' and 10 examples of deletion to '**Professor McGonagall**' (see Figure 6.3 below, and Table 7 in Appendix 11 for frequency and a full list of characters):

Total	70	
Frequency	Books 2, 3, 1 & 4.	No deletion in Books 6 & 7.
Most examples	Book 2.	60% of examples (42 out of 70)

Particularly	Book 2. Ch.18 (Final) 64.2% of examples (27 out of 42)
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Figure 6.3

This deletion to characters' titles and names can include deletion to their roles, as well as how they are introduced and presented across the series, or to how characters address each other, as illustrated below:

62. ST.2 CH.18 P.244 L.32,33 TT.2 CH.18 P.283 L.15

ST '**Professor Dumbledore ... Riddle said I'm like him. Strange likenesses, he said ...**'

TT لقد قال اننا متشابهان

BT He said we are similar

(D > character's direct speech > (Harry to Dumbledore)

(D > character's title & name > **Professor Dumbledore**

Harry addresses the Headmaster of Hogwarts School of Witchcraft and Wizardry as '**Professor Dumbledore**' in his direct speech; however, this has been deleted in the Arabic translation, resulting in the reduction of Dumbledore's character and his position and status across the novel. In the Arabic translation, this deletion also reduces the formality of the text in which Harry, the student, addresses Dumbledore, the headmaster of the school, without using his title.

Substitution of characters' names is the fourth important category. This includes 231 examples of indirect deletion to various characters, where characters' names are replaced or substituted with different references such as co-references, reporting verbs or pronominal references, particularly in the early books and especially in Book 2. This substitution affects various characters, including central characters such as

Harry, where 21.6% of total examples occurred (50 out of 231) (see Figure 6.4 below, and Table 8 in Appendix 11 for frequency and a full list of characters).

Total	231
Frequency	Books 2, 3, 4, 1, 6 & 5. No deletion in Book 7
Most examples	Books 2, 3, 4 & 1. 98.7% of examples (228 out of 231)
Particularly	Book 2. 37.6% (87 out of 231) especially (Ch.17 - Middle) 43.6% (38 out of 87)

Figure 6.4

For example, in the climactic chapter (Ch.17 of Book 2), half of the examples in this category (19 out of 38) occur to the name of the magical character 'Fawkes' (Dumbledore's pet) which is never mentioned in this chapter and mentioned only once in the whole series in the last book (7.B; 55). In addition to the deletion of his name (5 examples; see Table 6.1 above), 'Fawkes' is repeatedly replaced and referred to by co-references such as 'the bird' or 'the phoenix' in the Arabic translation, as shown below:

234. ST.2 CH.17 P. 236 L.16 TT.2 CH.17 P.275 L.16

ST '**Fawkes**,' said Harry thickly. 'You were brilliant, **Fawkes ...**'

TT قال هارى بضعف: عنقاء.. لقد كنت عظيمة!

BT Harry said weakly: Phoenix.. you were great!

(D > character's direct speech > (Harry to **Fawkes**)

(Substitution of character's name > **Fawkes** > عنقاء

(D > character's name > **Fawkes**

In the example above, Harry states Fawkes' name twice in his direct speech thanking him for his great efforts in saving and healing Harry from the Basilisk's attack and helping him to defeat Tom Riddle. In the Arabic translation, however, his name is substituted with 'Phoenix', thus depriving his character of sentience and reducing his characterisation and his crucial role in this important event; Fawkes chases, with its

own free will as a sentient being, to help Harry to defeat Lord Voldemort during the events of this climactic chapter (Ch.17 of Book 2). Furthermore, the Arabic co-reference 'عنقاء' ('Phoenix') is grammatically feminine, thus shifting his character to a female rather than a male in the Arabic translation.

Moreover, replacing or substituting some characters' names by co-reference or pronominal reference can lead to a negative effect on cohesion and coherence in terms of the identity of the character in the TT. For example, Fudge refers to young Harry while speaking to Snape. However, in the Arabic translation it is not clear who Fudge is referring to due to the substitution of Harry's name with the co-reference 'young boy', as shown in the following example:

11. ST.3 CH.22 P.304 L.18,19 TT.3 CH.22 P.410 L.10,11

ST and once young **Harry's back in his right mind,**

TT وبمجرد أن يفيق هذا الصبي الصغير

BT and once this young boy is awake

(Substitution of character's name > young **Harry** > الصبي الصغير

6.2.2. Omission of characters' names

In addition to the excessive deletion of characters' names discussed above, 'transliteration' (Van Coillie, 2006) is carried out by all translators to all characters' names across the series. Thus, 'foreignisation' through transliteration of characters' names can be viewed as sending the Arab child abroad and bringing him/her closer to the ST language and culture in terms of demanding an engagement with the foreign names. However, most of the characters' names in the *Harry Potter* novels have loaded meanings, associations and connotations attached to them in the ST. The *Harry Potter* novels include many mythical creatures and characters, taken directly from Nordic and Greek myths or from different conceptual resources and myths such as

centaurs, dragons and trolls or indirectly in order to create associations and connotations between the characters and their names, such as Malfoy or Voldemort (see below). However, these invented and magical names can pose some challenges to a young Arabic reader due to the significant linguistic and cultural differences between the two languages and access to different conceptual resources and different myths. Thus, the connotations and the knowledge associated with these names are completely lost in the Arabic translation unless the reader knows English.

A character's name often tells us something about that character, for example the name 'Voldemort' is transliterated as 'فولدمورت' ('Fūldmwrt'). 'Voldermortist' means 'Lord of Evil' or 'Dark Lord' and he is the dark wizard in medieval times who, according to legend, attempts to destroy Merlin before the time of King Arthur. The term *mort* or *mord* refers to death in many European languages; in French, *vol de mort* means 'flight from death', while *vol* translates as 'the act of stealing'. In Norwegian and Danish, *vold* means 'violence' and *volde* means 'to cause' in Danish, while in Latin *valde* means 'great, exceedingly, strongly, powerfully'. This combination of meanings also provides Voldemort's name with the meaning 'steal from death' and 'excessive, great, or extreme death' (Mugglenet, 2007)¹². All these meanings and associations that describe his character and role as selfish, cruel and evil, as well as an ambitious powerful wizard, who seeks immortality across the novel, will be lost in the Arabic translation. It is important to note that the Anglo-Saxon, Latin or mythical sources of names and their meaning are not necessarily accessible to an English reader either.

'Draco Malfoy' is transliterated as 'دراكو مالفوي' ('Drākw Mālfūy'). In Latin, the name 'Draco' means 'dragon'. 'Draconian' is a Greek adjective that derives from 'Draco', meaning 'harsh or cruel' and in Romanian, *drac* means 'devil'. The name 'Malfoy' also refers to the term *malus* which means 'bad' in Latin. In French, 'Malfoy' is the combination of two words, *Mal* and *foi*; *Mal foi* means bad faith or evil deeds and *Mal de foi* means 'loss of faith' (Mugglenet, 2007). These meanings and associations play

¹² There are several online websites dedicated to characters' meaning in HP, this was chosen because it was the most accurate and relevant to the study.

an important part in describing Draco Malfoy's character and bad behaviour towards Harry, as well as indicating his continued efforts in supporting Voldemort in his quest to control the wizard world.

'Sirius Black' is transliterated as 'سيريس بلاك' ('Sīrīūs Blāk'). 'Sirius' is a nickname of the 'Dog star' which is the brightest star in the constellation Canis Major, which means 'Great dog' in Latin (Agarwal 2005: 55). This plays an important role in describing his character since Sirius Black is an Animagus, which enables him to transform into a large black dog.

'Remus Lupin' is transliterated as 'ريموس لوبين', ('Rīmūs Lūbīn'). 'Remus' refers to the names of the twin brothers 'Romulus' and 'Remus' in Roman mythology, who were nursed and suckled by a female wolf when they were babies. 'Lupin' is derived from *Lupus*, Latin for 'Wolf' (Vader Ark, 2009: 189). Lupin is a werewolf and these names have clear connotations.

The fun and entertainment element in characters' names also plays an important role in describing a character or sometimes giving the opposite meaning to the character's behaviour and appearance, such as Hagrid's pet dogs Fang and Fluffy: Fang is a pleasant creature with a menacing name and Fluffy is a dangerous three-headed dog with a pleasant name. The name 'Fluffy' also shows how Hagrid views dangerous magical creatures and beasts as pets, which is one aspect of his characterisation across the novels. However, due to the transliteration strategy of these characters' names in Arabic, 'Fang', 'فانج' ('Fānj') (1.B; 116) and 'Fluffy', 'فلافى' ('Flāfy') (1.C; 105), the child reader's fun and amusement arising from this imaginative comparison is lost in the Arabic translation (see Table 9 in Appendix 11 for more examples of transliteration of characters' names).

Transliterating characters' names in the Arabic translation involves a wide degree of approximation and morphological adaptation since both languages differ significantly in their phonological and orthographic systems, as there are no Arabic counterparts for some English letters and Arabic also lacks capitalisation. For example, all the Arabic

translators chose to transliterate the name 'Hermione' by how it is written 'هرميون' [hur-mee-o-n] and not how it is pronounced [hur-mahy-uh-nee] in the SL. Nevertheless, this wide degree of approximation in transliterating characters' names results in numerous examples of inconsistencies in the Arabic translation.

There are 61 examples of inconsistencies in transliterating characters' names across the series. For example, 'Albus' is transliterated across the series as 'ألباس' ('Albās') and in Book 5 is transliterated as 'ألبوس' ('Albūs') (5.C; 14 & 30). 'Sirius' is transliterated across the series as 'سيربوس' ('Sīrībūs') while in Book 5 it is transliterated as 'سيرياس' ('Sīrīās') (5.B; 4, 21 & 5.C; 94). 'Lucius' is transliterated as 'لوسسيوس' ('Lūsīūs') in Book 2 (2.C; 87), 'لوشيبوس' ('Lūshībūs') in Book 7 (7.A; 8, 26, 27, 28, 7.B; 39 & 7.C; 28) and 'لوكياس' ('Lūkīās') in Book 5 (5.B; 1, 16, 52, 107, 108, 111), while in Book 6 it is transliterated as 'لوكيوس' ('Lūkīūs') (6.B; 31-39 & 6.C; 18) (see Table 10 in Appendix 11 for a list of examples). These inconsistencies in transliterating characters' names can lead to problems of cohesion and coherence and confuse the reader regarding the identity of these characters in the Arabic translation.

There are also 24 examples of shift (Van Leuven-Zwart, 1989; 1990) to various features in the Arabic translation; half of these examples of shifts affect characters' names (12 out of 24). Most of the examples of shift to characters' names occurs in Book 2 in which a character's name is replaced and referred to by another name in the Arabic translation, such as replacing 'Lord Voldemort' with 'توم ريدل' ('Tom Riddle') (2.C; 107). This shift reduces the development of the plot in terms of the revelation of the true identity of Tom Riddle as Lord Voldemort in the Arabic translation. This shift also involves using characters' surnames instead of first names such as 'جيني' ('Ginny') for 'Miss Weasley' (2.C; 29), 'Potter' for 'هاري' ('Harry') (2.C; 40), or in the opposite order by changing characters' first names into surnames, such as replacing 'Uncle Vernon' with 'العم درسلي' ('Uncle Dursley') (3 examples, 2.A; 26, 45 & 58), changing 'Gilderoy' into 'لوكهارت' ('Lockhart') (2.C; 51) and 'Tom' into 'ريدل' ('Riddle') (2.B; 42), as well as

changing 'Sirius' into 'بلاك' ('Black') (3 examples 3.C; 101, 110 & 117). These shifts and changes negatively affect the representation of characters and their names and reduce how characters are referred to in the Arabic translation. For example, this shift from 'Sirius' in the ST to 'بلاك' ('Black') in the TT reduces the representation of Harry's close relationship and strong bond with his godfather 'Sirius' through reference to his first name; rather, he is repeatedly referred to as 'بلاك', 'Black' in the examples above from Book 3 (see Tables 11 & 12 in Appendix 11 for full list and frequency).

6.3. Omission to magical words or words associated with the *Harry Potter* world (transliteration)

In addition to the omission of characters' names through the strategy of transliteration discussed above, many features such as magical and invented words are also transliterated (Kujamaki, 2004) in the Arabic translation. Thus, their associations and the knowledge associated with them are also lost in the Arabic translation (see below). There are 99 examples of transliteration of various features, including magical and invented words, in the TT (see Figure 6.5 below, and Table 13 in Appendix 11 for frequency and a full list of examples). Due to the limitations of this study mentioned above in documenting all transliterated examples, quantitative figures will not include any repeated items that are given the same 'transliteration' translation across the novels, such as names of schools, for example 'Hogwarts', 'هوجورتس' or names of houses, such as 'Gryffindor', 'جريفندور'.

Total	99
Frequency	Books 5, 6, 1, 7, 2, 1 & 3.
Most examples	Books 5 & 6. 71.7% of examples (71 out of 99)
Particularly	Book 5. 55.5% (55 out of 99)

Figure 6.5

Examples of transliterations include names of the months, for example 'January' 'يناير' (6.A; 67), names of schools, such as 'Hogwarts', 'هوجورتس' (1.B; 103) and names of the school's houses, 'Gryffindor', 'جريفندور' (1.B; 27), 'Ravenclaw' 'ورافنيكلو' (6.B; 28), 'Hufflepuff', 'هافلپاف' and 'Slytherin', 'سليذرين' (6.B; 27). Also included are sports games, for example 'Quidditch', 'الكويدتش' (1.B; 30) and names of places, such as 'Privet Drive', 'بريفت درايف' (1.A; 1, 105, 186), 'Magnolia Crescent', 'ماجنوليا كريست' (5.A; 63), 'Godric's Hollow', 'جودريكس هولو' (1.A; 143, 6.C; 48), 'Diagon', 'دياجون' (1.C; 17, 6.C; 34) and 'Hogsmeade', 'هوجسميد' (7.B; 2). There is also transliteration of the names of magical and invented characters such as 'the basilisk', 'الباسليك' (2.B; 5, 214, 222), 'the Dementors', 'ديمنتورات' (5.C; 8, 9, 58), names of magical newspapers such as 'the Daily Prophet', 'جريدة الدايلي بروفيت' (5.C; 125, 5.B; 79, 5.C; 125) or 'The Quibbler', 'مجلة (كويبلر)' (5.C; 19, 33, 34) and magical spells and charms such as 'Expecto Patronum', 'إكسيكتو باترونام' (5.A; 130, 138, 7.C; 59).

For example, the transliteration strategy for the four houses in Hogwarts removes their associations, for example 'Gryffindor' with good deeds and 'Slytherin' with evil deeds. These associations play an important function in *Harry Potter's* social environment in categorising various characters into a certain type or group. Thus, the division between characters on 'the good side', including Harry, Ron and Hermione, associated with 'Gryffindor' house, and characters on the 'the evil side', such as Voldemort and Draco Malfoy, associated with 'Slytherin' house, is diminished in the Arabic translation.

The dark creatures, the 'Dementors', according to Rowling (cited in Vader Ark, 2009: 82) are a 'personification of depression' and are associated with misery and despair, since Dementors usually drain 'peace, hope and happiness out of the air around [people]' (Ibid). They bring depression and despair to everyone near them, which is why they guard Azkaban's prisoners and leave their victims in a permanently miserable state. However, due to the transliteration of 'Dementors' into 'ديمنتورات' ('Dymntūrāt') in the Arabic translation, the meanings and associations, which are important in

describing them and their evil role across the novels, are completely lost. Even though the meaning of these names is not necessarily accessible to an English reader, it is more easily accessible to an English child than an Arab child; for example 'Dementor' is linked to 'demented', which has a fairly common usage in English.

6.4. Generalisation

In addition to the excessive deletion to characters' roles and various features and items such as magical and invented words (see Chapter 4 & 5), in this section, these features and trends will be discussed in terms of omission through 'generalisation'. Thus, 'domestication' through 'generalisation' is carried out to adapt the ST to the systems and norms of children's literature operating in the receiving culture. However, the effect of using generalisation for these various features is that their associations and connotations or part of their meanings are not rendered in the TT (see below).

In the Arabic translation, there are a total of 428 examples of 'generalisation' of many various items and features related to the *Harry Potter* world in general or associated directly with the magical world. These examples of generalisation are divided into 10 categories such as characters' roles (categorised into a further 3 sub-categories), magical words (categorised into a further 13 sub-categories), culture specific Items ('CSIs') and objects and characters (see below). Tables with figures are provided, which include all the examples along with their numbers and locations in the appendices (see Tables 14-27 in Appendix 11), to show the frequency of 'generalisation' in each category across the series discussed in this chapter.

These various categories of generalisation are patterns in themselves, and these patterns of generalisations whether individually or across all of these categories, weaken and reduce the building of the magical *Harry Potter* world as a whole in the

Arabic translation. (See Figure 6.6 and Table 6.2 below, and also Table 14 in Appendix 11 for frequency across the series).

Total	428
Frequency	Books 3, 5, 2, 1, 4, 6 & 7.
Most examples	Books 3 & 5. 42.7% of examples (183 out of 428)
Particularly	Book 3. 22.8% (98 out of 428) especially (Ch.19 - Final -) 34.6% (34 out of 98)

Figure 6.6

No.	Names of categories	Frequency across the series	Total	Tables in Appendix 11
1	Characters' roles	See individual categories below for full details. (31.3%)	134	(15-18)
2	Magical words	Books 3, 2, 5, 4, 1, 6 & 7 (22.8%). Particularly Book 3 (37.7%) (37 out of 98)	98	27
3	Characters	Books 3, 1, 2, 5, 6 & 4 (14.4.7%). Particularly Book 3 & 1 (62.9%) (39 out of 62)	62	22
4	General	Books 2, 1, 5, 3, 6 & 4. (10.7%). Particularly Books 2 & 1 (54.3%) (25 out of 46)	46	19
5	Place	Books 3, 4, 5, 1, 7 & 2. (7.9%). Particularly Book 3 (31%) (9 out of 29)	29	25
6	Cloths	Books (2, 4), 7, 3 & 1. (3.9%). Particularly Books 2 & 4 (58.8%) (10 out of 17)	17	26
7	CSIs	Books 5, 7, 1, (3 & 6) (4.3%). Particularly Book 5 (50%)	14	20

		(7 out of 14)		
8	Food	Books 2, 5, 1 & 6. (3%). Particularly Book 2 (38.4%) (5 out of 13)	13	21
9	Characters' association	Books 2 & 4. (3.1%). Particularly Book 2 (75%) (6 out of 8)	8	23
10	Object	Books 5, 4, (3 & 1) (2.3%). Particularly Book 5 (42.8%) (3 out of 7)	7	24
		Total	428	

Table 6.2 Location, frequency and percentages for categories of generalisation across the series

In terms of generalisation to characters' roles, there are 134 examples of generalisation that affect various characters' roles such as generalisation of characters' direct speech, action and description of action (see below). Twenty-four examples (out of 134) include generalisation to characters' roles, such as description of characters' action (12), characters' description (7) and characters' feelings (4) (see Table 15 in Appendix 11 for frequency and a full list across the series).

Most of these examples of generalisations affect characters' direct speech, where 34.3% of total examples of generalisations to characters' roles occurred (46 out of 134); generalisation to description of the emotive dimension to the characters' utterances, where 30.5% (41 out of 134) of total examples occurred; and generalisation of characters' action, where 17.1% of total examples occurred (23 out of 134), as discussed below (see also Chapter 4 for further descriptions of these categories in terms of deletions).

Generalisation of characters' direct speech is the first category regarding characters' roles. It includes 46 examples of omission to various characters' utterances such as the

way Wormtail addresses Lord Voldemort as ‘my Lord’, which is generalised into ‘ياسيدى’, (‘Sir’) (4.A; 59, 102). This generalisation does not convey the association with Voldemort and his status as ‘The Dark Lord’ in the wizard world, taking into consideration that Wormtail is, in fact, Lord Voldemort’s servant, who will sacrifice his arm to reincarnate his master. It is important to note that this generalisation occurs in Books 1-4 only; in the later Books, 5-7, this was translated more accurately as ‘يامولاي’ (‘My Lord’), which is a very common Arabic term used to address important people such as kings and princes and has a very similar association with ‘My Lord’ in the ST (see Table 16 in Appendix 11 for frequency and a full list of all examples across the series).

Generalisation of description of the emotive dimension to characters’ utterances is the second category, which comprises 30.5% of examples in this category in relation to omission of characters’ roles (41 out of 134). These examples of omissions describe the tenor of the speaker’s register, thus it is linked to a specification of the attitude and emotion of a speaker in the TT. Most of these emotional dimensions are expressed through a modifier linked to the reporting verb. These omissions through generalisation affect various characters and describe various emotions and feelings in relation to characters’ utterances and how they are rendered in the TT. (See Figure 6.7 below, and also Table 17 in Appendix 11 for frequency and a full list of affected characters).

Total	41
Frequency	Books 3, 2, (4, 5), 1 & 7. No generalisation to this category in Book 6.
Most examples	Books 3 & 2. 60.9% of examples (25 out of 41)
Particularly	Book 3. 43.9% (18 out of 41) especially (Ch.19 - Middle -) 72.2% (13 out of 18)

Figure 6.7

The following example shows how Tom's emotion is omitted through generalisation of his utterance to Harry in the climactic chapter (Ch.17) of Book 2:

152. ST.2 CH.17 P.232 L.10,11 TT.2 CH.17 P.270 L.5

ST 'Dumbledore's been driven out of **this castle** by the **mere memory** of me!' **he hissed**.

TT وقال: لقد خرج دمبلدور من المدرسة بفعل مفكرتي!

BT and said

(G > description of the emotive dimension to character's utterance > (Tom to Harry) > **he hissed** > وقال

The word 'hissed', used by Tom, has associations and connotations with Lord Voldemort and his followers in the *Harry Potter* world. It is associated with snakes and Slytherin's house, whose students are characteristically cunning. Such association plays an important role in the division between Harry and his supporters and Voldemort and his followers. In the TT this is translated through generalisation as 'قال' ('said'), thus omitting such associations and flattening the TT, particularly through repeated generalisations (see also 2.B; 187, 193, 2.C; 105 & 4.A; 98).

Generalisation of character's actions is the third category, which comprises 17.6% of examples in this category in relation to omission of characters' roles (23 out of 134). These examples of omission to characters' physical actions describe various characters' roles and involvements in the events. (See Figure 6.8 below, and Table 18 in Appendix 11 for frequency a full list of effected character).

Total	23
Frequency	Books 1, 2, 4, 3 & 5. No omissions to this category in Books 6 & 7.
Most examples	Books 1 & 2. 73.9% of examples (17 out of 23)
Particularly	Book 1. 47.8% (11 out of 23) especially (Ch.19 - Middle -) 54.5% (6 out of 11)

Figure 6.8

The following example illustrates how Harry and Tom's actions are omitted through generalisation in the TT during the climactic events in Ch.17 of Book 2:

252. ST.2 CH.17 P.237 L.15,16 TT.2 CH.17 P.277 L.6

ST For a split second, both Harry and Riddle, wand still raised, stared at it.

TT نظر إليها لحظة..

BT looked at it

(G > character's action > (Tom & Harry to the diary) > stared > نظر

Here, both Harry and Tom are staring at Tom's diary, which Fawkes throws to Harry along with the Sorting Hat. The word 'stared' is used in the ST to reflect the tenseness of this scene, which leads to Harry's quick reaction in destroying Tom's diary with the Basilisk's fang. However, the word 'stared' is translated through generalisation as 'looked', eliminating the association and referential meaning of the ST word 'stared' in the TT. This also deletes Tom's role in the event as the word 'نظر' ('looked') is grammatically singular in Arabic, thus it refers to Harry only and not both characters as in the ST. Nearly half of the examples of omission in this category regard similar generalisations of the ST word 'stare' in the TT and affect various characters across the books (9 out of 23) (see Table 18 in Appendix 11, and also Appendices (1.B; 16, 2.A; 174, 2.B; 248, 252, 2.C; 124, 3.B; 45, 4.B; 26, 4.C; 50 & 77)).

The following section will discuss the omission through generalisation of other various features and items such as characters, magical words and objects (see below).

It is important to note that quantitative figures will not include repeated items that are given the same 'generalisation' translation across the novels, such as 'Moaning Myrtle' which is generalised in the Arabic translation across the series into 'ميرتل الباكية' ('crying Myrtle') (2.B; 40) or the terms 'Muggle' and the magical tree 'the Whomping Willow' (see below).

Invented words such as 'Muggles' – non-magical people who live outside the wizard world – pose real challenges when translated into Arabic due to the absence of a dictionary meaning in the ST, and subsequently a lack of TT equivalent. According to Rowling, the term 'Muggle' 'is derived from the word 'mug', which in Britain means a stupid person or a fellow who's easy to dupe' (cited in Beahm, 2004: 135). In the Arabic translation this is generalised into 'العامّة' ('the common') (1.A; 58, 62). However, such generalisation in the Arabic translation does not convey clearly the association with stupidity and foolishness that is attached to the 'Muggles' by the wizards in the magical world.

Another example of generalisation is 'the Whomping Willow', which is translated across Books 1-6 as 'الشجرة العملاقة' ('the giant tree') (3.B; 2) and in Book 7 as 'شجرة الصفصاف' ('The Willow tree') (B.7; 42). Both translations, particularly the first, eliminate the connotation of violence and surprise that is associated with the alliteration of 'whomping' and 'whipping'. The association with violence comes from the tree's unpredictable behaviour as it violently attacks anything that comes within range of its branches; the association with surprise relates to it disguising the secret passage from the Hogwarts grounds to the Shrieking Shack in the village of Hogsmeade.

Another example of generalisation is to magical spells and charms, such as the word 'petrified'. This relates to the dark character 'the basilisk' attacking several muggle-born victims, such as Hermione, along with several other supporters of Harry, leaving them motionless and unresponsive with terrified expressions on their faces, while their eyes are wide open in shock. However, it is generalised into 'متجمدة' ('frozen') (B.2; 22), thus only part of the meaning is conveyed, omitting the associations with terror, shock and fear that are attached to the word.

As mentioned earlier, a complete exploration of all categories and examples of generalisations goes beyond the scope of this study. Therefore, only a few selections of categories and examples will be illustrated below to show how the *Harry Potter* world is reduced and affected through 'generalisation' in the Arabic translation.

For example, under generalisation of general words and phrases, there are 46 examples. These include the reference to the amount of chocolate around Harry and Ron, a 'small mountain', which is translated generally into 'كومة' ('pile') (5.C; 38), thus reducing the exaggerated element associated with the ST term and the potential amusement of this imaginative exaggeration for the child reader. Another example in this category is the term used by children in the Dursleys' neighbourhood, who refer to the school Harry is supposedly attending as 'St Brutus's Secure Centre for Incurably Criminal Boys', which is generalised into 'إصلاحية سان بروتوس' ('St Brutus's reformatory') (5.A; 79). This generalisation, through partial deletion, omits the emphasis on Harry's permanent criminality, violent character and his hopeless future as viewed by his Muggle neighbours (see Table 19 in Appendix 11 for frequency and a full list).

Generalisation of CSIs is another sub-category, which includes 14 examples in the Arabic translation. CSIs are widely used in the *Harry Potter* world, for example characters' names, characters' dialects and magical words. However, the examples in this category are restricted to features of marked generalisations that are particularly distinctive. Under generalisation of CSIs, an example such as 'Bonfire Night' is generalised into 'الألعاب النارية' ('fireworks') (1.A; 74). This generalisation conveys only part of the meaning and omits the British historical and cultural reference to 'Guy Fawkes Night', an annual event dedicated to celebrations with bonfires and fireworks. Also, more than a third of the examples of generalisation to CSIs (6 out of 14) are related to plants and flowers such as 'large **hydrangea** bush', a common southern and eastern Asian flowering plant that is popular in British middle class areas, which is generalised into 'شجيرة كبيرة' ('large bush') (5.A; 4, 34). This generalisation loses the association of these types of flowers with the Dursleys' neighbourhood, which plays a part in the establishment of the Dursleys' social environment as that suited to boring middle class characters in the Muggle world. (See Table 20 in Appendix 11 for frequency and a full list).

Under generalisation of food, there are 6 examples (out of 13) of different specific food items that are translated in Arabic in a more generic way as 'food', such as Mr Dursley's 'large doughnut', which is generalised in Arabic into 'طعامه' ('his food') (1.A; 43). This generalisation is unnecessary as there are suitable equivalent terms in Arabic such as 'كعكة محلاة' ('sweet cake' or 'doughnut'). Furthermore, it fails to capture Mr Dursley's strong appetite for food and particularly large sweets as presented in Books 1 and 2. (See Table 21 in Appendix 11 for frequency and a full list).

Under generalisation of characters, 62 examples of generalisation are included. These relate to various characters, including wizards, magical and invented creatures, animals and mythical characters. For example, a reference to 'an owl' is generalised into 'الطيور' ('birds') (1.A; 37), a reference to Neville's pet 'Toad' is generalised into 'ضفدع' ('frog') (1.C; 127) and a reference to Lupin as 'werewolf' is generalised into 'ذئباً' ('wolf') (3.B; 31) (see Table 22 in Appendix 11 for frequency and a full list of characters across the series).

More than three quarters of the examples of generalisation to characters in Book 1 occur to the mythical character 'Unicorn' (14 out of 18). Due to the lack of a single-word equivalent, the translator of Book 1 chooses different generalisations across the book for 'Unicorn', as follows: 'حصاناً' ('horse') (1.B; 147, 264), 'الخيول' another Arabic term for 'Horses' (1.B; 186), 'حصان وحيد القرن' ('single-horn horse') (1.B; 110, 176, 244, 262 & 1.C; 43) and 'وحيد القرن' ('single-horn') which is also the Arabic term for 'Rhinoceros' (1.B; 132, 166, 210, 217, 246, 249). These inconsistencies in naming this mythical character will be confusing for the Arab reader regarding the character's real identity. These different generalisations flatten his mythical character as a pure innocent creature that is killed by the evil character Voldemort, and subsequently reduces the development of the plot during the events in this climactic chapter (Ch.15 of Book 1).

Another example of generalisation to characters is 'The rat', Ron's pet Scabbers, which is repeatedly generalised in the Arabic translation into 'الفأر' ('the mouse') (3.A; 89, 3.B; 29, 53, 64, 84, 86, 124 & 3.C; 157), which comprises nearly half of all examples of generalisation to characters in Book 3 (9 out of 20). This generalisation is adopted to avoid using the Arabic term 'الجرذ' ('the rat') owing to its association with dirt and disgust in the TT, particularly in children's literature. However, this generalisation omits the association of betrayal and deceitfulness with 'Rat' in the ST, as 'The rat' is actually 'Peter Pettigrew' (Lord Voldemort's servant), who betrayed Harry's parents and guided Lord Voldemort to their hiding place.

Another important category is generalisation of characters' associations with physical features. All 8 examples in this category occur in Books 2 and 4 and relate to the main character Harry, particularly his 'scar'. Harry's scar is a trait of his physical features and generalised variously in Arabic into 'رأس هاري' ('Harry's head') (4.B; 23), 'جبهته' ('his forehead') (4.B; 43) and 'الجرح' ('the wound') (5 examples, 2.A; 68, 75, 2.B; 103, 135 & 2.C; 67). (See Table 23 in Appendix 11 for frequency and a full list).

In addition to the inconsistencies in these generalisations, which can be confusing for the reader, the Arabic translation of 'the scar' into 'الجرح' ('the wound') omits the identification of Harry's scar as an old rather than fresh wound, as exemplified below:

103. ST.2 CH.17 P.229 L.31,32 TT.2 CH.17 P.267 L.17

ST His eyes roved over the lightning scar on Harry's forehead, and his expression grew hungrier.

TT وأنتقلت نظراته الجائعة إلى الجرح في رأس هاري..

BT His Hungry Looks moved over the wound in Harry's head

(G > character's association > scar > الجرح

Tom Riddle examines Harry's scar with great curiosity in 'The Chamber of Secrets', where they meet for the first time. Taking into consideration the significance of time in their meetings, the past – Harry's past and Tom's future as Voldemort – is particularly

important due to the combined and associated link between the scar as an old wound and the past event in which Voldemort, 'Tom', gave Harry his scar when he attempted to kill him.

Under generalisation of objects, nearly half the examples (3 out of 7) are related to Hagrid: 'his **crossbow**' is generalised in Arabic into a more generic term 'سلاحه' ('his weapon') (1.B; 90); 'his **tablecloth-sized** handkerchiefs' are generalised into 'بمנדيل كبير جداً', ('very big handkerchief') (3.C; 63); and his 'two **bucket-sized** cups' are generalised into 'كوبين كبيرين' ('two large cups') (4.C; 27). These generalisations negatively affect his characterisation in terms of the type of old fashioned weapon he uses, thus reducing 'antiquation' (Butler, 2012: 234), the contrast between magic and the old-fashioned in the wizard world. It also reduces the child reader's potential amusement at this imaginative comparison between Hagrid's huge size and the objects he uses in comparison with objects used by average sized people (see Table 24 in Appendix 11 for a full list).

Under generalisation of places, various places and locations (29 examples) are included, such as '**Privet Drive**' which is generalised into 'الشارع' ('the street') (1.A; 16, 2 A; 2 & 5.A; 51), thus omitting the association with prim middle class areas (see previous discussion in Ch.5 section 5.1.1.). These generalisations include the type of tall, magical, stone house where the Weasley family live, '**The Burrow**', contrasting the association of its meaning in the ST with the hole in the ground dug by a small animal. This type of house is not familiar in Arabic, thus it is generalised into 'منزل (رون))' ('Ron's house') (5.A; 66). Other places are also generalised by giving the same Arabic term in two different places in the same chapter (Book 3 Ch.22 last chapter) such as '**the dormitory**' (3.C; 27, 55) and '**the ward**' (3.C; 49, 57) which are both generalised into 'الحجرة' ('the room'). However, such generalisation reduces the setting and location of these events, since the Arabic rendering as 'الحجرة' is very general, and

omits the specific references to these two different places in the school where various events occurred.

Also in Books 3, 4 and 5 there are 6 examples of generalisation to the specific location 'The hospital **wing**', which is repeatedly generalised through part deletion in Arabic into 'المستشفى' ('the hospital'), particularly in the last chapter (Ch.19 of Book 3) (3 out of 6) (3 examples; 3.B; 204, & 3.C; 2, 38, 59) (see also 4.C; 156 & 5.C; 27). These generalisations simplify the setting in terms of where events occur, since this generalisation in the TT does not identify the specific location of 'The hospital **wing**' and does not show the link clearly between this specific place and the events in which Harry and Hermione are secretly helped by Dumbledore to save 'Buckbeak'. Thus, these generalisations negatively affect and weaken the development of the plot in this chapter (see also chapter 5 section 5.1) (see Table 25 in Appendix 11 for full list).

Under generalisation of clothes, various characters are included in reference to their costumes, dress, clothes and uniforms. Examples include the Muggles, such as Uncle Vernon's 'dinner jackets' being generalised into 'ملابس للوليمة' ('clothes for the feast') (2.A; 131) and Uncle Vernon's and Dudley's 'bow-ties and dinner jacket', into 'ملابس الفاخرة' ('fancy dinner clothes') (2.A; 225). Examples of generalisations also relate to the wizards, for example a reference to Voldemort's hood, 'The hooded figure', is generalised into 'المخلوق الغامض' ('the mysterious creature') (1.B; 219) and Bellatrix's 'hood' is generalised several times in Book 5 into 'قناع' ('mask'), such as 'قناعها' ('her mask') (5.B; 15) (see Table 26 in Appendix 11 for a full list).

In the magical world, wizards, including Hogwarts' teachers such as Snape or students such as Harry, Ron and Hermione, wear robes as a school uniform. However, there is a reduction to this specific type of dress, 'robes', in Arabic through generalisation, of which 12 examples (out of 17) occur. For instance, generalisation to a more general word, such as 'robes' generalised into 'أثواب' ('dresses') (4.C; 227), 'Harry's robes' into

'بمعطفه' ('his coat') (2.B; 304) and particularly into 'ملابس' ('clothes') (9 examples, see Appendices 2.B; 232, 262, 3.B; 57, 3.C; 29, 4.B; 85, 95, 96, 7.B; 33 & 7.C; 10) as illustrated below where Hermione's robe is generalised into 'ملابسها' ('her clothes') as she prepares herself to travel back in time with Harry:

29. ST.3 CH.22 P.305 L.29-31 TT.3 CH.22 P.411 L.21-P.412 L.1

ST **Hermione tucking the Time-Turner back under her robes**

TT وأعدت ((هيرميون)) المحول الزمني إلى داخل ملابسها

BT **Hermione returned the Time-Turner back to inside her clothes**

(G > cloth > her robes > ملابسها

This generalisation omits the reference to the specific dress that Hermione is wearing, 'robes', into a very general term in Arabic 'ملابسها' ('her clothes') thus reducing the full development of the *Harry Potter* world, particularly the magical world in terms of characters' uniforms and costumes, which identify them as students associated with an elite educational institutions (Hogwarts School of Witchcraft and Wizardry). This generalisation also reduces 'substitution' (Butler, 2012: 234) and the association between the wizards' world and the 'Muggle' or real-world in terms of its connotation with British elite educational schools. Moreover, the Arabic translation changes 'under her robes' (ST) to 'inside her clothes' (TT) and this shift presents Hermione's action as slightly indecent. In the ST, the robe is worn over normal clothes while the Arabic translation suggests that she places the 'Time-Turner' near her body or inside her underwear instead.

Another important category is generalisation of magical words, which includes 98 examples of generalisations to various magical words and items that have direct associations with the construction of the magical world in *Harry Potter*. This category is further broken down into 13 sub-categories such as generalisation to magical objects, places, currency, spells and charms and newspapers (see below, see also Table 27 in

Appendix 11 for a full list and frequency of each sub-category across the series). For example, there are generalisations through part deletion to the name of the potion used to cure 'petrified' victims, 'the **Mandrake** juice', into 'العصير' ('the juice') (2.C; 32), generalisation to various magical words (18 examples), including 'Underage wizards' into 'طلبة المدرسة' ('School's students') (2.A; 141) and 'wizards' into 'الجميع' ('all' or 'everybody') (2.B; 141).

Furthermore, generalisation to 14 examples of spells and charms such as Harry's 'Patronus' into 'بتعويذتك' ('your charm') (3.C; 82), 'my Patronus' into 'هذه التعويذة' ('this charm') (3.C; 105) and 'that particular Patronus?' into 'أن تفعل ما فعلت؟' ('to do what you did') (3.C; 109). Lockhart's Memory Charm 'The Memory Charm' is generalised into 'تعويذته' ('his charm') (2.B; 291), thus omitting its specific type and its association with Lockhart in the TT because it is a spell that Lockhart uses to erase memories from characters' minds to steal their ideas and adventures and present them as if they are his own, showing off and promoting himself as an influential wizard in the magical world.

Moreover, generalisation occurs in a change from the Wizard world's most popular sport 'the **Quidditch** team', into 'الفريق', 'the team' (1.B; 51), or their newspapers such as 'the **Daily Prophet**', into 'للجريدة', 'the newspaper' (3.A; 87) or their magical departments such as 'MINISTRY OF MAGIC **EMPLOYEE SCOOPS** GRAND PRIZE', into 'جائزة وزارة السحر الكبرى', 'ministry of magic grand prize' (3.A; 87). Generalisation occurs to the name of the magical school 'Hogwarts' - 4 examples - into 'المدرسة', 'the school' (2.B; 150, 273; 3.A; 47) and 'Hogwarts feasts' into 'الأحتفال', 'the celebration' (2.C; 138).

Under generalisation of currency, there are 9 examples of generalisations to the Wizard world's types of money such as gold and galleon, for example 'the gold', which is generalised into 'التكلفة' ('the cost') (3.C; 154) and 'sack of gold' into 'بحقبيبة النقود' ('bag of money') (4.C; 6). Furthermore, generalisations also occur to the wizards' specific currency, 'galleons', for example generalising 'two **Galleons**' into 'أموال' ('money') (4.C;

207) as illustrated below where George tells Harry about their trouble in getting their (Fred and George's) money from Bagman, who tricks them after losing the bet they placed on Harry's winning of The Triwizard Tournament Cup:

207. ST.4 CH.37 P.634 L.33 TT.4 CH.37 P.656 L.7

ST Hasn't got **two Galleons** to rub together.

TT ولم يتبق معه أية أموال،

BT Hasn't got any money with him

(G > magical word > **two Galleons** > أموال

The Arabic translator resorts to generalisation of the specific invented term for the magical world currency, '**two Galleons**', into a more general word familiar to the Arab reader, 'أموال' ('money'). However, this generalisation reduces the construction of the magical world in terms of its currency and types of money used. Furthermore, there is inconsistency of generalisation to the magical world's currency, 'galleons', which is generalised variously into 'قطعة ذهبية' ('golden piece') (3.A; 91) or 'قطعة' ('piece') (4.C; 223) and 'أموال' ('money'), as illustrated above. These various inconsistencies will not be clear, and may possibly be confusing for the Arab reader regarding these generalisations since they are not aware that the ST single currency 'galleons' is used.

Generalisation to objects is another important sub-category under generalisation of magical words. This includes 39 examples of generalisation to various magical objects, mainly through part deletions to these objects, such as references to Harry's specific magical objects. Examples include generalisation to his '**spellbooks**' into 'كتبه' ('books') (2.B; 43) or into 'كتب السحر' ('the magic books') (3.A; 25), 'his **wand and broomstick**' into 'أدواته السحرية' ('his magical tools') (2.A; 144) and his '**cauldron and broomstick**' into 'أدواته', ('his tools' or 'his devices') (3.A; 25). Furthermore, generalisation occurs to various objects such as the 'Hogwarts **Express**' into 'قطار هوجورتس' ('Hogwarts train') (5.C; 122) thus deleting the association with other objects that are familiar from the Muggle world, as well as deleting the speed associated with the word '**Express**' or

generalising 'Hogwarts Express' into 'القطار' ('the train') (2.C; 162). Thus, the generalisations mentioned above reduce 'antiquation' and 'substitution' (Butler, 2012: 234) by omitting both association with the magical world, 'Hogwarts', and the association with the Muggle world, 'Express' by deleting the contrast between speed and the old fashioned model of train, since the Hogwarts Express runs on steam .

Other magical objects include 'the Mirror of **Erised**', which shows characters' deepest and most desperate desires. Its name, 'Erised', is 'desire' spelled backwards. However, it is generalised into 'مِرآة' ('mirror') (5.C; 93). The magnificent cup that is awarded to the winner of the Triwizard Tournament, the extremely dangerous magical competition that involves three magical schools competing on three very risky tasks, 'the **Triwizard** Cup' is generalised into 'الكأس' ('the cup') (4.B; 6). The magical stone, 'the **Philosopher's** Stone', which can transform objects into gold and is particularly important in creating the 'Elixir of Life', which prolongs the drinker's lifecycle (in this case, Voldemort) is generalised into 'الحجر' ('the stone') (1.C; 30). Generalising 'the **Owl** Office' into 'مكتب البريد' ('the post office') (3.C; 153) equates it with the Muggle post office and reduces the custom of using owls in delivering the post in the magical world. References to 'the **horseless** carriages' watched by Hermione are generalised into 'العربات' ('the carriages') (4.C; 122), thus reducing its meaning and association since these '**horseless** carriages' are actually pulled by winged horses with a skeletal body, 'Thestrals'. This generalisation also creates a problem for further plot development because 'Thestrals' can be seen only by older students or those who have seen death.

There is also frequent generalisation to magical objects such as Hagrid's birthday gift to Harry, '**The Monster Book of Monsters**' which is generalised into 'كتاب الوحوش' ('Book of Monsters') (3.A; 118) or 'The **Monster** Book' into 'الكتاب' ('the book') (3.A; 123). Furthermore, generalisation is used for the magical hat 'the **Sorting** Hat'¹³ which is repeatedly generalised into 'القبعة' ('the hat') (4 examples, 2.B; 175, 185, 304, 2.C; 8), thus omitting its association and function in the magical world in sorting new students

¹³ Some examples are discussed in terms of deletion in Ch.5, but in this chapters they are discussed in terms of generalisation to show how the HP world, particularly the magical world is reduced in the TT.

into Hogwarts' four houses. Furthermore, there is generalisation to the type of hats used in the magical world. So 'bowler' becomes 'hat', for example with reference to Mad-Eye Moody, 'his **bowler** hat' is generalised into 'قبعته', ('his hat') (5.C; 132, 148, 151). Similarly, regarding the bowler of the Minister of Magic, Fudge, 'the **bowler**' becomes 'قبعته' ('his hat') (3 examples, 6.A; 61, 68, 81), which reduces 'antiquation' (Butler, 2012: 234). Furthermore, this generalisation omits the purveyed meanings related to social class and identification of those magical characters associated with authority, such as Fudge, the Minister of Magic. The generalisations of these two different types of hats into one general word as 'قبعة' ('hat'), flatten the text since it fails to show these two different and specific types of hats and eliminates one visual representation of the divisions in the *Harry Potter* world with two distinctive words and their associations in the Arabic translation.

Other generalisations to magical objects are 'the **Invisibility** Cloak', which is generalised into 'العباءة' ('the cloak') (2 examples, 1.B; 6 & 3.C; 90), thus omitting its function in making anything and anyone invisible beneath it, and 'the **Marauder's** Map' which is a magical map that shows all characters' movements in Hogwarts and is simplified through generalisation into 'الخريطة' ('the map') (3 examples, 3.C; 72, 85 & 90), as illustrated below:

90. ST.3 CH.22 P. 310 L.10 TT.3 CH.22 P.416 L.9,10

ST **There was a knock on the door.** Harry hastily stuffed the **Marauder's** Map and the **Invisibility** Cloak into his pocket.

TT فأخفى الخريطة والعباءة سريعاً في جيبه..

BT He hastily hid the Map and the Cloak into his pocket.

(G > magical word > the **Marauder's** Map > الخريطة

(G > magical word > the **Invisibility** Cloak > العباءة

After the revelation of his character as a 'Werewolf', Lupin, Professor of Defence Against the Dark Arts, is forced to leave Hogwarts and wishes to hand back Harry's

'Invisibility Cloak', which belonged to Harry's father and was given to him as a gift by Dumbledore, and 'the **Marauder's Map**', created partly by Lupin and given as a gift to Harry by Fred and George. Both generalisations do not specify their ST specific name, thus greatly reducing their magical associations and function in the Arabic translation.

There are also examples of 'domestication' that provide more accurate translation to the meaning of various words, for example magical words, such as translating 'the Imperius Curse' to 'تعويدة التحكم' ('the control charm') (6.A; 90) or translating 'the Department of Magical Law Enforcement' to 'إدارة تنفيذ القانون السحري', ('the department of magical law enforcement') (7.A; 21) in the Arabic translation, particularly in the final Books 6 and 7, which comprise 63.5% of total accurate examples of translations across the series (47 out of 74). (See Table 28 in Appendix 11, for frequency and a full list of examples). Nevertheless, there is also inconsistency in using different translation strategies across the novels: domestication, through translation and generalisation (45 examples), and 'foreignisation', through transliteration (47).

Some items are foreignised through transliteration in some books while domesticated through translation, for example generalisation, in others. The popular wizarding pub in London in the Muggle world the 'Leaky Cauldron' is generalised repeatedly into 'المرجل الراشح' ('filtrate boiler') (1.C; 18, 19) and also is transliterated into 'ليكي كالدرون', ('Līky Kāldrūn') (6.C; 32). The famous wizard world newspaper 'the Daily Prophet' is generalised into 'المتنبئ اليومي' ('the daily predictor') (7.A; 38) or into 'جريدة المتنبئ اليومي', ('the daily predictor newspaper') with the addition of the generic 'جريدة' ('newspaper') and is also transliterated into 'جريدة الدايلي بروفيت' ('Aldāyly brwfit' newspaper') (5.A; 73; 5.B; 79 & 5.C; 125)

There are also examples of inconsistencies in using the same translation strategy across the same novel, such as for the giant serpent (Tom Riddle's King of Serpents) 'the basilisk' which is transliterated in Book 2 into 'الباسليك' ('Albāslīk') (2.B; 5, 214, 222) and also generalised into more generic terms such as 'الأفعى' ('the snake') (2.B; 214,

261) and 'الثعبان' ('the snake' or 'the serpent') (2.B; 202, 227, 230, 245, 276). The dark creatures and the guards of Azkaban prison 'Dementors' are transliterated into 'الديمنتور' ('Aldymntūr') (5.A; 127), 'ديمنتورات' ('Dymntūrāt') (5.C; 8, 9, 58), 'الديمنتورات' ('Aldymntūrāt') (6.A; 85, 87 & 7.B; 28) and also generalised into 'الحراس' ('the guards') (3.C; 8, 17, 52) and into 'حراس السجن' ('the prison guards') (6.A; 37) (see Table 29 in Appendix 11 for more examples).

Furthermore, there is inconsistency in the translation and generalisation of various items across the series. For example, the explanatory co-reference for Lord Voldemort, 'You-Know-Who', is translated as 'أنت – تعرف – من' ('you-know-who') across most of the series (1.A; 57, 3.B; 136 & 6.A; 38, 39), yet in Book 5 it is generalised into 'الذى – تعرفونه' ('whom-you-know') (5.C; 11, 17, 28, 49, 50, 63). The reference to characters with non-pure blood, 'Mudbloods', is generalised into 'الدم العكر' ('turbid blood') (4.C; 178) and 'الدم الموحل' ('muddy blood') (7.A; 32, 37). Furthermore, the reference to characters with 'pure-blood' is translated as 'الدم النقى' ('pure blood') across most of the series, such as in Book 7 (7.A; 39), and is generalised into 'ساحر أصيل' ('original wizard') in Book 5 (5.A; 23).

There is also inconsistency when referring to dark characters, such as 'the Death Eaters' – Lord Voldemort's followers – which is translated across the series as 'أكلى الموت' ('death eaters') such as in Book 6 (6.A; 74) while in the climactic chapter (Ch.35) of Book 5 it is generalised into 'بتالى التعويذه' ('charm teller') (5.B; 62) and also into 'الساحر' ('the magician') within the same chapter (5.B; 64, 69, 72, 82, 83). Another example of inconsistency across the same novel is 'Auror' – a highly-trained member of the Ministry of Magic who protects and defends the wizard world against Dark magic – which is translated in Book 6 as 'مدافع ضد السحر الأسود' ('defender against the dark magic') (6.A; 91 & 6.C; 43), but also generalised within the same book into 'فرد' ('individual') (6.A; 71) (see Table 30 in Appendix 11 for more examples).

These inconsistencies in using different strategies and procedures through transliteration, translation and generalisation across the series, particularly across the same book, can lead to problems with cohesion and coherence and confuse the reader regarding the references to these magical words or the identity of these characters in the Arabic translation.

Inconsistencies are not the only problems that affect the cohesion and coherence of the TT. For example, many examples of mistranslation are also evident in the Arabic translation. The category of mistranslation is discussed below.

6.5. Mistranslations and translation errors

The category of mistranslations or 'translation errors' (Delisle, 1999: 159) includes 112 examples of mistranslations where the ST message or information is misrepresented and wrongly conveyed in the TT. These examples of mistranslations are linked to 'subjective problems' (Nord, 1991) in relation to translators' skills and experience where the intention of the ST message is misinterpreted in the TT, producing a translation that carries a different meaning from the one intended by the ST, creating a negative shift in the text (Popvic, 1976). These examples of mistranslations, which include many instances of deletions as well to most of the examples in this category, also include changing various ideas or presenting them differently from the ST to the TT. Included also in this category are 12 examples of translation errors, for example changing male characters in the ST to females in the TT, such as Fawkes the phoenix (Dumbledore's pet) (2.C; 190) and Pigwidgeon (Ron's Owl) (5.C; 127).

Examples of mistranslations include changing characters' roles. For instance, 'Mrs Dursley' (ST) becomes 'السيد درسلي' ('Mr Dursley') (TT) (1.A; 116) and Harry's action and direct speech in the ST is misattributed to Ron in the TT (2.B; 296). Mistranslations also affect various characters' names or roles. So 'Professor Binns' (ST) becomes 'الأستاذ

‘(سناپ)’, ‘Professor Snape’ in the TT (3.A; 98). Such mistranslations include changing Black’s direct speech regarding Pettigrew from ‘said Black’ (ST) into ‘لوبيين’ (‘Lupin’) (TT) (3.B; 111), mistranslation of Lupin’s name and his direct speech from ‘said Lupin’ (ST) into ‘فقال (بلاك)»’ (‘said Black’) (TT) (3.B; 112) and mistranslation of Hermione’s direct speech to Harry and Ron regarding Rita Skeeter (ST) into ‘فقال (رون)»’ (‘said Ron’) in the TT (4.C; 162).

Other mistranslations include changing Dumbledore’s negative reaction and choking after eating the ‘golden-**brown** bean’ from ‘he choked’ (ST) into ‘ثم مضغها’ (‘he chewed it’) (TT) (1.C; 85) or mistranslating ‘poked’ into ‘فالتقط’ (‘picked up’) (3.A; 115), thus mistranslating Harry’s nervous action of poking the parcel that contains Hagrid’s birthday gift to Harry, *The Monster Book of Monsters*.

Examples of mistranslations include changing characters’ genders, such as shifting Errol’s character from a male (ST) to a female in the TT across the series, ‘إنها (إيرول)»’ (‘she is Errol’) (3.A; 74). Lupin’s direct speech to Harry in the ST is misattributed to Dumbledore in the TT, for example ‘I feel sure we’ll meet again some time’ becomes ‘ثم وجه حديثه ل (دمبلدور)» قائلاً: «أنا واثق أننا سنتقابل قريباً ياسيدي» (Dumbledore) saying: «(I am confident that we will meet soon Sir)» (3.C; 92).

Other examples include altering Hagrid’s direct speech, which shows his concern and friendly attitude towards Harry and Hermione during the events in the dark forest, from ‘All right, Harry, Hermione?’ into ‘(هاري) يا (هرميون) و (حسنأ يا (هاري) و (هرميون)»’ (‘well Harry and Hermione’) (1.B; 100) or changing the landlord’s direct speech and opinion regarding Frank’s odd character from ‘War turned him funny, if you ask me’ (ST) into ‘لقد كنا نسخر منه’ (‘we have been making fun of him’) (4.A; 19).

Nearly all these examples of mistranslations and errors occur in the early books (1-4), particularly in Books 3, 4 and 2 where more than three quarters of the total examples occur. There are few examples in Books 5 and 7, while Book 6 contains no

mistranslation or errors. (See Figure 6.9 below, and also Table 31 in Appendix 11 for frequency).

Total	112
Frequency	Books 3, 4, 2, 1, 5 & 7. No examples in Book 6.
Most examples	Books 3, 4, 2 & 1. (91.07%) (102 out of 112)
Particularly	Book 3 & 4. (54.4%) (61 out of 112) especially Book 3. (29.4%) (33 out of 112)

Figure 6.9

These examples affect various categories across various characters, both central and secondary characters, and have a negative effect on the understanding of various situations and events across the novels. The following example, for instance, demonstrates the mistranslation of Snape's role in the course of events by mistranslating his name, which is translated incorrectly as Dumbledore:

6. ST.3 CH.22 P.304 L.9,10 TT.3 CH.22 P.410 L.6

ST **They flattened themselves against the wall and listened.** It **sounded** like Fudge and **Snape**.

TT ((يسمعان فيه صوتيهما وصوت كل من ((فودج)) و ((دمبلدور))

BT and the voice of each Fudge and Dumbledore

(D > character's action > (Harry & Hermione)

(Mistranslation > It **sounded** like Fudge and **Snape** > ((فودج)) و ((دمبلدور))

Harry and Hermione are listening to Fudge and Snape while they are in their hiding place. However, it is translated in the TT as if they were listening to Fudge and Dumbledore instead. This mistranslation removes Snape from the event and replaces him with Dumbledore, and reduces and alters the development of the plot, particularly as Snape was specifically looking for them.

The negative effect of this mistranslation affects subsequent paragraphs (see Appendix 3.C; 6, 7, 8, 9, 10, 11 & 12), where this incorrect translation continues, in particular by referring to Dumbledore instead of Snape, and ultimately provides incorrect and confusing information to the Arabic reader. This mistranslation has a negative effect on the cohesion and coherence of the text in the Arabic translation, since Dumbledore himself, not present yet, is participating secretly in helping Harry in these events and it is Snape and not Dumbledore who actually suspects Harry and looks for him in this chapter.

There are also mistranslations to characters' roles, descriptions and functions in the events of the story, such as magical and mythical animals on the side of good, for example Fawkes the phoenix (see Appendix 2.B, 222), or dark side creatures such as Nagini (Voldemort's giant snake). The following two examples from Ch.1 in Book 4 illustrate the effect of mistranslations on Nagini and Voldemort:

53. ST.4 CH.1 P.12 L.22 TT.4 CH.1 P.10 L.6

ST 'You will milk her before we retire, Wormtail,' said the second voice. 'I will need feeding in the night. The journey has tired me greatly.'

TT يجب أن تطعمها يا ((ورمتيل))،

BT You have to feed her Wormtail

(Mistranslation > character's direct speech > (Lord to Wormtail) > You will milk her > يجب أن تطعمها >

66. ST.4 CH.1 P.14 L.19 TT.4 CH.1 P.12 L.14,15

ST How am I to survive without you, when I need feeding every few hours? Who is to milk Nagini?

TT ومن سيطعم ناجيني؟

BT and who is to feed Nagini?

(Mistranslation > character's direct speech > (Lord to Wormtail) > Who is to milk Nagini?' > ومن سيطعم ناجيني؟ >

In both of the examples above, the translator actually mistranslates the ST message, implying that Voldemort wants Wormtail to feed Nagini, the snake, or is wondering about her feed, not that he should milk the snake for him so he can drink it at night. These mistranslations negatively affect the ST message for the TT reader since this translation does not convey the correct message in terms of changing Voldemort's character from a weak and selfish creature to a sympathetic individual towards his pet snake, as well as deleting important information regarding Voldemort's bare survival through the drinking of unicorn's blood and Nagini's milk, which plays an important part in the development of the plot in this chapter and the whole book.

In sum, this chapter investigated reduction through the use of deletion and particularly omission, which situate the text in the receiving culture according to the TT systems and norms. The chapter showed the negative effects of these deletions and omissions on the development of the plot. The detailed categorisation and analysis in this chapter revealed that omissions occurred through translators' strategies and procedures which included generalisation (428), transliteration (99) and standardisation (72). These reduced depiction of the magical world, across the series and specifically in the early Books (1-4), characters' roles, characters' names, dialect and CSIs.

The chapter showed that both foreignization and domestication are evident in translator decisions: foreignisation is adopted through the use of transliteration and domestication is adopted through the use of 'generalisation' and 'deletion'. Domestication adapted the ST to the systems and norms of children's literature operating in the receiving culture. The chapter demonstrated that omissions through the use of generalisation and transliteration mainly reduced the meanings and associations of characters, CSIs and various words including magical and invented words. Yet, as the analysis shows, it is the category of characters' names which is most dramatically affected: 1,004 deletions, particularly in the early books (1-4), and omission through transliteration across the series. Thus, the function, meanings and

associations of Rowling's inventive, creative and incredibly evocative character names are lost in the TT.

The chapter evaluated the omission in relation to characters' roles through a range of categories capturing the nuances of these roles: generalisation affected the emotive dimension to characters' utterances and also characters' actions. These omissions reduced the extent of characters' emotional reactions or responses and eliminated the associations and referential meanings of characters' actions (see for instance p.268-9; examples 152 & 252). Omission through the use of standardisation, and also through partial deletion, removes Hagrid's social dialect thus reducing the development of character and plot in the TT.

This chapter also revealed that there are elements of mistranslations (112 cases) and inconsistencies (153 cases) particularly in the early Books (1-4) and showed that they impacted negatively on the cohesion and coherence of the Arabic translations. The chapter considered these examples of mistranslations as 'subjective problems' (Nord, 1991), that are indications of translators' skills and experience where the intention of the ST message is misinterpreted in the TT. The evaluations and findings of this chapter and in the previous chapters are brought together as a whole in the following chapter to reveal the overall findings, conclusion and to address the aims and the hypothesis of this study.

Chapter 7: Findings, outcomes and conclusion

This chapter summarises the findings of the analysis of the selected chapters across the *Harry Potter* books, revealing the translation trends of the five different translators. Findings will be considered in terms of ‘operational norms’ (Toury: 1995) adopted by each translator. These findings will also reveal deductions regarding ‘initial norms’ of the five translators and the seven books in terms of ‘acceptability’ and ‘adequacy’ (ibid).

7.1. Didacticism

In this chapter, all of the aims, sub-aims and hypothesis of this study are addressed and brought together in relation to the evaluation and discussion of Chapters 4, 5 and 6. Some sections of this chapter are discussed in relation to a specific aim or sub-aim while others are discussed in relation to more than one. However, all the aims, sub-aims and hypotheses of this study are, in fact, closely interlinked and the overall discussion in this chapter contributes in addressing these aims, individually or as a whole in relation to the relevant feature/features being discussed.

The first aim of this study is to identify trends in translations by carrying out a detailed contrastive analysis between the selected chapters of the *Harry Potter* books and their Arabic translations. The second aim of this study is to develop hypotheses on translation behaviour and formulate norms of translation of children’s literature in the receiving culture. These aims will be addressed throughout this chapter.

As shown in Tables 1 and 2 in Appendix 12, the overall findings of the Arabic translation of the *Harry Potter* series reveal that deletion is the most frequent feature used across the series with 4,179 cases, while omission is the second most important frequent feature with 836 cases. The omission occurred through various translators’ strategies and procedures including generalisation with 428 cases, transliteration with

99 cases and standardisation with 72 cases or omission of italics and capital letters with 226 cases that affected and simplified various features (i.e. characters, plot point and various words). The study also reveals, as discussed in the evaluation Chapters 4, 5 and 6 and shown in the appendices (1-12)¹⁴, that deletion and omission flatten and weaken the *Harry Potter* world on several levels (see below). Other important trends comprise a smaller quantitative figure including mistranslations (112 cases) and inconsistencies (153 cases); nevertheless, they negatively impact on the cohesion and coherence of the TTs individually or across all the books. (See detailed discussion below).

Simplification is a key feature of didacticism and one that many Arab writers and scholars (Dhīāb, 1995; Brīghish, 1996; Zalaṭ, 2009; Al-Dandarāwī, 2013) call for. Many Arabic writers call for overall simplicity in the various elements of the text such as subject, theme, characters, plot and events due to the presumed Arab child's limited linguistic and cognitive ability (see Chapter 1).

The previous chapters (4, 5 and 6) demonstrated that deletion and omission result in the Arabic translations being simplified versions of the text. This simplification is particularly evident in the early books (1-4) in relation to the main elements of the text: characters, plot, theme, language and structure. However, this simplicity that seems to be the norm in the early Arabic translations of the *Harry Potter* books (1-4) has a massively negative effect on the construction of *Harry Potter's* magical world. The flattening of the text in the Arabic translation means the magical world fails to fully evolve. (See detailed discussion below) (See also all tables in Appendices 9, 10, 11 and 12 for a detailed categorisation of the frequency of all categories of deletion and omission across the series).

This study views translators' interventions – deletion, summarisation and omission – as part of the systems and norms of translating children's literature into Arabic in order

¹⁴ Appendices are located in the following volumes: Appendices 1 & 2 in Volume 2, Appendices 3 & 4 in Volume 3 and Appendices 5, 6, 7, 8, 9, 10, 11 & 12 in Volume 4.

to simplify and situate the text in the receiving culture, thus creating an acceptable TT for an Arab child. (See below)

One of the aims of this study is to measure the extent of translators' interventions, particularly deletions, in order to situate the text in the receiving culture in translated children's literature into Arabic. This aim is addressed in the following discussion which shows the extent of simplicity in the Arabic translations through the use of deletion using two levels of measurement. The first level reveals the overall number of examples of deletions; the second level reveals the number of deleted lines, pages and words.

The detailed analysis in Chapters 4, 5 and 6 of this study reveal that a great many instances of deletion occurred in the Arabic translations. Figures 7.1 and 7.2 show that overall the most examples of deletions occurred in the early books (1-4) with 3,847 cases, comprising 92% of the total deletions across the series, and predominantly in Book 2, whose deletions comprise 34% of the total number across the series (1,425 out of 4,179).

All Deletion (Inc. E. & Sub.)				
Books	First chapter	Climax chapter	Last chapter	Total
B.1	178	256	120	554
B.2	298	564	563	1425
B.3	219	341	438	998
B.4	213	192	465	870
B.5	89	62	88	239
B.6	37	4	10	51
B.7	7	14	21	42
Total = 4179				
Frequency: Books 2, 3, 4, 1, 5, 6 & 7.				

Figure 7.1 Number of deleted examples across the series

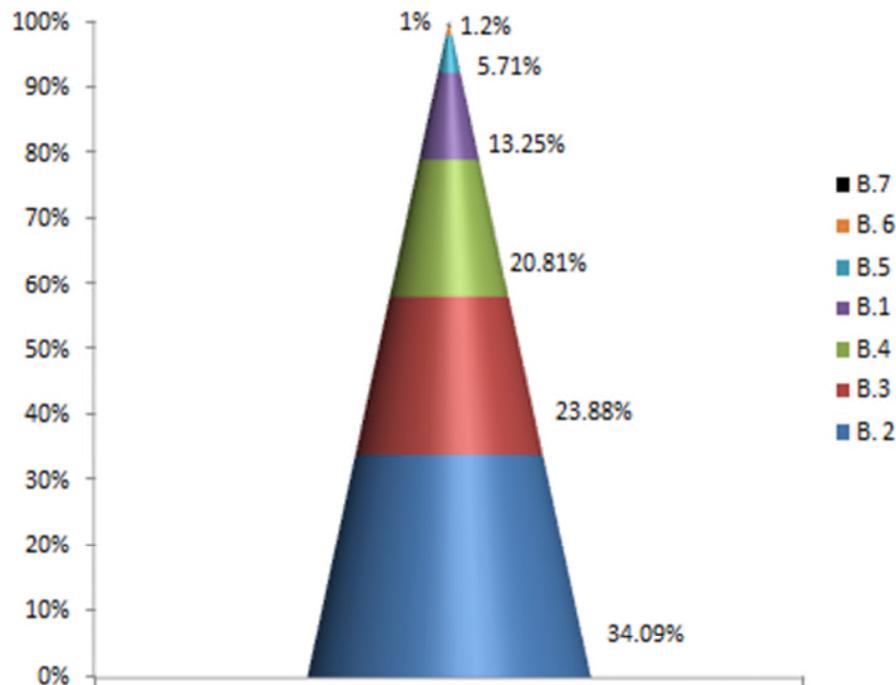


Figure 7.2: Chart shows percentages of deleted examples across the series

The frequency of the number of examples of some individual categories of deletions and their distributions across the early books (1-4), particularly in Books 3 and 4, do not follow the same patterns as the overall frequency. This is because some categories increase in some books while others decrease in other books. For example, the deletion of characters' descriptions, thoughts and feelings in Book 4 (see Tables 15-18 in Appendix 9), which comes third in overall deletions across the series, is more than those in Book 3, which comes second in overall deletions across the series. However, the overall deletions across the seven books, as shown in Figure 7.1, can be ordered from those with most to least frequent deletions as follows: Books 2, 3, 4, 1, 5, 6 and 7. Nonetheless, the deletion in Book 5 is small in comparison with early books, while in

Book 6 the deletion is smaller still, with those in Book 7 being the least frequent of all. (See Sections 7.3 and 7.4 below for further discussion regarding this development of infrequent deletion in Books 6 and 7).

Furthermore, although the overall number of examples of deletion in some books such as in Book 4 (4th position) is less than the deletion in Book 3 (3rd position), Book 4 includes shorter chapters. For example, the middle chapter (Ch.32) of Book 4 includes only six and a half pages (ST) in comparison with the middle chapter (Ch.19) of Book 3 which includes 14 pages (ST). The impact of deletion is nevertheless huge on individual chapters, for example the middle chapter (Ch.32) of Book 4 and subsequently on the entire book.

Therefore, absolute numbers of examples of deletions in individual chapters cannot be directly compared. The following discussion will provide relative figures and percentages for the numbers of deleted words, lines and pages in order to show the extent of simplicity and its impact through the use of these deletions across the early books.

Figure 7.1 and Table 23 in Appendix 10 show that the overall deletion mainly affects the conclusion or the final chapters. Table 23 in Appendix 10 and Section 5.5 in Chapter 5 show that the final chapters are the most affected chapters across the early books, particularly in terms of the extent of deletion (large deletion). These chapters can be arranged according to their frequency as follows: the first position in terms of extensive deletion is the final chapter (Ch.18) of Book 2, with 184 lines reduced to only 18. The manual analysis shows that the overall deletion comprises nearly two thirds of the entire last chapter 64.4% (257 lines) (ST2; 11 pages, 399 lines TT2; 8 pages, 142 lines), the second affected chapter is the final chapter (Ch.22) of Book 3 with 92 lines reduced to 2 lines, and the third affected chapter is the final chapter (Ch.37) of Book 4 with 73 lines reduced to a phrase.

Interestingly, in order to show the extent of deletion in terms of the total amount of deletion and the amount of deleted words in the final chapter (Ch.18) of Book 2 in the Arabic translation, an accurate manual counting of both the ST and the TT – as shown in Figure 7.3 below - reveals that the ST includes 11 pages, 399 lines and totals 3,790 words while the TT includes 7 pages, 142 lines and totals only 1,092 words. Thus and most surprisingly, 71.8% of the whole chapter has been deleted (2,698 out of 3,790).

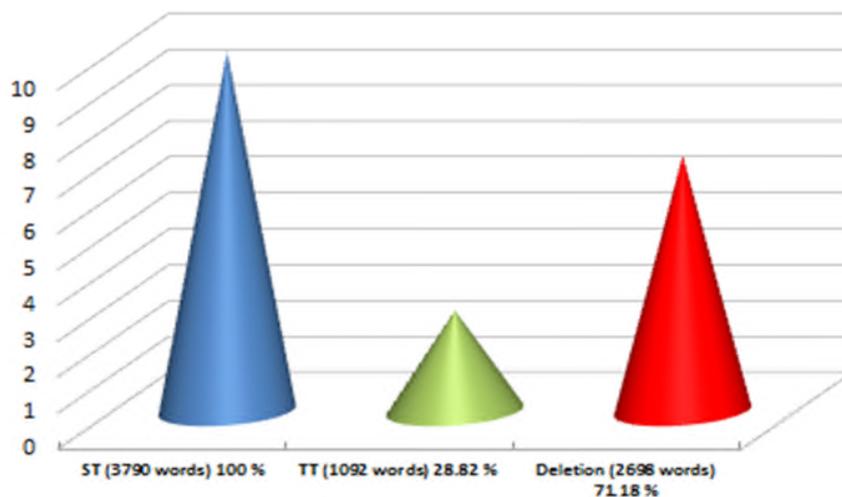


Figure 7.3: Chart shows percentages and number of deleted words across Chapter 18 of Book 2 *Harry Potter and the Chamber of Secrets, Dobby's Reward: (Final)*

This extent of deletion is similar to that identified by Shavit (1986: 123) in her work on *Gulliver's Travels*, in which a substantial deletion is carried out in the TT, for example deleting Gulliver urinating on the palace to save it. Shavit argues that such large deletion is conducted in order to achieve the need to associate the text within the TT systems and norms of morality to meet the TT acceptability and child's level of

comprehension. However, such large deletions can affect important elements of the story or the text such as the plot and characterisation (ibid) (see Chapter 2). Shavit (1986) discussed the extensive deletion in an adult text that was adapted and translated for children in the 19th-century where ideological and didactic-based approaches were dominant. Contemporary translation theories and studies of children's literature have moved away gradually from this didactic-based approach to focus more on non-didactic elements such as entertaining elements (Seago, 1998, 2006; Oittinen, 2000; Jentsch, 2006; Lathey, 2006, 2009, 2010) which aim to primarily amuse children and give them pleasure rather than the main didactic function in teaching them. However, this didactic notion is still evident and strong in the present day in the Arab world. All of the Arabic translations of the *Harry Potter* series have been reprinted several times with the current texts and without any changes or revised translations (as evident in their Arabic versions). These copies are still in print and can be purchased from the Amazon website, for example, which also shows their popularity in Arabic.

The extent of such large deletion in the Arabic translation of the selected chapters of Books 2, 3 and 4, particularly in Book 2 and specifically in the final chapter (Ch.18) of Book 2, goes beyond domestication to the degree of adaptation, which is similar to the discussion in Shavit's work on *Gulliver's Travels* (1986: 123) (see further discussion regarding domestication and foreignisation across the series in Section 7.3 below). It seems that the translators in these early books and particularly in Book 2 take great liberties in their treatments of the various important narrative elements of the story. The lack of any indication or reference to the fact that the Arabic translations are summarised or abridged heavily reflects a rather disrespectful attitude towards the ST as well as the target reader and it is a clear indication of the secondary position of children's literature, particularly translations of Western children's literature in the Arab world.

The following section discusses and maps the emerging patterns across all categories of deletion and omission to the basic narrative features of the stories, particularly in terms of characters and plot points. It includes separate sub-discussions to discuss and reveal the overall patterns, norms and effects.

The reduction and simplification of the various key narrative elements of the story through the use of deletions and omissions have been discussed separately across the thesis. Chapter 4 discusses reduction through the use of deletions related to characters and particularly their roles. Chapter 5 discusses simplification through the use of deletions, particularly extensive deletions to characters, plot points, events, settings, various words, magical and invented words, events and details. Chapter 6 discusses reduction through the use of various deletions and omissions to various features such as characters' names and characters' dialects or manner of speech and various words including magical and invented words.

These features are then discussed and subcategorised individually in detail in these chapters but in fact they are closely interlinked. For example, as seen in Table 23 of Appendix 10, the reduction of plot points mainly occurs through the use of extensive deletions. Most of the deletion of plot points occurred through the deletion of characters, particularly their roles, along with other deletions of various features such as words and items, settings including magical and invented words.

As seen in the discussion of Chapters 4, 5 and 6 and shown in Appendices 9-12, these deletions (Dickins & Harvey, 2002) affect various important narrative features of the story such as characters, plot points, events and details (Shavit, 1986; Aixela, 1996). The overall effect of deletion on these important narrative features is a significant reduction and simplification of the textual world of *Harry Potter*.

As discussed in the previous chapters and shown in Figure 7.4 below and Table 1 in Appendix 12, the study reveals that characters are the most affected feature, with 3,605 cases of deletion (out of 4,179), comprising 86.2% of the total deletion across all categories of deletions in the series (see below). The detailed categorisation and analysis, particularly in Chapters 4 and 5 shows huge reductions in the different facets of characters and particularly their roles.

Frequency	B.2	B.3	B.4	B.1	B.5	B.6	B.7	Total
Cases	1221	879	750	482	195	44	34	3605
Most examples	33.8%	24.38%	20.80%	13.37%	5.40%	1.20%	0.94%	

Figure 7.4 Deletion to characters

The reduction and simplification of characters through the use of deletion seems to be indiscriminate across the board, whether they are ‘round’ or ‘flat’ characters (Foster, 1927), and does not target particular characters. Therefore, it cannot be explained, for example, by ideological motivations and most surprisingly the deletion substantially affects core characters such as Harry Potter. For example, 27.9% of the deletion across 8 important categories of various characters’ roles affected Harry (476 out of 1,705) (see Tables 1, 2, 12, 13, 14, 16, 17 & 18 in Appendix 9).

During the evaluation chapters (4, 5 & 6), numerous patterns, features and trends are identified and discussed in relation to a specific category, either in relation to one particular chapter or book, throughout the books or to one specific character and across characters. The overall interpretation of the patterns emerged from across all these categories, especially in terms of deletion and particularly in Chapters 4 and 5, shows that massive reductions occurred in the description of interpersonal

relationships among characters, whether between main and secondary characters, between good characters, between evil characters or between good and evil characters.

Looking at the level of interpersonal relationship between two main characters on the good side, specifically between Harry and Dumbledore, we can see a clear tendency to reduce and change this close relationship. Across the series and especially in the early books (1-4), the Arabic translation flattens the close student/teacher relationship between Harry and Dumbledore. The Arabic translation removes Dumbledore's kind attitude, support and role as Harry's mentor and weakens Harry's reliance, loyalty and appreciation for Dumbledore. The close friendship between Hagrid and Harry, which also shows Hagrid's kind-hearted interior and good intentions, is also simplified.

The increasingly intimate relationship between Harry, Ron and Hermione, which is a relationship between equals, is also weakened in the Arabic translations. Furthermore, the relationship between enemies such as Harry and Voldemort is changed and reduced significantly across the early books (1-4). The ironic contradictory (friend/enemy and student/teacher) relationship between Harry and Professor Snape, which highlights the increasing conflict between good and evil across the novels, is also shortened.

Simplicity has a didactic effect but there are other features that also contain elements of didacticism. These elements of didacticism, as discussed in Chapters 1 and 2 and shown below, are the multiple ideological norms concerning magic as a negative theme in Western translated children's literature, and the complexity and the length of the texts.

Ideological norms are one important element of didacticism in the Arabic translation of the *Harry Potter* novels. These ideological norms are the basis for various deletions and omissions, particularly in the early books (1-4), to control and limit what the Arab child receives. This study reveals that the 'ideological norms' (Shavit 1986) operating in the Arabic translations (TLC) are presented in the *Harry Potter* novels on two levels:

overtly and covertly (Hollindale: 1988 & Sarland: 1996). The overt level is presented through the concepts of 'taboo' and 'politeness' by the deletion of taboo references i.e. religious and sexual references (Baker: 1992) with 59 cases (see Chapter 4) – as shown in Table 25 in Appendix 9 - or deletion and attenuation (Bin-Ari: 1992) – as shown in Table 26 in Appendix 9 - to offensive, negative, disrespectful, shameful and insulting remarks regarding certain characters i.e. teachers in the *Harry Potter* novels with 67 cases (see Chapter 4).

The second level of ideological norms is presented covertly in the text, using language variation such as a character's dialect or manner of speech, particularly Hagrid's social dialect which is standardised into standard or classic Arabic across all the books (see Table 1 in Appendix 11), but also through partial deletion of Hagrid's dialect (40 out of 64) as shown in Tables 1 & 2 in Appendix 11). This standardisation is also a 'stylistic norm' (Shavit: 1986: 128) by adopting 'standardisation' of various characters' manner of speech, particularly to Hagrid's social dialect, in order to fulfil the two main functions: to increase and enrich the Arab child's linguistic ability, in the first place, and to express society's values, in the second. Writing in classical or standard Arabic is the norm of writing in Arabic, particularly in children's literature, and written classical Arabic is protected and observed as a tool of social and cultural unity, as well as an expressive tool of the educational aspect of literature (see Chapter 1 & 2).

The third level of ideological norms is presented covertly (Hollindale: 1988) in the *Harry Potter* novels and occurs in two dimension. The first is in the use of magic as a negative theme as viewed by some Arab writers in the field of children's literature and translations of Western literature (see Chapter 1). The second covert dimension is the conceptualisation of the Arab child's limited cognitive and comprehension ability, as expressed by a number of Arabic writers in the field of children's literature (see Chapter 1).

The study views that the covert ideology is presented through deletion of ‘taboos & politeness’ or ‘deletion and attenuation’, as discussed partly in Chapter 4 and also in Chapter 5 in relation to large deletion as shown in Table 23 in Appendix 10. These deletions include various violent and frightening situations during various magical occurrences and events such as the resurrection of Voldemort, which contradicts and violates God’s unique abilities and qualities from an Islamic point of view, through the use of dark magic. Included also is the sacrifice of Wormtail’s arm and Harry’s blood to resurrect Voldemort to his full magical power while Harry is tied to Riddle’s tombstone and his friend Cedric is murdered during the event in the middle chapter (Ch.32) of Book 4. Similar deletions to violent and terrifying situations also occurred in the final chapter (Ch.17) of Book 2, in which Harry is nearly killed by a giant basilisk controlled by Tom and his attempt to save Ginny with the help of Fawkes and the Sorting Hat where they succeed in killing the basilisk and defeat Voldemort.

Furthermore, the reduction of the magical world occurs on more than one level. On the first level, the reductions occur directly. Figure 7.5 below and Table 4 in Appendix 12 show how the *Harry Potter* magical world, particularly in the early books (1-4) and specifically in Book 2, is greatly flattened through deletions affecting various important features: settings i.e. places and locations, and particularly the magical world by deleting important magical elements such as magical words, characters and various words and items that have associations with the magical world and the construction of the *Harry Potter* world, (see Chapter 5, and also Tables 1-21 in Appendix 10 for full details) (see below).

Frequency	B.2	B.4	B.3	B.1	B.5	B.7	B.6	Total
Cases	204	120	119	65	44	7	8	574
Most examples	35.5%	20.9%	20.7%	12.01%	7.6%	1.2%	1.3%	

Figure 7.5 Deletion to various words (including HP world or magical & invented words)

On the second level, the reduction occurs indirectly by simplifying the *Harry Potter* magical world as a whole through the use of deletion and omission across all categories and particularly by removing the magical world characters. For example, the deletion of magical animals and figures occurs across a whole range of categories and diminishes the Sorting Hat and its role in helping Harry to defeat Tom Riddle. Deletion also removes the messenger Owls including Hedwig, Errol and Pigwidgeon, particularly Hedwig's great effort and sincerity in delivering post to Harry. Deletions also remove Fawkes the phoenix and his intelligent role in helping Harry to defeat Voldemort, diminish the role of Dobby the house elf in defending Harry from his evil master Mr. Malfoy and eliminate Crookshanks' ability to recognise evil characters.

It appears to be a pattern, which emerged and developed directly or indirectly, over a whole range of categories and from all examples in all appendices (1-7), to remove and suppress the suggestion that animals can be intelligent, sentient beings, reducing their characterisation and their crucial role in the course of events. In that sense, the contrast between the Magical world and the Muggle world is flattened because many magical characters, elements and words are deleted.

Thus, we can confirm the hypothesis of this study that translated children's literature, particularly in the fantasy genre is still viewed in the TC as detrimental to children's moral and educational development, despite its perceived popularity, which impacts on translation decisions through the use of deletions, particularly in the early novels (1-4).

One of the sub-aims of the study is to trace the general Arab child's presumed ability of understanding in the translation decisions that govern the production of an acceptable TT by the translators.

As mentioned earlier and discussed in Chapter 1, many Arab writers and scholars of children's literature call for overall simplicity in the various elements of the text such

as characters, plot, events and theme due to the Arab child's presumed limited linguistic and cognitive ability (see Chapter 1). For example, in his book 'أدب الأطفال في العالم العربي', 'Children's literature in the Arab world' (my translation), Al-Dandarāwī (2013: 167-71) lists 21 criteria that need to be taken into consideration and included in the writing of children's literature in the Arab world, including several didactic criteria that result in simplifications. According to him (ibid: 167) one of these criteria is to:

تبسيط العناصر الفنية الدرامية، والابتعاد عن التعقيد الفني؛ والسرد المطول، والخيال المركب'

'Simplify the dramatic and artistic elements and to avoid artistic [technical] complexity, lengthy narrative and fictional [imaginative] complication.' (My translation).

The evaluation of deletion in the previous Chapters (4, 5 and 6) and particularly in Chapter 5 through the use of excessive deletions (see Section 5.5 and Table 23 in Appendix 10) demonstrates clearly that the length of the stories is shortened in the early Arabic translated books (1-4).

In the author's view, the length of the stories may be considered by the Arabic translators as exceeding the Arab child's level of comprehension, thus the deletions are opted for in order to reduce, simplify and adapt the stories to the child's presumed limited cognitive ability and level of comprehension in the TLC. Also, many deletions across a whole range of categories of characters, reducing their roles, and the deletion of various magical and invented words occurred because they are considered by the Arabic translators as too complex for the Arab child. For example, the evaluation of characters' roles in Chapter 4 shows great reduction in the characters' feelings, thoughts and emotions, particularly in relation to Harry (see Tables 16-18 in Appendix 9). This study identifies deletions concerning Harry's inner life, showing for example his loneliness, miserable feelings and low emotional state, as they are considered too complex for the Arab child and go beyond his/her level of understanding and comprehension.

Therefore, we can confirm the hypothesis of this study that in the receiving culture, norms operating in the context of children's literature indicate an underestimation of children's cognitive ability and processing capacity in relation to the complexity of texts they are exposed to. This shapes translation strategies and impacts on translation choices as is evident in the use of deletion, particularly in the early books (1-4).

One of the aims of this study is to investigate the effect of these deletions and omissions on the translation of children's literature into Arabic. As the previous chapters show, various effects occurred in the Arabic translations in terms of the narrative of the text, cohesion and coherence, actualisation and continuity and all these effects are in fact elements of didacticism (see below).

Feral (2006: 471) investigated the translation of *Harry Potter* into French and argued that deletions and simplifications of CSIs, in particular the references to food and their fun associations that appeal to a child, in the French translation of *Harry Potter* changed and repositioned the narrative of the texts towards an adult reader. The study argues that similar deletions and simplifications of CSIs in the Arabic translations of the *Harry Potter* series result in a child orientated text rather than adult orientated, as discussed by Feral (ibid). As mentioned earlier (see Chapter 1), the *Harry Potter* series (ST) is published for and read by both adults and children, while in Arabic it is marketed at children only. Thus, there is a shift in positioning the reader from dual audience in the ST to child only in the TT (see also Shavit, 1986: 8–16) (see below) and a different narrative perspective for the Arabic translations of the *Harry Potter* series.

The study shows that simplicity (see also Chapters 4, 5 and 6) is an important element of a didactic orientation in the Arabic translations that is achieved mainly through deletions but also through omission. This occurs primarily in the early books (1-4) and results in the deletion of fun and entertaining situations (Table 24 in Appendix 9). Reduction, resulting in simplification, also occurs through deletion, omission and

generalisation (Tables 15-27 in Appendix 11), of Cultural Specific Items (CSIs), words, in particular references to food (Tables 12-14 in Appendix 10 and Tables 20 & 21 in Appendix 11), characters' names (Tables 3-9 in Appendix 11) or various magical and invented words and their associations with fun elements that appeal to a child reader. The study argues that these deletions and simplifications change and reduce the entertaining narrative perspective of the Arabic translations of the *Harry Potter* series and thus the TT becomes less entertaining children's literature in comparison with the ST.

Furthermore, the outcome of these reductions goes beyond the focus/scope of this study in terms of didacticism and entertainment to the crucial aspects regarding the effect of these simplifications on the purpose of children's literature linked to the child's learning aspects or the reader's potential response. It is important to note that the notions of didacticism and entertainment are not mutually exclusive and that while didacticism has an explicit teaching dimension, the child can also be learning through the entertainment elements.

In the author's view, owing to the deletion and omission of various important ST features (characters, plot points, CSIs) in the TT, the Arabic translations not only diminish the multifaceted narrative perspective of the *Harry Potter* series overall, but, they also reduce the learning and involvement of the Arab child audience. Simplifications in Books (1-4) reduce learning and involvement to a greater extent than Books 6 and 7 and even though there is a different degree of reduction in the early and the later *Harry Potter* translations, nevertheless they all still reduce learning and involvement for the Arabic child reader when compared to the involvement of the ST child reader (see below).

As shown in the evaluations of Chapters 4, 5 and 6 and in the previous arguments of this section 7.1 of this chapter, these deletions and omissions result in reduction of the

complexity of the literary qualities of the *Harry Potter* novels and particularly in the early Arabic translations (1-4). They affect J.K. Rowling's characterizations, her novels' sense of place and her playfulness with language, be it in the realm of nomenclature, satire, irony, or metaphor. Thus, there is a reduction in what a child learns from reading because the translations are removing what the child can learn in regards to these various literary qualities of the *Harry Potter* novels mentioned above.

In that sense, there is a clear reduction in regards to the role, purpose and function of children's literature and that simplifications (deletions & omissions) in the Arabic translations are limiting children's learning through reading such as developing an appreciation of literary approaches, learning about the conditions of fictional characters, experiencing their own imagination through the feelings, emotions or actions of the characters (human - muggles and wizards -, animals, mythical characters or magical and invented creatures) which are important for their understanding of the worlds (Muggle and Wizard world) that they are reading and learning about.

The *Harry Potter* fantasy deals with complex issues, such as life, death, friendship, family, sacrifice, love and the conflict between good and evil. The reductions in the Arabic translations reduce the Arab child's learning and engagement with these complex issues. The simplified translations do not challenge the reader's mind as much or equip him/her with suitable knowledge and ability to explain different and multifaceted situations which can be useful for his/her overall experience, awareness, understanding and knowledge in future life. The Arabic translations do not foster the reader's ability to interpret complex and different ideas to the same extent as the source text does, nor do they facilitate wonder, limiting the exploration of imaginative possibilities throughout the *Harry Potter* fantasy series in the TLC.

For example, the deletion and omission (transliteration) in the Arabic translations of characters' names (Tables 3-9 in Appendix 11) reduce the functions of characters' names in children's literature which can range from identifying characters, amusing

the readers and conveying humour to imparting knowledge, in suggesting a character's social and cultural status, or to evoke meaning and to create intertextual allusions (Van Coillie, 2006: 123); the last two are particularly important for how Rowling creates her names. Therefore, the child reader's learning is restricted; understanding of characters' thoughts, motivations, and reactions to situations is limited and the Arab child's ability to learn, be involved with and understand how characters and events are developed during the course of events is heavily reduced.

Looking at what kind of patterns emerge from across all deletions of fun and entertainment, the deletion of taboos and the attenuation of various elements of the texts (as shown in Tables 24, 25 and 26 in Appendix 9), particularly in relation to characters, we can see these deletions are linked with the questioning of authority and taboo features such as using swear words or insulting and negative remarks.

Observing what kind of fun, entertainment and taboos are deleted and/or attenuated, we can see that the pattern that emerges indicates that the deletion affects the entertaining side and/or the inappropriate remarks related to characters that question authority and taboo topics that are removed or reduced.

What seems to emerge is that there is a certain taboo regarding the making of fun or the humiliation of all characters and figures of authority, such as teachers. Therefore, the Arabic translation avoids representing adult figures, whether they are good or evil figures, in a negative way. This is done, for example, by removing various humorous comments concerning characters, particularly teachers such as Dumbledore, Professor McGonagall and Snape or removing Mr. Malfoy's insulting remarks towards Harry's parents as meddling fools. Thus, on that level it is still a didactic measure because these deletions reinforce the character's overall good behaviour and avoid presenting the children as mischievous ones in the TT.

Therefore, reduction is achieved through various means, including the use of deletions of fun elements, taboos and the attenuation of characters. All these deletions and simplifications cohere to produce a didactic text.

Thus, on one hand, we can argue that the Arabic translation reduces entertaining elements and situations that appeal to a child reader and on another level it privileges the educational aspect: it encourages children to learn what a responsible citizen or adult is by situating the texts according to the values, beliefs and norms of morality and simplicity of the TLC. However, on the other hand, the study argues that the outcome of these changes and reductions contradicts the achievement of the didactic element of simplicity in the Arabic translations of children's literature since many of the reductions affect entertaining and fun which also result in reduction to the Arab child's learning and engagements as mentioned above. In conclusion, the Arabic translations flatten the complexity of J.K. Rowling's literary qualities of the *Harry Potter* novels and reduce the Arab child's learning, involvement and engagements overall when compared to the knowledge and involvement of the ST child reader.

The effect of simplicity as an element of didacticism through the use of deletion and omission on the development of the whole text can be considered below in terms of CSIs. Davies (2003: 65-100) argued that CSIs in the *Harry Potter* novels establish a network that binds the text together due to their meanings and associations and thus need to be maintained. However, the Arabic translation of the texts goes even further and not only extends beyond CSIs but a whole range of categories and across a whole range of micro-level procedures, particularly deletion. As discussed in Chapters 5 and 6 and shown in Appendices 10 and 11, this effect manifests on several levels and there is a considerable reduction to the *Harry Potter* world, especially the magical one. This is achieved through various micro-level procedures such as deletion (Tables 1-11 in Appendix 10) and also omission through the use of generalisation (Tables 15-27 in Appendix 11), standardisation (Table 1 in Appendix 11) and transliteration (Table 13 in Appendix 11). This relates not only to CSIs but also across various words such as magical and invented words, particularly in terms of deletion which in turn negatively reduces and weakens the full development of the *Harry Potter* world. The *Harry Potter* world, particularly the magical world, is flattened out owing to the deletion and

omission of various meanings and associations concerning characters and plot points, as shown during the evaluations of Chapters 4, 5 and 6.

Continuity (Maund, 2012: 147) is another important feature of didacticism in the Arabic translations. This important feature is not maintained and is significantly reduced through various deletions to the main narrative of the texts in terms of characters, plot points and events in the *Harry Potter* novels, particularly in the early books (1-4), thus reducing the development of story/stories and affecting the cohesion and coherence of each book. This reduction, mainly through the use of large deletion (as discussed in 5.5. and shown in Table 23 in Appendix 10), will also have an impact on the subsequent books regarding the continuity of the story and the Arab child reader's comprehension of various particular events directly linked to the plot, as well as on the reader's imagination and understanding of different situations within the same book or across the series; for example, the confrontation between Harry and Lord Voldemort that reveals the mystery regarding the identity of Tom Riddle – Lord Voldemort, the events that lead Harry to save the unconscious Ginny, with the help of Fawkes and the Sorting Hat, where they succeed in killing the Basilisk and defeat Voldemort in the Chamber of Secrets in the climatic chapter (Ch.17) of Book 2.

Various micro-level effects through the deletion and omission of many elements are discussed during the evaluation of Chapters 4, 5, 6 and 7, but the overall effect is then also on the macro-level. If at the micro-level individual aspects are fairly consistently deleted, then these elements play less of a role in the book and across the series overall.

The deletions affect the micro-structural shifts (Van Leuven-Zwart, 1989) that occur as a result of the translators' choices, for example, deletion of characters (Shavit, 1986; Foster, 1927; Van Leuven-Zwart, 1989), deletion of plot points/details (Shavit, 1986; Foster, 1927; Cuddon, 1977), deletion of events, settings i.e. time and place (Van Leuven-Zwart, 1989; Shavit, 1986) and subsequently affect the theme (Cuddon, 1977)

negatively or the macro-structural level of the text (Van Leuven-Zwart, 1989: 155). Thus, the theme represented by the struggle between good and evil and the position of both sides in the *Harry Potter's* world is hugely reduced and flattened in the early Arabic translations in comparison with the ST. These micro-shifts occur as a result of translation choices. We can see that the Arabic translation reduces interpersonal relationships and the contrast between good and evil among characters. The outcome of all the deletions is that good characters become less good while evil characters become less wicked. For example, Harry's constant inner/outer struggle to stand against Lord Voldemort's evil deeds is hugely reduced, or Lord Voldemort's determination to kill Harry and control the wizard world is greatly flattened.

One particularly important effect of excessive deletion or large deletion – summarisation – is 'actualisation' (Lewis, 2000: 258–259). This is similar to 'modulation' on the micro level i.e. abstract for concrete, part for whole, (Vinay and Darbelnet, 1995: 246–255) and 'modulation' in terms of 'specification' (Van Leuven-Zwart, 1989). Thus, the Arabic translation of the early books (1-4), particularly in Books 2 and 4 and specifically in Book 2, focuses on the concrete elements. Deletion, particularly excessive deletion or summarisation, makes the Arabic translations of the early books more specific because the deletions make the TT much shorter. Thus, the Arabic translations of the early books (1-4) leave out abstract notions or vague descriptions and focus on concrete agents, actions and the outcome of actions. Thus, many concepts such as love, friendship, honesty, betrayal, fun and entertainment and particularly magic, which is the main theme in the *Harry Potter* world, are significantly reduced.

On the other hand, Van Leuven-Zwart (1989, 1990) argues that the possible effect of the micro-structural shift of 'modulation' on the macro level either increases the degree of generality and 'generalisation' or reduces the level of generality and 'specification' of the text (see Chapter 2). In that sense, this study also argues that the Arabic translation is less 'specific' than the ST. The effect that occurs through the use

of deletion and omission (generalisation, standardisation and transliteration) increases the degree of 'generalisation' of the TT by reducing the level of 'specification' of the ST in the Arabic translation. Thus, the reduction in the level of ST 'specification' in the TT simplifies the main features in terms of characters, plot points, events, details, language. Therefore, the cultural specificity, particularly in relation to characters' dialect or manner of speech, characters' names, CSIs including magical and invented words is/are lost in the Arabic translation.

This study views these deletions, particularly large deletions, as shown in Table 23 in Appendix 10, as optional shifts (Bakker, Koster & Van Leuven-Zwart, 1998: 271) that are carried out by the Arabic translators according to their own preferences and choices, in order to achieve acceptability (Toury 1995) in the TLC for various ideological, stylistic and cultural reasons or according to the translator's norms and preferences in the TT.

Therefore, one effect of didacticism is that the Arabic texts are domesticated and simplified, particularly through the use of deletions and summarisations (Large deletion) to achieve acceptability by situating the *Harry Potter* novels according to the five different translators' assumptions about the Arab child's comprehension and ability (see further discussion below).

Thus, the study confirms the hypothesis that, in contrast to Western children's literature, didacticism is perceived to be the main purpose in Arabic children's literature. This study reveals, as the previous chapters demonstrated and as is shown in Figure 7.1 and Table 1 in Appendix 12, that didacticism is still one of the main features of translating children's literature into Arabic. This didacticism is achieved through different means, conventions, norms and simplicity and it drives strategic decisions in the translation of children's literature into Arabic and particularly through the use of deletions in the early books (1-4) as shown above.

7.2. Lack of professionalism

In the previous section, this study argued that the extent of deletion carried out by the translators Rajā' 'Abd Allāh (Books 1 and 2) and Aḥmad Ḥasan Muḥammad (Books 3 and 4) is directly related to norms prevailing in the TLC such as the norm of simplicity in writing and translation of children's literature and the weak secondary position that Arabic children's literature and translated literature occupies in the polysystem, due to the general assumption regarding the Arab child's limited linguistic, cognitive ability and level of child's comprehension as viewed by many Arabic writers and scholars in the field of children literature in the Arab world (see Chapters 1 & 2).

However, the study argues that there are also indications to suggest that some of these simplifications and changes that the texts undergo are closely linked to the lack of skill of the translators of the early books (1-4). This claim can be seen as contradicting the previous arguments in section 7.1, that didacticism is the main drive for the reception of the *Harry Potter* novels in Arabic translation. Nevertheless, the study argues that the translators' lack of skills in a sense contribute to enforcing the didactic element of simplicity through the use of extensive deletion, for example (see below).

One of the aims of the study is to identify which observed features are individual patterns of behaviour and indicators of translation competence and which are due to norms. Another sub-aim is to consider the role of translators' skills and expertise in producing acceptable TTs in the receiving culture. In order to address these aims, an evaluation of individual translators i.e. their skills and experiences is conducted on the basis of explicit and implicit sources (Toury, 1995: 55) provided through the examination of the texts and also through available information regarding the Arabic translations of the series and their translators, editors and publisher (see below).

It seems there is a link between translation competences (Bell, 1991) regarding 'subjective problems' (Nord, 1991) in terms of translators' skills, experience and

expertise on one side, and translators' performances on the other. In the author's view, the translators' lack of skill, experience and expertise are evident through the use of 'large deletion' or excessive deletions, 'mistranslations' mainly and also through the use of 'deletion and rewording', and 'inconsistency' (see below).

The evaluation in Chapter 6 (Section 6.5) and as seen in Table 2 in Appendix 12, shows that there are 112 examples of mistranslations in which the ST message or information is misrepresented and wrongly conveyed in the TT. Nearly all these examples of mistranslations and errors occurred in the early books (1-4) (102 out of 112), and there are only a few examples in Books 5 and 7, with Book 6 containing no mistranslation or errors. (See Figure 6.9 in Chapter 6, and also Table 31 in Appendix 11 for frequency). Tables 2 & 5 in Appendix 12 show that nearly all examples of mistranslations were performed by two translators: Rajā' 'Abd Allāh, translator of Books 1 and 2 and Aḥmad Ḥasan Muḥammad, translator of Books 3 and 4. In particular, this happened in Books 3, 4 and 2, where three quarters of the total errors or mistranslations occurred (84 out of 112).

Similarly, the same tables above (2 and 5 in Appendix 12) also show that nearly all examples of the category of 'deletion & rewording', where the ST messages, ideas and information are reduced and changed without reasonable justification, occurred in the early books (1-4) and are carried out by the same two translators above, which comprises 91.1% of the total examples (82 out of 90) (see also Table 23 in Appendix 9 for frequency).

Inconsistency can be produced through a number of factors and can be linked to a translator's skill and expertise in relation to subjective translation problems. This is evident in the use of a different type of 'generalisation' translation to the magical character 'Unicorn' by the translator of Book 1 where 14 examples of different generalisations occurred within the same book and even within the same chapter (Ch.15 –middle chapter) in naming this mythical character (see Table 30 in Appendix 11).

Furthermore, information derived from the examination of texts as discussed in the detailed analysis in Chapters 4, 5 and 6, and as shown above in Figure 7.1 and Tables 1, 2 and 5 in Appendix 12, reveals the 'matricial norms', (Toury 1995) of the collected data and shows huge and excessive deletions in the early books (1-4). All these excessive and large deletions were performed by the same two translators mentioned above. This is in contrast to the very few deletions carried out by Dr. 'Abdulwahāb 'Allūb, translator of Book 6, and Saḥar J. Maḥmūd, translator of Book 7 (see below).

This is combined with the support of the few available explicit sources, that is information regarding the skill and experience of the translators of Book 6 (Dr. 'Abdulwahāb 'Allūb) and Book 7 (Saḥar J. Maḥmūd) (see Chapter 3) (see also doc. 1 in Appendix 8). For example, Dr. 'Allūb, in addition to his academic experience as an assistant professor at the University of Cairo's College of Letters from 1999 until the present, has to his name many publications and translations into Arabic from English, Persian and French ('Allūb, 2011; see Document 2 in Appendix 8, Azharfarsy.nojoumarab, 2008). Research also revealed that Saḥar J. Maḥmūd holds several academic and professional qualifications such as a BA in English Literature from the University of Cairo, and has published many translations including works of children's literature (Almolltaqa, 2009). Both of the translators of Books 6 and 7 carried out very little deletion. This is in contrast to the lack of any explicit sources regarding the experience and skills of Rajā' 'Abd Allāh, the translator of Books 1 and 2, and Aḥmad Ḥasan Muḥammad, the translator of Books 3 and 4, who both carried out excessive deletions, as mentioned above.

Thus, this study argues that the lack of skill and experience of the translators of books 1-4 are also linked to their choices of using deletions, particularly excessive deletions in terms of which parts of the text are kept and which are deleted or summarised. These excessive and large deletions, which affect various important features including characters, events, and plot points, massively reduce the development of these stories and negatively affect the cohesion and the coherence of the texts since they remove

important ST information (Nida & Taber, 1969) and eliminate important elements of meaning from these stories (Nida, 1964; Newmark, 1988), particularly in Books 2 and 4 (see section 5.5 in Chapter 5).

The study argues that the extent of this deletion may also be related to the translators' skill and experience (Books 1, 2, 3 and 4) in choosing excessive deletions. Thus, many expressions, phrases and sentences that pose subjective or objective translation problems or challenges are simply deleted.

As hypothesised in Chapter 1, the reconstruction of norms operating in the translations in relation to the divergent translation strategies in terms of deletion in the two last books in the series, do not comply with children's literature norms. The study assumes that the fact that the characters in Books 6 and 7 were approaching adulthood (Harry and his friends are 17) is another factor that might influence the translation process. This may have also played a part in shaping the translation decisions, where very few deletions were performed by both translators; the translations of Books 6 & 7 are most probably positioned as young adult literature because the target readers are considered adult at the age of 18.

A translation decision-making process is not driven necessarily by the translator but can be related to other factors as well, such as the reaction of the general public as an 'explicit source' (Toury, 1995). One of the sub-aims of this study is to consider the pressure exercised by professionals/the general public in order to achieve successful TTs that are as close as possible to the STs, as in the last translated Books 6 and 7.

The little available information (see, for example, Rewayatnet, 2005; Ar-hp.com, 2007; and ar-harrypotter.ahlamontada, 2009) regarding the general readers' critical reception of these poor quality translations, particularly the early books, is another factor that might shape or influence translation decision-making. This debate is also mentioned in the informal statement and comment from the translator of Book 6, in

response to my email regarding information about the translations: ‘That is why a good deal of debate was made on the web concerning my translation of *Harry Potter*’ (A. ‘Allūb, personal communication, 30 December, 2011) (see Document 1 in Appendix 8 for full statement). These criticisms, which are also an indication of TT acceptability, might have put pressure on the Nahḍat Miṣr publishing house and/or on the translators and influenced future translation decision-making or strategies and procedures to produce more accurate translations with fewer deletions, as is evident in the later books (Book 6 and particularly Book 7).

In that sense, it seems that there are two detached but nevertheless interlinked trajectories in the Arabic translations. The first is linked with didacticism while the second is linked to lack of professionalism on the translators’ part. In order to discuss this further, the following section will consider the initial norms of the translators, which will then be brought together in relation to the overall findings of the study.

7.3. Initial norms (acceptability and adequacy)

One of the aims of the study was to consider individual translators’ choices and strategic decisions while the second sub-aim was to identify and compare the general translation strategies of the five translators. These aims are addressed below through the consideration of initial norms.

Toury (1995: 67) argues that individual translator’s decisions and procedures will vary along the spectrum between acceptability and adequacy as well as acknowledging the fact that translators cannot be expected to always be efficient in every task.

Similarly, it is important to note that the overall strategy of the five translators and the seven books in terms of ‘adequacy’ or ‘acceptability’ (Toury, 1995) is not clear cut and therefore cannot be deemed to be fully adequate nor fully acceptable. However, the overall strategy of these books can be arranged as follows: Books 1, 2, 3 and 4 are

certainly moving towards acceptable translations (TR oriented), Book 5 is between acceptability and adequacy and Books 6 and 7 are moving towards adequate translations (ST oriented) (see below for more detail).

The following section discusses the initial norms adopted by the five translators in relation to the trends identified in the previous sections as a whole.

Books (1-4)

The overall strategy adopted by the translators of the first four books (1-4) is to achieve acceptability, mainly by domesticating their texts through 'deletion' across virtually all narrative categories under study and also through the use of 'standardisation' and 'generalisation'. Nevertheless, elements of adequacy are also found by adopting foreignisation through transliteration and particularly transliteration of characters' names across the series. The frequent deletions seriously distort the text on several levels and omissions, particularly through generalisation, transliteration and standardisation flattened out various prominent aspects of the ST. As discussed earlier, acceptability is achieved differently in terms of the extent of deletion carried out by translators. This acceptability is achieved differently even by the same translator. As seen in Figure 7.1 and Table 5 in Appendix 12, Books 1 and 2 were both translated by Rajā' 'Abd Allāh. However, there is a noticeable difference in the extent of deletions between both books. For overall deletion, Book 2 has the most, occupying first position (34.09%) across the series, while Book 1 comes 4th (13.25%) across the series. There is no clear explanation for this difference, but one possibility is the fact that Book 1 was edited by Saḥar J. Maḥmūd, the highly-experienced translator of Book 7 who made the least deletions across the series (1%). Nevertheless, the 14 examples of inconsistencies (mentioned earlier) in naming the mythical character 'Unicorn' in Book 1 and even within the same chapter indicate an apparent lack of editorial input.

Book 5

The translator/s of Book 5 (unknown) does not seem to have a clear strategy in terms of adequacy or acceptability. An adequate solution is applied to some features while an acceptable solution is used for others. Adequacy is evident through the use of transliteration with 55 cases (out of 99) which takes the first position with 55.5% of the total examples across the series. Nevertheless, a tendency towards acceptability is also evident in various deletions with 239 cases, which comprises 5.7% of the total deletions and takes fifth position in terms of overall deletion across the series. Furthermore, omission to italics and capital letters occupies first position across the series and includes 19.4% of the total examples of omission to italics and capital letters across the series (44 out of 226). However, the overall deletions are smaller than those in the early books (1-4) and there are no large or excessive deletions in this book.

Book 5 does not name the translator, stating only that it is translated by ‘Publishing and translation management at Nahḍat Miṣr’ (my translation) which suggests more than one translator. Furthermore, there is evidence that more than one translator, and possibly a group of translators, carried out the task without any coordination. For example, various examples of inconsistencies in the use of the two different strategies of transliteration and generalisation of various names and magical words between Book 5 and the rest of the series and between standardisation (2 examples) and grammar (8 examples) in rendering Hagrid’s dialect in the same book (as discussed in Chapter 6 and shown in Tables 1, 10, 29 and 30 in Appendix 11).

Books 6 & 7

Both the translator of Book 6 (Dr. ‘Abdulwahāb ‘Allūb) and of Book 7 (Saḥar J. Maḥmūd) seem to have a clearer tendency towards adequacy with much less frequent deletions, mainly at word level, in comparison to the previous books, with clear and accurate translations overall, particularly for various magical words as shown in Table 28 in Appendix 11, and with no large or excessive deletions.

Book 6 is in sixth position in terms of total deletions across the series, with only 51 examples of small deletions to character' roles, particularly in the categories of deletions to description of characters' actions, characters' descriptions, thoughts and feelings, which comprise merely 1.2% of the total deletions across the books. Book 7 is in seventh position with only 42 cases of small deletions at word level, mainly to characters' roles, and primarily to the categories of deletions to descriptions of characters' actions, characters' descriptions or description of events. Book 7 also features only 1% of the total deletions across the series.

Adequacy is also present in Books 6 and 7, through transliteration of all characters' names, as well as other transliterations to various words with 16 cases, while Book 7 has 10 examples (see Table 13 in Appendix 11).

Interestingly, all translators use the transliteration strategy for the characters' names, in addition to the excessive deletion to the characters' names, particularly in the early books (1-4). It seems that the Arabic translation avoids the challenging task of rendering these names, therefore, their associations and meanings are completely lost in the TT.

A small tendency towards acceptability in Book 6 can also be found regarding omission through generalisation, with 25 cases while the tendency towards acceptability in book 7 can be found in omission through generalisation with 16 cases and 1 example of standardisation (As seen in Table 1 in Appendix 12)

In sum, the deletion and omission in Books 6 and 7 are minimal, in comparison with the previous Books (1-5), and they are not around sensitive topics or issues. This approach of almost negligible deletion in Books 6 and 7 suggests that the pendulum swings towards the entertainment factor and the didactic considerations are largely ignored in these final books which probably move toward young adult readership. There is a clear development and a clear move towards professionalism in terms of the translators, the editors, the publisher and the status of the texts.

However, the question of professionalism (Book 6 and 7) or the lack of professionalism in the early books comes again to the surface here. The overall findings clearly suggest an overall lack of professionalism in terms of translators and editors and publisher (see below). Inconsistency was not one of the direct aims of this study but it is certainly an interesting, and surprising new finding that was not anticipated earlier. As discussed in Chapter 6 of the thesis and as seen in Tables 10, 29 and 30 in Appendix 11, inconsistency (153 examples) has been found across the series in the treatment of various items including characters' names, characters' dialects and various magical and invented words through the use of different procedures and strategies such as 'transliteration' and 'generalisation' or 'standardisation' and 'grammar'.

Also included, as shown in Table 29 in Appendix 11, are examples of inconsistencies in using the two different strategies of generalisation and transliteration across the books and with the same category and even with the same specific item/items such as various magical words, including 'Dementors' - the Dark creatures and the guards of Azkaban prison – in Books 3, 5 and 6 (15 examples).

As shown above, examples of mistranslations or inconsistencies within the same novel, whether they are related to translators' subjective problems or overall examples of inconsistencies across the series and the five translators, or the different extent of deletions in the early books, reflect a carelessness in behalf of the translators, editors and publisher.

Spelling mistakes and typing errors – as shown in Table 31 of Appendix 11 - also reinforce the careless attitude towards the translation which can be linked to several factors including time pressure (deadlines), working in market conditions and lack of an editing and publishing strategy, but they are also a clear indication of both the weak position of Arabic children's literature and of translations of children's literature being a secondary system in the receiving culture.

The lack of contact among translators is also suggested by the translator's comment and informal statement of Book 6, in response to my email regarding information

about the other translators: 'As to other translators of Harry Potter, unfortunately, I do not know any' ('Allūb, 2011) (via personal correspondence by email) (see Document 1 in Appendix 8).

Overall, there is a clear lack of coordination among translators, editors and publisher. The translator of Book 7, Saḥar J. Maḥmūd, was the editor of Books 1 and 6, while the translator of Book 1, Rajā' 'Abd Allāh, was also the editor of Books 3 and 4. Books 2 and 7 do not name editors and Book 5 does not name a translator or an editor. Even though the name of the general supervisor Dālyā M. 'Ibrāhīm – who is also the company's vice chairman - appears on all of the books, and despite the fact that all the translations are Egyptian and commissioned by the same publishing house (Nahḍat Miṣr) (see Table 5 in Appendix 12), it seems that there is no clear evidence of editorial input or effect on the outcome of the translation.

Normally, a text and particularly group of texts would be read and prepared by editor/s to monitor and check for consistency, style and coherence. Usually, the translators, editors and publisher communicate with each other to solve any problems regarding specific linguistic or technical area/s and to maintain a coherent approach to the whole work. Once agreement on the various areas is reached, the text/s is/are proofread to check for inconsistencies and errors.

It is clearly evident that the translators carried out their work in complete isolation from each other. Each translator worked separately, thus each applied their own strategies freely, which is also manifested on the micro level for each translator. These findings show a lack of any apparent imposed strategy for the series by the publisher and the assumption is that the publisher had not provided specific guidance at all.

This is a clear indication of the marginal status of children's literature and translation for children in the Arab world and clearly shows that translation for children in the Arab world occupies a rather low status in the literary system, even though the ST is successful, important and of a prominent position in its source culture and globally.

7.4. Matricial norms

The following section will consider the deletion in the Arabic translations of the *Harry Potter* series in the context of ‘matricial norms’ (Toury 1995).

Toury (1995: 59) discusses ‘matricial norms’ in relation to ‘the fullness’, deletion, addition, ‘manipulations of segmentation’ and relocation of the translated text; that is, they concern the way in which textual material is distributed, how much of the text is translated, and any changes in location, for example whether deletion (in one place) is ‘compensated by an addition (elsewhere)’ in the TT (ibid).

For this study, the concept of ‘matricial norm’ (Toury 1995) is primarily useful in addressing the various aspects of deletion in relation to the degree of ‘fullness’ of the Arabic translations. Other elements such as relocation involve addition which this study has not addressed (due to the limitations of length and scope). However, relocation would be an interesting aspect for future research into *Harry Potter* translation in the Arab world, investigating these elements of manipulations of segmentation and changes of locations, building on the outcomes of this study.

The detailed analysis of deletion in the Arabic translations of the *Harry Potter* series in Chapters 4, 5 and 6 and particularly in the three previous sections of this chapter (7.1, 7.2 and 7.3) has provided much information about the ‘matricial norm’ operation in these TTs. These deletions (small deletions of fewer than 3 lines and large deletions of more than 3 lines) are evaluated in terms of their frequencies and effects across the various narrative aspects of the novels such as characters, plot points, events and CSIs across the five translators and the seven books. In the three previous sections (7.1, 7.2 and 7.3), deletion is further analysed on a macro level a) in relation to simplification across books and chapters (section 7.1), b) in relation to the level of professionalism linked to translator’s skills, competence and expertise (section 7.2) and c) in relation to

the overall findings of the study regarding 'initial norms' in terms of 'acceptability' and 'adequacy' (section 7.3).

As shown earlier in the previous sections, the overall deletion is carried out differently across books, translators and even by the same translator (Books 1-4) but overall it can be said that approaches to the fullness of the text can be ordered from those with most to least frequent deletions as follows: Books 2, 3, 4, 1, 5, 6 and 7.

Even though the deletion in the early Books (1-4) and particularly in Books (2, 3 & 4), as seen in Figure 7.1 and section 5.5 in Chapter 5, is extensive and covered various events and situations across the story, and despite the fact that they are translated by the same translators (Book 1 and 2 are translated by Rajā' 'Abd Allāh and Books 3 and 4 are translated by Aḥmad Ḥasan Muḥammad), it is clearly evident that deletion is adopted differently by the translators. It seems that the 'matricial norm' (Toury 1995) in regard to the degree of 'fullness' of these translations is slightly operating on two levels. On the first level, the deletion in Books 2 & 4 in a sense tends to remove larger sections from specific parts in the story, while on the second level the deletion in Book 3, and to a lesser degree in Book 1, tends to remove smaller sections from many or various parts across the story. The deletion in Book 5 becomes less frequent and tends to remove smaller sections in comparison with the early Books (1-4) while Book 6 features even fewer deletions and Book 7 has the least of the series. Even though in quantitative terms the fullness of the text is similarly affected on level 1 and 2 (Books 2, 3 & 4), in the author's view, as seen in section 5.5 in Chapter 5 and section 7.1 in this chapter, the removal of larger sections in fewer locations (level 1; Books 2 & 4) has a greater effect on the text than removal of smaller sections in many locations (level 2; Books 3).

While extensive deletion in the early Books (1-4) becomes less frequent in the subsequent Books (5-7), there is also a noticeable divergence across books/translators. The deviation across the books/translators in terms of 'fullness' can be related to the

level of professionalism overall (translators, editors and publisher) (see sections 7.3 initial norms & 7.5 summary of findings) and particularly in terms of translators linked to their skills, experience and competence (see section 7.2 lack of professionalism).

The differences in adopting deletion across books, translators and even by the same translator in this one series and over a period of five years (2002-2007) demonstrate that in fact there is no clear implementation of 'matricial norm' (Toury 1995) in the TT. Since the TT consists of a series of 7 books and was published by one publisher, then the series should be considered as one unit, and one would assume that similar approaches in terms of 'matricial norm' would apply to all books which is not the case. This raises questions on the role and involvement of publisher, editor, reviewers. In that sense, the study argues further that the 'matricial norm' is operating differently in the TT and ranges from operating strongly, with indistinct variations, in the early Books (1-4), moderately in Book 5 and very weakly in the final Books (6 & 7).

However, despite this 'unclear' operating function of the 'matricial norm' in the TT, the study argues that the final conclusion which can be reached is that the Arabic translations of the *Harry Potter* series do not require or enforce complete 'fullness' of text because all books show a certain degree of deletion.

7.5. Summary of findings

In light of the discussion above, the final conclusion that can be reached by this study is that there is a clear tension between didacticism and entertainment on one level and lack of professionalism overall, particularly in terms of translators.

It seems that didacticism, entertainment and the overall level of professionalism, particularly the lack of experience or skill are three trajectories in the Arabic translations. These triple trajectories mirror and reinforce each other in a sense. Firstly, there is a move from didacticism to entertainment, from fairly heavy

adaptation to the norms and conventions of the receiving culture to almost no adaptation to the potential norms and conventions of the receiving culture (as shown above). Secondly, the other trajectory is the shift in the level of professionalism of the translators. There is a move from lack of professionalism in the early books (1-4), particularly in terms of excessive deletion, to more professional translators where there are very few deletions carried out and nothing is left out for reasons that pose challenges and subjective problems for the translators of Books 6 and 7.

The third trajectory is the fact these texts are secondary system texts. The simplification and changes in the early books (1-4) can be interpreted in the framework of didacticism, lack of translators' skills and expertise and finally in the fact that these are double inflicted secondary systems texts because these texts are translations of children's literature. It is very evident that little care has been taken and the study shows that the various main elements of the stories (characters, plots points, events and theme), particularly in the early books (1-4) are massively simplified and impacted in terms of effects, narrative, cohesion and coherence and continuity.

7.6. Limitations, contributions and recommendations

The following section is a reflection on the contributions, limitations, recommendations and suggestions of the study. The following discusses the contributions of this particular study in terms of: translation in general, the translation of children' literature in particular and especially the translation of the *Harry Potter* fantasy series and primarily the Arabic translations.

On the one hand, this study addresses the potential confusion found in a broad range of literature regarding the use of both terms 'deletion' and 'omission' without a clear differentiation between them. This study contributes in clarifying this confusion by

distinguishing between the two terms 'deletion' where actual textual or linguistic units are deleted and 'omission' in which meaning, association or semantic load is omitted.

On the other hand, this study also identifies and addresses the lack of comprehensive categorisation and subsequently their various effects of the various types and dimensions of deletions and omissions that are not considered yet in the existing literature. This study contributes significantly to this area by providing detailed categorisations of deletion and omission, particularly in relation to deletion of characters and especially their roles (see below).

The contribution of this study in relation to omission is evident by introducing new procedures including omission of italics and capital letters (see Tables 8 & 9 in Appendix 9). Furthermore, the study provides a nuanced approach to the categorisation of omission through the use of standardisation, transliteration and particularly generalisation. The categorisation of the omission through the use of generalisation includes various characters' roles, along with their numerous effects especially generalisation to description of the emotive dimension to characters' utterances and characters' actions (see Tables 15-21 in Appendix 11).

The contribution of this study in relation to deletion is evident by introducing novel and comprehensive categorisations of the various dimensions of deletions, particularly in relation to characters. This study provides detailed comprehensive categorisations of deletion to characters' roles, in which 14 detailed categorisations are established and introduced, along with their numerous effects, in relation to characters' roles only (see Table 27 in Appendix 9 & Table 1 in Appendix 10 for a full list of categories).

These nuanced categorisations, particularly in relation to the deletion of characters, show exactly how characters, particularly their roles, are simplified in the TT by revealing the various multi-faceted dimensions and sub-dimensions of characters across the series. These categorisations include all characters, along with their names or their involvement in events, and are supported by data showing the frequency of each category across the series. The detailed categorisations and analysis in Chapters

4, 5 and 6, particularly in Chapter 4, show that the most affected categories in terms of deletions of characters' roles are: characters' direct speech or utterance, with 772 cases overall; characters' actions, descriptions of actions and characters' descriptions, with 1119 cases overall (see Table 27 in Appendix 9 for a full list); or characters' names, with 1004 cases overall (see also Tables 3-8 in Appendix 11). As shown in the previous chapters, these categorisations show the simplification of the micro-patterns and the deep elements of various features, particularly in relation to the deletion of characters and their roles which, in turn, contribute significantly to identifying and revealing the overall patterns and findings of the study.

The following is a critical reflection on the limitations of the study. These limitations can also be considered as interesting topics for potential future studies.

Even though a huge effort is devoted to the manual analysis to provide accurate calculations of the many detailed and various categories, it is not possible to claim these figures to be totally accurate due to the limitations of this study. These limitations are represented by the significant quantity of data involved, the lack of a digital version for the Arabic translation and the ST, and the lack of use of any electronic aiding tools or coding software programs to code the strings of text to enable certain pairs (i.e. summarisations or large deletions, rewording and omission) to be selected and extracted in order to carry out software supported or automatic corpus analysis (see Chapter 3).

The limitations mentioned above also play an important role in restricting the data analysis to three chapters only from each of the seven books and not for the whole series, as well as in providing detailed discussion of all the categories, individually and across all books, to reveal all patterns across the series.

Another limitation is that more detailed data could be provided on the number of deleted words across all the selected chapters of the series and not only for the final

chapter (Ch.18) of Book 2 that is provided through manual analysis (see also Chapter 3). These limitations may motivate future studies to investigate the various topics of this study further. Future studies in the translation of children's literature and other studies can benefit from the findings of this study. It would be interesting to carry out a full contrastive analysis of all chapters of the series or in relation to a specific area in light of the outcome of this study.

The other limitation of this study is the lack of any information regarding the translators, editors and publisher from the publishing house, despite many repeated attempts at correspondence. More information regarding the translations/translators such as interviews or contacts with translators, editors and publisher would help in terms of gathering more information regarding findings for translation choices or strategies, and would reduce the probabilities of deductions in the analysis.

Regarding the recommendations and suggestions of this study, it would be interesting to carry out further contrastive research on the Arabic translation of the films' subtitles. A recent study (Altahri, 2013) (unpublished PhD thesis) suggests that the Arabic translation 'subtitles' of the cultural references in the *Harry Potter* films tend to use more strategies than other translations, mainly according to their frequency, through the use of preservation (transliteration), literal translation, transposition, compensation and deletion. Thus, it would be interesting to identify any divergence of translations strategies, particularly in terms of deletions between both studies.

This model of contrastive analysis in this study can be used as a guide for translators in terms of translation in general, particularly new Arabic translators of children's literature, before commencing the actual translation. As argued above, the study demonstrates that the simplifications and changes, particularly through the excessive use of deletion in the early Arabic books (1-4) are due to the secondary position of translated children's literature in the Arab world and the general presumption of the Arab child's limited cognitive ability and level of comprehension.

As shown above, the study demonstrates that these simplifications and changes, whether they are linked to didacticism and/or linked to low levels of professionalism overall and particularly to translators' skills, have in turn a massively negative effect on the Arabic translation as a whole.

Thus, new translators need to be aware of their translation strategies and procedures, particularly in terms of deletion and specifically in terms of using large or excessive deletion due to its huge disadvantage and negative impact on the Arabic translations as a whole, which goes beyond domestication to the degree of adaptation rather than actual translation, in the early books (2-4) and particularly in Book 2 as shown earlier.

As argued earlier, simplicity is one large element of didacticism that is achieved through the excessive use of deletion and particularly large deletions in the early books (1-4). This simplicity demonstrates that the Arab child's ability of understanding and comprehension is greatly underestimated, in comparison with the final Books (6 and 7) and particularly in comparison with the ST Child.

Thus, the study argues for a move forward and away from this didactic notion which is due to the secondary position of children's literature and particularly translated children's literature in the Arab world. There is a real need for more focus on a non-didactic approach, such as the entertainment notion that addresses the Arab child's potential ability and needs, which should be paramount, rather than yielding to the dominating didactic notion of the adult's will and power regarding the general presumption of the Arab child's limited cognitive ability and the level of comprehension, taking into consideration, their different age groups and naturally their development stages.

Other interesting topics for future research are on the one hand, the move towards professionalism in the final Books (6 and 7) and the effect of the reception of the translation by the general public on this development on the other. The data suggests a clear development and a move towards professionalism regarding the translators, the editors, the status of the texts in the final books and potentially the publisher in

terms of employing more experienced translators (Books 6 and 7) who are able to produce more accurate translations with very little deletion in comparison with early translations.

Due to the limitations of this study mentioned above, in obtaining any information regarding this development from the publishing house, the recommendation of this study is for other studies of translation and publishing of children's literature in general and particularly in the Arab world, to investigate these developments further, on the basis of the suggestions, assumptions and the outcome of this study.

The model of analysis in this thesis can be used as a basis for future analysis of other works in the field of children's literature in general, and translating for children in particular. This model of analysis in this thesis, with its findings, can be a useful contribution to the much needed research of other works of translation of children's literature and specifically in the translation for children in the Arab world.

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Volume 2: Appendices (1 & 2) (Books 1 & 2)

Chapters	Appendix 1 (Book 1) (ST.1) <i>Harry Potter and the Philosopher's Stone</i>	Appendix 2 (Book 2) (ST.2) <i>Harry Potter and the Chamber of Secrets</i>	Appendix 3 (Book 3) (ST.3) <i>Harry Potter and the Prisoner of Azkaban</i>	Appendix 4 (Book 4) (ST.4) <i>Harry Potter and the Goblet of Fire</i>	Appendix 5 (Book 5) (ST.5) <i>Harry Potter and the Order of the Phoenix</i>	Appendix 6 (Book 6) (ST.6) <i>Harry Potter and the Half-Blood Prince</i>	Appendix 7 (Book 7) (ST.7) <i>Harry Potter and the Deathly Hallows</i>
A. First chapter	Ch. 1 (1.A) The Boy Who Lived	Ch. 1 (2.A) The Worst Birthday	Ch. 1 (3.A) Owl Post	Ch. 1 (4.A) The Riddle House	Ch. 1 (5.A) Dudley Demented	Ch. 1 (6.A) The Other Minister	Ch. 1 (7.A) The Dark Lord Ascending
B. Middle chapter	Ch. 15 (1.B) The Forbidden Forest	Ch. 17 (2.B) The Heir of Slytherin	Ch. 19 (3.B) The Servant of Lord Voldemort	Ch. 32 (4.B) Flesh, Blood and Bone	Ch. 35 (5.B) Beyond the Veil	Ch. 23 (6.B) Horcruxes	Ch. 33 (7.B) The Prince's Tale
C. Last chapter	Ch. 17 (1.C) The Man with Two Faces	Ch. 18 (2.C) Dobby's Reward	Ch. 22 (3.C) Owl Post Again	Ch. 37 (4.C) The Beginning	Ch. 38 (5.C) The Second War Begins	Ch. 30 (6.C) The White Tomb	Ch. 36 (7.C) The Flaw in the Plan; Nineteen Years Later

Appendix (1.A)

Harry Potter and the philosopher's stone

Ch. 1 (first)

The Boy Who Lived

1. ST.1. CH.1 P.7 L.1 TT.1. CH.1 P.3 L.1-2
ST Privet Drive
TT (بريفت درايف)
(Transliteration > Privet Drive > بريفت درايف)
2. ST.1. CH.1. P.7 L.2 TT.1. CH.1 P.3 L.2
ST Mr and Mrs Dursley, of number four, Privet Drive, were proud to say that they were perfectly normal, **thank you very much**.
TT وهم كذلك فعلاً
(G > general > (Mr and Mrs Dursley) > **thank you very much** > وهم كذلك فعلاً)
3. ST.1. CH.1 P.7 L.6,7 TT.1. CH.1 P.3 L.5
ST Mr Dursley was the director of a firm called Grunnings, **which made drills**.
TT يعمل السيد (درسلي) مديراً لشركة جروننج للنسيج
BT Mr Dursley is the director of Grunnings firm for textiles.
(D & Shift > character's description > character's job description > (Mr Dursley) > **which made drills** > للنسيج
(Characterisation)
4. ST.1. CH.1 P.7 L.8 TT.1. CH.1 P.3 L.7
ST **Mrs Dursley**
TT زوجته
BT his wife
(Substitution of character's name > Mrs Dursley)
5. ST.1. CH.1 P.7 L.19 TT.1. CH.1 P.3 L.16
ST because her sister and her **good-for-nothing** husband were as **unDursleyish**
TT وزوجها التافه كانا على عكسهم تماماً

(G > general > (Mrs Dursley about the Potters) > unDursleyish > عكسهم تماما

6. ST.1. CH.1 P.7 L.20 TT.1. CH.1 P.3 L.17
ST The Dursleys
TT وهم
(Substitution of character's name > The Dursleys)

7. ST.1. CH.1 P.7 L.22 TT.1. CH.1 P.3 L.18
ST the Potters
TT أن لديهما
(Substitution of character's name > the Potters)

8. ST.1. CH.1 P.7 L.24 TT.1. CH.1 P.3 L.19
ST for keeping the Potters away;
TT تباعدهم
(D & rewording > character's action (Mr & Mrs Dursley) > keeping the Potters away
(Substitution of character's name > the Potters)

9. ST.1. CH.1 P.7 L.29 TT.1. CH.1 P.4 L.4
ST and Mrs Dursley gossiped away happily as she wrestled a screaming Dudley into his high chair.
TT بينما السيدة (درسلى) تثرثر بسعادة
(D & shift > description of character's action > (Mrs Dursley) > gossiped away > تثرثر
(Characterisation)

10. ST.1. CH.1 P.8 L.2 TT.1. CH.1 P.4 L.6
ST None of them noticed a large tawny owl flutter past the window.
TT ولم يلاحظ أى منهما بومة صفراء تطير عابرة وراء النافذة
(Character's action > (Mr & Mrs Dursley)
(D > character's description > (an owl) > large tawny owl > بومة صفراء

11. ST.1. CH.1 P.8 L.4 TT.1. CH.1 P.4 L.7
ST Mr Dursley picked up his briefcase, pecked Mrs Dursley on the cheek..
TT ورُبَّت على خد زوجته..
BT and stroke gently on his wife's cheek..

Volume 3: Appendices (3 & 4) (Books 3 & 4)

Appendix (3.A)

Harry Potter and the Prisoner of Azkaban

Ch.1 (First)

Owl Post

1. ST.3 CH.1 P.7 L.1 TT.3 CH.1 P.3 L.1
ST Harry Potter was a **highly** unusual boy in many ways.
TT لم يكن ((هاري بوتر)) ولداً عادياً مثل بقية الأولاد فقد كان يختلف عنهم في كثير من الأمور
BT
(Character's description > (Harry) >
2. ST.3 CH.1 P.7 L.1,2 TT.3 CH.1 P.3 L.2
ST **For one thing**, he hated the summer holidays more than any other time of year.
TT فهو يكره الاجازات الصيفية أكثر من اي وقت اخر في السنة
BT
(D > details > **For one thing** > فهو
3. ST.3 CH.1 P.7 L.3,4 TT.3 CH.1 P.3 L.3,4
ST **For another**, he really wanted to do his homework, **but was forced to do it in secret, in the dead of night**.
TT كما يحب تأدية واجباته الدراسية،
BT
(D > description of character's action > (Harry) > **but was forced to do it in secret, in the dead of night**.
4. ST.3 CH.1 P.7 L.4 TT.3 CH.1 P.3 L.4,5
ST And he also **happened** to be a wizard.
TT الى جانب أنه يستعد ليصبح ساحراً
BT
(D & Rewording > description of event > character > (Harry) > **happened** > يستعد

5. ST.3 CH.1 P.7 L.6 TT.3 CH.1 P.3 L.5
 ST **It was nearly midnight**, and he was lying **on his front** in bed, **the blankets drawn right over his head like a tent, a torch in one hand**
 TT وقد استلقى ((هارى)) على فراشه..
 BT
 (D > description of character's action > (Harry) > **on his front**)
6. ST.3 CH.1 P.7 L.8 TT.3 CH.1 P.3 L.7
 ST and a **large** leather-bound book (*A History of Magic*, by Bathilda Bagshot) **propped open against the pillow**.
 TT وفى الأخرى كتاب جلدى عنوانه ((تاريخ السحر)) بقلم ((أولبرت ووفينج))
 BT
 (D > description of object > (book) > a **large** leather-bound book > كتاب جلدى
 (O > italic >
7. ST.3 CH.1 P.7 L.10 TT.3 CH.1 P.3 L.9
 ST Harry moved **the tip of his eagle-feather** quill down the page,
 TT وأخذ يمر بريشته على السطور؛
 BT
 (D > description of character's action > (Harry) > **the tip of his eagle-feather** quill > بريشته
 (Also > (D > description of object > (Harry's quill) > **his eagle-feather** quill)
8. ST.3 CH.1 P.7 L.9 TT.3 CH.1 P.3 L.9
 ST **frowning** as he looked for something that would help him write his essay, '**Witch-Burning in the Fourteenth Century Was Completely Pointless – discuss**'.
 TT بحثاً عن شئ يساعده فى البحث الذي يكتبه عن ((الحريق الفاشل للسحرة والساحرات فى القرن الرابع عشر!!))
 BT
 (D > description of character's action > (Harry) > **frowning**)
9. ST.3 CH.1 P.7 L.11-13 TT.3 CH.1 P.3 L.10,11
 ST **frowning** as he looked for something that would help him write his essay, '**Witch-Burning in the Fourteenth Century Was Completely Pointless – discuss**'.
 TT بحثاً عن شئ يساعده فى البحث الذي يكتبه عن ((الحريق الفاشل للسحرة والساحرات فى القرن الرابع عشر!!))
 BT
 (D & Rewording > Was **Completely Pointless – discuss**' > الحريق الفاشل

Volume 4: Appendices (5 - 12)

Appendix (5.A)

Harry Potter and the Order of the Phoenix

Ch.1 (First)

Dudley Demented

1. ST.5 CH.1 P.7 L.11-13 TT.5 CH.1 P.3 L. 11,12
ST **He was a skinny, black-haired, bespectacled boy** who had the **pinched, slightly unhealthy** look of someone who has grown a lot in a **short space of time**.
TT يبدو من مظهره أنه قد كبر بسرعة
(D > character's description > (Harry) > who had the **pinched, slightly unhealthy** look of >
> يبدو من مظهره (SL.11,12 TL.11)
(D > character's description > (Harry) > someone who has grown a lot in a **short space of time**
> أنه قد كبر بسرعة (SL.12,13 TL.11,12)
2. ST.5 CH.1 P.7 L.14,15 TT.5 CH.1 P.3 L. 13
ST **His jeans were torn and dirty, his T-shirt baggy and faded**, and the soles of his trainers were peeling away **from the uppers**.
TT ونعل حذائه ممسوحاً ومتهترئاً
(D > character's description > (Harry) >
3. ST.5 CH.1 P.7 L.16 TT.5 CH.1 P.3 L.14
ST Harry Potter's appearance did not endear him to the neighbours, **who were the sort of people** who thought scruffiness ought to be punishable by law,
TT
(D > character's description > (neighbours) > **who were the sort of people**
4. ST.5 CH.1 P.7 L.18 TT.5 CH.1 P.3 L. 15
ST but as he had hidden himself behind a large **hydrangea** bush this evening he was quite invisible to passers-by.
TT شجيرة كبيرة
(G > CSIs > (name of tree) > large **hydrangea** bush > شجيرة كبيرة

5. ST.5 CH.1 P.7 L.20 TT.5 CH.1 P.3 L. 17
 ST In fact, the only way he would be spotted was if his **Uncle** Vernon or Aunt Petunia stuck their heads out of the living-room window
 TT زوج خالته ((فرنون)) أو خالته ((بيتونيا))
 (Shift > character's title > his **Uncle** > خالته)
 (Aunt Petunia > خالته ((بيتونيا))
 (character's name > Spelling
6. ST.5 CH.1 P.8 L.4 TT.5 CH.1 P.4 L.1
 ST Vernon Dursley, **Harry's uncle**, suddenly spoke.
 TT تحدث ((فرنون دورسلي)) فجأة قائلاً:
 (D > character's description > (**Vernon's relation to Harry**) > **Harry's uncle**,
 (character's name > دورسلي
 (D > character's name > **Harry**
7. ST.5 CH.1 P.8 L.9 TT.5 CH.1 P.4 L.4
 ST '*Watching the news ...*' he said **scathingly**.
 TT فقال الخال ((فرنون)) بغلظة: ((غريب شغفه بمتابعة الأخبار!))
 (O > italic > character's direct speech > (**Vernon Dursley to his wife about Harry**)
 (G > description of the emotive dimension to character's utterance > (**Vernon mocking Harry**) >
 he said **scathingly** > بغلظة
8. ST.5 CH.1 P.8 L.9,10 TT.5 CH.1 P.4 L. 4,5
 ST '**I'd like to** know what he's **really** up to. **As if a normal boy cares what's on the news –**
 TT لا أعرف فيم يفكر
 (D > character's direct speech > (**Vernon about Harry**) > '**I'd like to** know what he's **really** up to
9. ST.5 CH.1 P.8 L.13 TT.5 CH.1 P.4 L. 6,7
 ST **Anyway**, it's not as if there'd be anything about *his lot* on **our** news –'
 TT لا تظهر في النشرة أي أخبار عن قومه غريبي الأطوار
 (D > character's direct speech > (**Vernon about Harry**) > **Anyway + our** news > النشرة (SL.13 TL.6)
 (O > italic > character's direct speech > (**Vernon about Harry**) > *his lot* > الأطوار غريبي (SL.13 TL.7)
 (Deletion > italic > character's direct speech > (**Vernon about Harry**) > on **our** (SL.13 TL.6)

Appendix 8: Figure 1 illustration for front covers

Harry Potter covers in Arabic

*Harry Potter and the philosopher's stone
(Book 1)*



*Harry Potter and the Chamber of
Secrets (Book 2)*



*Harry Potter and the Prisoner of Azkaban
(Book 3)*



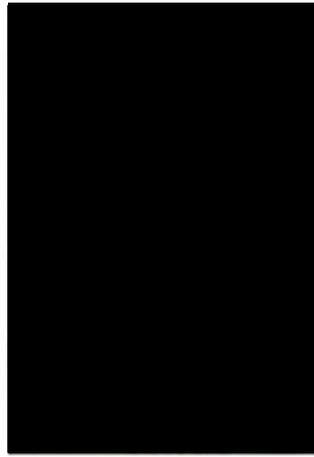
*Harry Potter and the Goblet of Fire
(Book 4)*



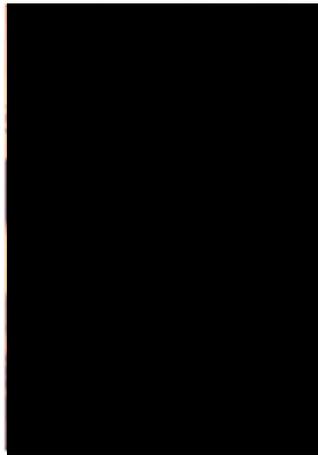
Harry Potter and the Order of the Phoenix (Book 5)



Harry Potter and the Half-Blood Prince (Book 6)



Harry Potter and the Deathly Hallows (Book 7)



Appendix 8 Table 3						
Harry Potter series in Arabic						
Books	TT/ST	Translators	Editor/ Reviewer	Supervisor	Publishing house	Year of current publishing & edition
B.1	Harry Potter and the Philosopher's Stone (1997)	هاري بوتر وحجر الفيلسوف Rajā' 'Abd Allāh	سحر جبر محمود Sahar Jabr Mahmūd	داليا محمد إبراهيم Dālyā M. 'Ibrāhīm	Nahdet Misr	2011 7 th edition
B.2	Harry Potter and the Chamber of Secrets (1998)	هاري بوتر وحجرة الأسرار Rajā' 'Abd Allāh	No editor/Reviewer	داليا محمد إبراهيم Dālyā M. 'Ibrāhīm	Nahdet Misr	2008 4th edition
B.3	Harry Potter and the Prisoner of Azkaban (1999)	هاري بوتر وسجين أзкаبان Ahmad hasan Muhammad	رجاء عبد الله Rajā' 'Abd Allāh	داليا محمد إبراهيم Dālyā M. 'Ibrāhīm	Nahdet Misr	2008 5th edition
B.4	Harry Potter and the Goblet of Fire (2000)	هاري بوتر وكأس النار Ahmad hasan Muhammad	رجاء عبد الله Rajā' 'Abd Allāh	داليا محمد إبراهيم Dālyā M. 'Ibrāhīm	Nahdet Misr	2008 5th edition

2008 6th edition (2007?)	2011 7th edition (2005?)	2011 5th edition (2007?)
Egypt	Egypt	Egypt
Nahdet Misr	Nahdet Misr	Nahdet Misr
داليا محمد إبراهيم Dālyā M. 'Ibrāhīm	داليا محمد إبراهيم Dālyā M. 'Ibrāhīm	داليا محمد إبراهيم Dālyā M. 'Ibrāhīm
No editor/ Reviewer	سحر جابر محمود Sahar Jabr Mahmūd	No editor/ Reviewer
Unknown (Publishing and Translation Management at Nahdet Misr)	د. عبد الوهاب طوب Dr. 'Abduwahāb 'Alīūb	سحر جابر محمود Sahar Jabr Mahmūd
هاري پوتز و جماعة العقلاء Harry Potter and the Order of the Phoenix (2003)	هاري پوتز والأمير الهجين Harry Potter and the Half-Blood Prince (2005)	هاري پوتز و مقتنيات الموت Harry Potter and the Deathly Hallows (2007)
B.5	B.6	B.7

Appendix 9 for Ch.4 (Tables 1-27)

Appendix 9 table 1				
(D > description of the emotive dimension to character's utterance)				
Books	First chapter	Climactic chapter	Last chapter	Total
B.1	4 McGonagall (2) Dumbledore (1)	5 Harry (2) Malfoy (1)	1 Lord Voldemort (1)	10 Harry (2)
B.2	4 Harry (1) Vernon (1) Dudley (1)	9 Harry (3) Tom (Lord Voldemort) (5)	14 Harry (2) Dumbledore (3) McGonagall (2) Ron (2)	27 Harry (6)
B.3	X	26 Harry (3) Hermione (3) Ron (3) Black (6) Lupin (6) Peter Pettigrew (5)	8 Harry (1)	34 Harry (4)
B.4	4 Lord Voldemort (1) Frank (2)	X	19 Harry (3) Hagrid (3) Draco Malfoy (2) Hermione (5)	23 Harry (3)
B.5	X	X	3 Harry (1) Snape (1) Hagrid (1)	3 Harry (1)
B.6	2 Fudge (1)	X	X	2
B.7	X	X	X	
Total = 99				
Harry = 16				

Appendix 9 table 2				
(D > character's direct speech)				
Books	First chapter	Climactic chapter	Last chapter	Total
B.1	26 McGonagall (11) Dumbledore (6) Mr Dursley (4) Mrs Dursley (1) Hagrid (1)	50 Hagrid (24) Harry (8) McGonagall (4) Filch (4) Firenze the centaur (5) Bane the centaur (2)	43 Dumbledore (22) Harry (5) Quirrel (7) Hermione (3) Lord Voldemort (2)	119 Harry (13) Dumbledore (28)
B.2	31 Uncle Vernon (19) Dudley (8) Aunt Petunia (3) Harry (1)	88 Harry (20) Tom Riddle (Lord Voldemort) (57) Ron (4) Ginny (6) Myrtle (1)	46 Harry (8) Dumbledore (20) Mr Malfoy (4) Ginny (4) Ron (2) Hermione (2) Mrs Weasley (1)	165 Harry (29) Dumbledore (20)
B.3	8 Hermione (2) Harry (1) Mr Weasley (1) Hagrid (1)	78 Harry (3) Black (39) Snape (12) Hermione (3) Peter Pettigrew (11) Lupin (8) Ron (1)	58 Harry (11) Hagrid (3) Dumbledore (15) Lupin (9) Ron (5) Hermione (4) Snape (2) Fudge (3) Madam Pomfrey	144 Harry (15) Dumbledore (15)
B.4	29 Lord Voldemort (16) Frank (2) Wormtai (6)	3 Harry (1) Wormtai (2)	83 Harry (16) Hermione (14) Hagrid (9) Dumbledore (15) Mrs Weasley (2) Ron (2) Mrs Diggory (4) George (8) Fred (4) Fleur (2) Krum (1)	115 Harry (17) Dumbledore (15)

B.5	9 Harry (1) Lord Voldemort (1) Vernon (3) Dudley (2) Petunia (1)	11 Harry (2) Malfoy (2) Neville (2) Luna (1) Lucius Malfoy (1)	26 Hermione (6) Cornelius Fudge (5) Ginny (3) Ron (3) McGonagall (1)	46 Harry (3)
B.6	9 Fudge (5) the Prime Minister (4)	2 Dumbledore (2)	2 Hermione (1) Ron (1)	13 Dumbledore (2)
B.7	4 Lord Voldemort (3)	3 Snape (1) Petunia (1) Lily (1)	3 Harry (2) James (1)	10 Harry (2)
Total = 612 Harry (79) Dumbledore (80)				

Appendix 9 table 3				
(Interjection)				
Books	First chapter	Climactic chapter	Last chapter	Total
B.1	3 McGonagall (2) Mr Dursley (1)	3 Hagrid (2) Filch (1)	3 Harry (2) Madam Pomfrey (1)	9
B.2	X	1 Ginny	3 Dumbledore (1) Hermione (1) Ginny (1)	4
B.3	X	1 Hermione	3 Hermione (2) Fudge (1)	4
B.4	X	X	4 Hermione (3) Mrs Diggory (1)	4
B.5	X	X	7 Luna (3) Ginny (1) Ron (1) Hagrid (1) Sir Nicholas = Nearly Headless Nick (1)	7
B.6	X	X	X	X
B.7	X	X	X	X
Total = 28				

Appendix 9 table 4				
(Between dashes - -)				
Books	First chapter	Climactic chapter	Last chapter	Total
B.1	3 character's direct speech (2) character's feelings (1)	X	1 character's direct speech (1)	4 character's direct speech (3)
B.2	1 character's direct speech (1)	1 character's direct speech (1)	2 character's direct speech (1) character's thoughts & feelings (1)	4 character's direct speech (3)
B.3	X	2 character's direct speech (1) character's action (1)	X	2 character's direct speech (1)
B.4	1 character's direct speech (1)	2 character's action (1) description of event > character's action (1)	5 character's direct speech (2) character's action (2) character's description (1)	8 character's direct speech (3)
B.5	X	X	X	X
B.6	X	X	X	X
B.7	X	X	X	X
Total = 18				
Character's direct speech = 10				

Appendix 9 table 5				
(Direct discourse changed to commentary)				
Books	First chapter	Climactic chapter	Last chapter	Total
B.1	1 Jim McGuffin (1.A; 75)	X	X	1
B.2	7 Aunt Petunia (4) (2.A; 106, 116, 117, 120) Uncle Vernon (2) (2.A; 108, 123) Dudley (1) (2.A; 119)	X	2 Mrs Weasley (1) (2.C; 5) Dumbledore (1) (2.C; 144)	9
B.3	X	X	X	X
B.4	X	X	1 Harry (1) (4.C; 215)	1
B.5	X	X	1 Cornelius Fudge (1) (5.C; 11)	1
B.6	X	X	X	X
B.7	X	X	X	X
Total = 12				

Appendix 9 table 6				
(repetition >				
(character's direct speech >				
Books	First chapter	Climactic chapter	Last chapter	Total
B.1	1	2 character's direct speech (1)	2 character's direct speech (1)	5 character's direct speech (2)
B.2	4 character's direct speech (2)	15 character's direct speech (11)	5 character's direct speech (5)	24 character's direct speech (18)
B.3	1	6 character's direct speech (6)	1	8 character's direct speech (6)
B.4	5 character's direct speech (5)	4	5 character's direct speech (3)	14 character's direct speech (8)
B.5	X	1 character's direct speech (1)	X	1 character's direct speech (1)
B.6	X	X	X	X
B.7	X	1 character's direct speech (1)	2	3 character's direct speech (1)
Total = 55				
character's direct speech = 36				

Appendix 9 table 7				
(Deletion > italic)				
(Deletion > italic > character's direct speech)				
Books	First chapter	Climactic chapter	Last chapter	Total
B.1	4 character's direct speech (2)	X	1 character's direct speech (1)	5 character's direct speech (3)
B.2	X	17 character's direct speech (16)	8 character's direct speech (7) Mrs Weasley (2.C; 24) Dumbledore (2.C; 69, 76) Malfoy (2.C; 90, 118) Harry (2.C; 113) Hermione (2.C; 143)	25 character's direct speech (23)
B.3	6	2 character's direct speech (2)	6 character's direct speech (3)	14 character's direct speech (5)
B.4	2 character's direct speech (2)	3 character's direct speech (3)	3 character's direct speech (2)	8 character's direct speech (7)
B.5	5 character's direct speech (4)	X	1	6 character's direct speech (4)
B.6	X	X	X	X
B.7	X	X	1 character's direct speech (1)	1 character's direct speech (1)
Total = 59				
character's direct speech = 43				

Appendix 9 table 8				
(O > italic)				
(O > italic > character's direct speech)				
Books	First chapter	Climactic chapter	Last chapter	Total
B.1	18 character's direct speech (11)	7 character's direct speech (5)	6 character's direct speech (4)	31 character's direct speech (20)
B.2	11 character's direct speech (8) Harry (2.A; 4) Uncle Vernon (2.A; 101, 132) Petunia (2.A; 116, 117) Dudley (2.A; 119, 184 & 193)	29 character's direct speech (17)	6 character's direct speech (3)	47 character's direct speech (28)
B.3	16 character's direct speech (1)	11 character's direct speech (11)	11 character's direct speech (7)	38 character's direct speech (19)
B.4	8 character's direct speech (6)	4 character's direct speech (4)	4 character's direct speech (4)	16 character's direct speech (14)
B.5	23 character's direct speech (16)	6 character's direct speech (4)	9 character's direct speech (7)	38 character's direct speech (27)
B.6	9 character's direct speech (7)	6 character's direct speech (6)	3 character's direct speech (2)	18 character's direct speech (15)
B.7	4 character's direct speech (4)	11 character's direct speech (9)	13 character's direct speech (13)	28 character's direct speech (26)
Total = 216				
character's direct speech (149)				

Appendix 9 table 9				
(O > capital letters > character's direct speech)				
Books	First chapter	Climactic chapter	Last chapter	Total
B.1	X	X	2 Harry (1) Madam Pomfrey (1)	2
B.2	X	X	X	X
B.3	X	1 Lupin	X	1
B.4	X	X	X	X
B.5	6 Harry (4) Dudley (2)	X	X	6
B.6	X	X	X	X
B.7	X	X	1 Molly Weasley	1
Total = 10				

Appendix 9 table 10				
(E > character's direct speech)				
Books	First chapter	Climactic chapter	Last chapter	Total
B.1	3 Dumbledore (1) McGonagal (1) Jim McGuffin (1)	2 McGonagall (1) Hagrid (1)	2 Harry (1) Hermione (1)	7
B.2	X	X	X	X
B.3	X	3 Lupin (1) Peter (1) Black (1)	4 Harry (1) Ron (2) Black (1)	7
B.4	X	X	4 Harry (1) Dumbledore (1) Ron (1) Hermione (1)	4
B.5	2 Vernon (2)	2 Malfoy (1) Bellatrix (1)	3 Cornelius Fudge (1) Madam Pomfrey (1) Luna (1)	7
B.6	2 Fudge (2)	1 Dumbledore (1)	X	3
B.7	X	X	X	X
Total = 28				

Appendix 9 table 11				
(D > description of the emotive dimension to character's utterance & direct speech)				
Books	First chapter	Climactic chapter	Last chapter	Total
B.1	1 Mrs Dursley (1)	X	X	1
B.2	3 Uncle Vernon (2) Harry (1)	8 Harry (4) Tom (3) Ron (1)	22 Harry (5) Dumbledore (7) Dobby (2) Mr Weasley (2) Mr Malfoy (4) Ron (1) Lockhart (1)	33
B.3	1 Harry (1)	7 Hermione (1) Harry (1) Black (2) Pettigrew (2) Lupin (1)	11 Dumbledore (4) Madam Pomfrey (2) Hermione (1) Fudge (1) Lupin (1) Seamus (1) Dean Thomas (1)	19
B.4	2 Un named People (1) Wormtail (1)	X	6 Ron (1) Hermione (1) Draco Malfoy (1) George (2) Fred (1)	8
B.5	X	X	X	X
B.6	X	X	X	X
B.7	X	X	X	X
Total = 61				

Appendix 9 table 12				
(D > character's action)				
Books	First chapter	Climactic chapter	Last chapter	Total
B.1	10 Dumbledore (5) Hagrid (2) Mr Dursley (2)	11 Harry (5) McGonagall (1) Lord Voldemort (1) Hagrid (1)	6 Harry (3) Quirrel (1) Dumbledore (1) Hermione (1)	27 Harry (8)
B.2	28 Harry (10) Aunt Petunia (5) Dudley (5) Uncle Vernon (6) Voldemort (1)	64 Harry (29) Tom (18) Fawkes (6) Ginny (5) the Basilisk (4) Dumbledore (2) Lockhart (2) Ron (1)	81 Harry (23) Dumbledore (15) Dobby (13) Lucius Malfoy = Mr Malfoy (12) Ron (3) Hermione (2) Mrs Weasley (3) Fawkes (2) Fred (2) Lockhart (1)	173 Harry (62)
B.3	15 Harry (12) Hedwig (1)	34 Snape (3) Harry (4) Black (8) Ron (4) Lupin (2) Peter Pettigrew (Scabbers) (11) Hermione (1)	63 Harry (12) Lupin (10) Dumbledore (7) Snape (7) Ron (4) Hagrid (3) Hermione (3) Fudge (3) Madam Pomfrey (2) Hedwig (1) Pigwidgeon = Owl	112 Harry (28)

			(1) Crookshanks (2)	
B.4	16 Frank (8) Lord Voldemort (3) The snake (2)	17 Harry (7) Wormtail (9)	56 Harry (13) Hermione (7) Dumbledore (6) Hagrid (3) Ron (4) Fred & George (7) Pigwidgeon (1)	89 Harry (20)
B.5	4 Harry (3) Mrs Figg (1)	1 Lucius Malfoy	8 Harry (1) Hermione (1) Luna (2) Ron (1)	13 Harry (4)
B.6	X	X	X	X
B.7	X	X	X	X
Total = 414				
Harry (122)				

Appendix 9 table 13				
(D > description of character's action)				
Books	First chapter	Climactic chapter	Last chapter	Total
B.1	22 Dumbledore (6) Hagrid (2) Mrs Dursley (2) Mr Dursley (5) McGonagall (5)	38 Harry (14) Hagrid (6) Lord Voldemort (3) Hermione (2) Firenze the centaur (3) Malfoy (4) Neville (3) Ronan (2) Bane (1)	10 Harry (4) Quirrel (5) Hermione (1)	70 Harry (18)
B.2	15 Harry (6) Dudley (3) the Dursleys (1) Uncle Vernon (4) Aunt Petunia (1)	51 Harry (21) Tom Riddle (11) The basilisk (6) Fawkes (6) Ron (4) Lockhart (2)	18 Harry (5) Dobby (2) Lucius Malfoy = Mr Malfoy (4) McGonagall (2) Mrs Weasley (1) Fawkes (1) Lockhart (2)	84 Harry (32)
B.3	31 Harry (19) Uncle Vernon (5) Hedwig (2) Errol (1)	35 Harry (5) Pettigrew (9) Black (6) Snape (5) Lupin (5) Hermione (3) Ron (2)	22 Harry (7) Ron (4) Dumbledore (3) Lupin (3) Snape (2)	88 Harry (31)
B.4	22 Frank (9) Lord Voldemort (5) Wormtail (2)	28 Harry (9) Wormtail (14)	35 Harry (7) Hermione (7)	85 Harry (16)

	the Riddles' cook (3)	Lord Voldemort (4)	Hagrid (2) Dumbledore (4) Ron (2) Fred (2) George (2) Krum (2) Rita Skeeter (1) Fleur (1)	
B.5	10 Harry (2) Dudley (2) Vernon (2) Dobby (1)	13 Harry (5) Death Eater (5)	10 Harry (1) Hagrid (2) McGonagall (2) Dumbledore (1) Mad-Eye (1)	33 Harry (8)
B.6	6 Fudge (2) the Prime Minister (3)	X	X	6
B.7	1 Snape & Yaxley	3 Lily (2) Snape (1)	3 Voldemort (1)	7
Total = 373				
Harry = 105				

Appendix 9 table 14				
(D > description of character's action + direction)				
Books	First chapter	Climactic chapter	Last chapter	Total
B.1	1 Mr Dursley	2 Harry (1) Ronan & Bane (1)	X	3 Harry (1)
B.2	1 Harry	6 Harry (3) Tom (2) the Basilisk (1) Fawkes (1)	X	7 Harry (3)
B.3	X	1 Snape	3 Harry & Hermione (3)	4 Harry (3)
B.4	1 Frank (1)	1 Lord Voldemort	X	2
B.5	2 Harry (2)	1 Sirius	X	3 Harry (2)
B.6	X	X	X	X
B.7	X	X	X	X
Total = 19				
Harry = 9				

Appendix 9 table 15				
(D > character's description)				
Books	First chapter	Climactic chapter	Last chapter	Total
B.1	14 Harry (1) Hagrid (6) Dumbledore (2) McGonagall (1)	18 Harry (2) McGonagall (1) Centaurs (3) Firenze the centaur (2) Ronan the centaur (1) Bane the centaur (1) Unicorn (2) Quirrell (1)	8 Hagrid (1) Quirrell (2) Lord Voldemort (2) Snape (1)	40 Harry (3)
B.2	22 Harry (7) Uncle Vernon (3) Dudley (6) Aunt Petunia (1) Draco Malfoy (1) Hedwig (1)	42 Harry (4) Fawkes (12) The basilisk (12) Tom Riddle (7) Ginny (2) Hagrid (2) Myrtle (1)	25 Harry (1) Dumbledore (4) Dobby (5) Mr Malfoy = Lucius Malfoy (5) Tom Riddle (2) The Weasleys (2) Lockhart (1)	89 Harry (12)
B.3	22 Harry (6) Hagrid (2) Ron (2) Hermione (1) Uncle Vernon (1) Hedwig (2) Errol (1) Pigwidgeon (1) Fluffy (1)	35 Scabbers + Peter + Pettigrew (16) Black (8) Snape (4) Crookshanks (4)	15 Dumbledore (2) Pigwidgeon (5) Lupin (3) Hagrid (1) Crookshanks (1)	73 Harry (6)
B.4	32 Lord Voldemort (10) Frank (9)	28 Lord Voldemort (12)	15 Rita Skeeter (4)	75

	Wormtail (8) The Snake (3)	Wormtail (13) The Snake (1)	Draco Malfoy, Crabbe and Goyle (3) Hagrid (2) Hermione (1) Cedric (1)	
B.5	10 Harry (5) Vernon (2)	6 the Death Eater (2) Bellatrix (1)	10 Mad-Eye Moody (5) Albus Dumbledore (1) McGonagall (1)	26 Harry (5)
B.6	3	X	2	5
B.7	X	4 Snape (3)	1 Bellatrix	5
Total = 313				
Harry (26)				

Appendix 9 table 16				
(D > character's thoughts)				
Books	First chapter	Climactic chapter	Last chapter	Total
B.1	9 Mr Dursley (9)	9 Harry (7)	2 Harry (1) Madam Pomfrey (2)	20 Harry (8)
B.2	1 Harry (1)	5 Harry (5)	1 Harry (1)	7 Harry (7)
B.3	3 Harry (3)	2 Harry (1) Ron (1)	6 Harry (6)	11 Harry (10)
B.4	6 Frank (6)	3 Harry (3)	11 Harry (11)	20 Harry (14)
B.5	9 Harry (9)	2 Harry (2)	5 Harry (5)	16 Harry (16)
B.6	4 the Prime Minister (4)	X	X	4
B.7	X	X	X	X
Total = 78				
Harry = 55				

Appendix 9 table 17				
(D > character's feelings)				
Books	First chapter	Climactic chapter	Last chapter	Total
B.1	4 Mr Dursley (3) Mrs Dursley (1)	6 Harry (6)	2 Harry (2)	12 Harry (8)
B.2	11 Harry (10)	9 Harry (8) Ginny (1)	1 Harry (1)	21 Harry (19)
B.3	4 Harry (2) Uncle Vernon (1) Aunt Petunia and Uncle Vernon (1)	X	6 Harry (5)	10 Harry (7)
B.4	5 Frank (2)	3 Harry (3)	10 Harry (7) Mrs Diggory (1) Krum (1)	18 Harry (10)
B.5	2 Harry (2)	3 Harry (2)	X	5 Harry (4)
B.6	1	X	2 Harry (2)	2 Harry (2)
B.7	X	X	1 Harry (1)	1 Harry (1)
Total = 69				
Harry = 51				

Appendix 9 table 18				
(D > character's thoughts & feelings)				
Books	First chapter	Climactic chapter	Last chapter	Total
B.1	X	7 Harry (7)	X	7 Harry (7)
B.2	12 Harry (12)	2 Harry (2)	4 Harry (4)	18 Harry (18)
B.3	1 Harry (1)	1 Harry (1)	5 Harry (5)	7 Harry (7)
B.4	X	2 Harry (2)	3 Harry (2) Krum (1)	5 Harry (4)
B.5	3 Harry (3)	X	X	3 Harry (3)
B.6	1 the Prime Minister	X	X	1
B.7	X	X	X	X
Total = 41				
Harry = 39				

Appendix 9 table 19				
(D > Mixed)				
Books	First chapter	Climactic chapter	Last chapter	Total
B.1	2 character's thoughts & direct speech (1) character's feelings & action (1)	2 character's direct speech & action (1) character's feelings & action (1)	1 character's feelings & action (1)	5
B.2	3 character's thoughts, feelings & action (1) character's direct speech & action (2)	12 character's direct speech & action (5) character's feelings & action (5) character's description & action (1) character's thoughts, feelings & action (1)	20 character's thoughts & action (1) description of the emotive dimension to character's utterance, direct speech & action (3) character's feelings & action (5) character's direct speech & action (11) (6 Dumbledore)	35
B.3	5 character's thoughts & action (3) character's feelings & action (2)	3 character's feelings & action (2) character's direct speech & action (1)	9 character's direct speech & action (4) character's feelings & action (3) character's description & action (1) character's thoughts & action (1)	17

B.4	3 character's feelings & action (2) character's direct speech & action (1)	7 character's feelings & action (3) character's thoughts & feelings (1) character's description & action (2) character's direct speech & action (1)	7 character's feelings & action (3) character's direct speech & action (3) character's description & action (1)	17
B.5	X	X	X	
B.6	X	X	X	
B.7	X	X	X	
<p>Total = 74</p> <p>character's direct speech & action (29)</p> <p>character's feelings & action (28)</p> <p>character's thoughts, feelings & action (2)</p> <p>character's thoughts & feelings (1)</p> <p>character's thoughts & direct speech (1)</p> <p>character's thoughts & action (5)</p> <p>character's description & action (5)</p> <p>description of the emotive dimension to character's utterance, direct speech & action (3)</p>				

Appendix 9 table 20				
(D > description of event > various)				
Books	First chapter	Climactic chapter	Last chapter	Total
B.1	X	2 character's thoughts (1) character's feelings (1)	1 description of character's action (1)	3
B.2	4 mixed > character's feelings & action (1) description of character's action (1) character's thoughts & feelings (1) character's action (1)	8 description of character's action (1) mixed > character's feelings & action (2) character's action (3) character's thoughts (1) character's feelings (1)	5 description of character's action (1) mixed > character's feelings & action (1) character's action (2) character's direct speech (1)	17
B.3	4 description of character's action (1) character's feelings (2) character's action (1)	X	2 character's thoughts (1) character's feelings (1)	6
B.4	X	8 description of character's action + location (1) description of character's action (3) character's action (3) character's thoughts & feelings (1)	4 description of character's action (1) character's action (3)	12
B.5	4 character's action (1) character's thoughts (2) character's description (1)	2 description of character's action + place (1) description of character's action (1)	X	6

B.6	1 description of character's action (1)	X	X	1
B.7	X	X	X	X
Total = 45 (D > description of event > character's action) (14) (D > description of event > description of character's action) (13) (D > description of event > character's thoughts) (5) (D > description of event > character's feelings) (5) (D > mixed > character's feelings & action) (4) (D > description of event > character's thoughts & feelings) (2) (D > description of event > character's direct speech) (1) (D > description of event > character's description) (1)				

Appendix 9 table 21				
(D > description of event > information regarding character)				
Books	First chapter	Climactic chapter	Last chapter	Total
B.1	3 Dumbledore (2)	3 Lord Voldemort (1) Ronan the centaur (1)	7 Quirrell (3) Harry (2) Dumbledore (1)	13 Harry (2)
B.2	7 Harry (3) Lord Voldemort (1)	19 Harry (10) Fawkes (3) Tom Riddle (1) the giant serpent = the Basilisk (2)	7 Harry & Students (3) Lucius Malfoy = Mr Malfoy (2) Quirrell (1)	33 Harry (16)
B.3	20 Harry (11) Hedwig (1) Ron & Uncle Vernon (1)	13 Harry (2) Snape (4) Scabbers = Pettigrew (4) Lupin (2)	6 Harry (2) Dumbledore (1) Fred and George (1)	39 Harry (15)
B.4	11 the Riddle (1) the snake (2) Un named character (4) Lord Voldemort & Frank (2)	13 Harry (8) Wormtail (3) Lord Voldemort (2)	5 Harry (2) Dumbledore (1)	29 Harry (10)
B.5	4 Mrs Figg (1) Harry (1)	4 Harry (1) Sirius (1) Hermione (1)	3 Hermione (1)	11 Harry (1)
B.6	1	X	X	X
B.7	X	1 Lord Voldemort	5 Harry (1)	6 Harry (1)
Total = 131				
Harry = 45				

Appendix 9 table 22				
(D & Shift)				
Books	First chapter	Climactic chapter	Last chapter	Total
B.1	18	15	1	34
B.2	8	6	3	17
B.3	6	3	3	12
B.4	2	1	10	13
B.5	6	x	x	6
B.6	x	x	x	x
B.7	x	x	x	x
Total = 82				

Appendix 9 table 23				
(D & Rewording)				
Books	First chapter	Climactic chapter	Last chapter	Total
B.1	3	3	6	12
B.2	11	10	12	33
B.3	6	5	11	22
B.4	8	2	5	15
B.5	4	4	x	8
B.6	x	x	x	x
B.7	x	x	x	x
Total = 90				

Appendix 9 table 24				
(Fun & entertainment)				
Books	First chapter	Climactic chapter	Last chapter	Total
B.1	1	1	1	3
B.2	8	6	5	19
B.3	3	X	X	3
B.4	X	X	4	4
B.5	X	X	X	X
B.6	X	X	X	X
B.7	X	X	X	X
Total = 29				

Appendix 9 table 25				
(Taboos and politeness)				
Books	First chapter	Climactic chapter	Last chapter	Total
B.1	4	4	4	12
B.2	3	5	3	11
B.3	3	3	5	11
B.4	5	5	8	18
B.5	3	X	X	3
B.6	4 (reduced) 1 Taboos translated (6.A; 92) maybe go easy on the drink > والتخفيف من شرب الخمر	X 1 Taboos translated (6.B; 12) wine > نبيذ	X 2 Taboos translated (6.C; 10) kissed Harry > وقيلت هاري (6.C; 35) the barman of the Hog's Head > ساقى حان (رأس الخنزير)	4 4 Taboos translated
B.7	X	X	X 2 Taboos translated (7.C; 47 & 48) Snogging > يعانق	X 2 Taboos translated
Total = 59				

Appendix 9 table 26				
(Deletion & Attenuation >				
Books	First chapter	Climactic chapter	Last chapter	Total
B.1	2 Mr Dursley Dumbledore to McGonagall	6 Harry (2) McGonagall (2) Hagrid about Centaurs (1) Filch about Hagrid (1)	2 Quirrell about Snape (1) Dumbledore (1)	10
B.2	8 Dudley (6) Uncle Vernon (2)	7 Tom to Harry about Ginny (3) Tom to Harry about his father (1) Harry (2) Ron to Harry about Lockhart) (1)	10 Harry (3) Lockhart (2) Malfoy (2) Ginny (1) Dobby (1) Students (1)	25
B.3	3 Harry (1) Hedwig (1) Dudley (1)	7 Harry (1) Black about Pettigrew (3) Pettigrew (1) Hermione about Snape (1) Snape (1)	3 Snape (2) Lupin (1)	13
B.4	2 Un name characters about the Riddles (1) Frank about Lord (1)	5 Harry (5)	9 Harry about Snape (1) Hagrid (1) Rita Skeeter (1) Hermione about Rita Skeeter (1) Draco Malfoy about Rita (1) George about Bagman (1) Fred about Bagman	16

			(1) George about Harry (1) Fred about Harry (1)	
B.5	2 Harry & Vernon (1) Harry about Sirius (1)	X	1 Crabbe & Goyle (1)	3
B.6	X	X	X	X
B.7	X	X	X	X
Total = 67				

Appendix 9 Table 27										
Deletion and omission to characters (characters' roles) in Ch.4										
No.	Deletion & Omission to characters 30 Categories	B.1	B.2	B.3	B.4	B.5	B.6	B.7	Total deletion in each category	Tables
1.	Description of the emotive dimension to character's utterance	10	27	34	23	3	2	X	99	1
2.	Character's direct speech	119	165	144	115	46	13	10	612	2
2.1	Character's direct speech > interjection > Oh	9	4	4	4	7	X	X	28 (Part of)	3
2.2	Deletion of information between dashes --	4	4	2	8	X	X	X	18 (Part of)	4
2.3	Character's direct speech > Deletion of information between dashes --	3	3	1	3	X	X	X	10 (Part of)	4
2.4	Direct discourse changed to commentary	1	9	X	1	1	X	X	12	5
2.5	Repetition	5	24	8	14	1	X	3	55 (Part of)	6
2.6	Repetition > character's direct speech	2	18	6	8	1	X	1	36 (Part of)	6
2.7	Italics > Various	5	25	14	8	6	X	1	59 (Part of)	7
2.8	Italics > character's direct speech	3	23	5	7	4	X	1	43 (Part of)	7
2.9	Omission > Italic > Various	31	47	38	16	38	18	28	216	8
2.10	Omission > Italic > character's direct speech	20	28	19	14	27	15	26	149	8
2.11	Omission > capital letters > character's direct speech	2	X	1	X	6	X	1	10	9
2.12	(E > character's direct speech	7	X	7	4	7	3	X	28	10
3.	Description of the emotive dimension to character's utterance & direct speech	1	33	19	8	X	X	X	61	11
4.	character's action	27	173	112	89	13	X	X	414	12
4.1	description of character's action	70	84	88	85	33	6	7	373	13

4.2	Description of character's act + direction	3	7	4	2	3	X	X	19	14
5.	character's description	40	89	73	75	26	5	5	313	15
6.	Character's thoughts	20	7	11	20	16	4	X	78	16
7.	Character's feelings	12	21	10	18	5	2	1	69	17
8.	Character's thoughts & feelings	7	18	7	5	3	1	X	41	18
9.	Mixed > 2 or 3 categories	5	35	17	17	X	X	X	74	19
10.	Description of event > Various categories	3	17	6	12	6	1	X	45	20
11.	Description of event > information regarding character	13	33	39	29	11	X	6	131	21
12.	Deletion and shift > Various	34	17	12	13	6	X	X	82	22
13.	Deletion and rewording > Various >	12	33	22	15	8	X	X	90	23
14.	Fun & entertainment	3	19	3	4	X	X	X	29 (Part of)	24
15.	Taboos and politeness	12	11	11	18	3	4	X	59 (Part of)	25
16.	Deletion & Attenuation	10	25	13	16	3	X	X	67 (Part of)	26
Total Omissions		33	47	39	16	44	18	29	238	
Total deletions to characters across Books		376	759	598	526	179	34	29	2501	
Total deletions and omissions to characters across Books (without Economy)		409	806	637	542	223	52	58	2739	
Total deletions and omissions to characters across Books (with Economy)		416	806	644	546	230	55	58	2767	

Appendix 10 for Ch.5 (Tables 1-24)

Appendix 10 table 1				
(D > description of character's action + place)				
Books	First chapter	Climactic chapter	Last chapter	Total
B.1	8	5	X	13
B.2	3	6	2	11
B.3	3	X	7	10
B.4	7	4	5	16
B.5	2	X	1	3
B.6	X	X	X	X
B.7	X	X	X	X
Total = 53				

Appendix 10 table 2				
(D > place)				
Books	First chapter	Climactic chapter	Last chapter	Total
B.1	2	X	X	2
B.2	7	4	7	18
B.3	2	2	5	9
B.4	1	1	14	16
B.5	2	1	2	5
B.6	X	X	X	X
B.7	X	X	X	X
Total = 50				

Appendix 10 table 3				
(D > description of place)				
Books	First chapter	Climactic chapter	Last chapter	Total
B.1	1	3	1	5
B.2	2	13	X	15
B.3	1	X	3	4
B.4	7	2	3	12
B.5	4	3	1	8
B.6	X	X	X	X
B.7	X	X	X	X
Total = 44				

Appendix 10 table 4				
(D > magical word)				
Books	First chapter	Climactic chapter	Last chapter	Total
B.1	1 object > device > the Put-Outer (1.A; 114)	2 house's name > Gryffindor (1.B; 38) object > twelve Philosopher's Stones (1.B; 65)	5 house's name > Gryffindor (4) (1.C; 29, 117, 118, 120) magic > wizened (1.C; 130)	8
B.2	14 magic > the wizarding world (2.A; 56) magic > wizard (2.A; 62) magic > witches (2.A; 6) magic > wizards (2.A; 141) magic > witch (2.A; 157) magic > wizard (2.A; 157) school's name > Hogwarts (2.A; 137, 156, 162 & 208) sport > Quidditch (2.A; 49 & 138) object > Nimbus Two Thousand broomstick (2.A; 44)	18 object > wand (5) (2.B; 20, 47, 49, 67 & 252) object > Sorting Hat (2.B; 171) object > the Hat (2.B; 215) house's name > Slytherin (2.B; 90, 127) school's name > Hogwarts (2.B; 139) association > Mudbloods > (2.B; 90, 122 & 240) potion > the Mandrake Draught (2.B; 121) spell > Petrified (2.B; 121)	35 house's name > Gryffindor (5) (2.C; 64, 72 (twice), 73, 142) house's name > Slytherin (4) (2.C; 66, 71 (twice), 73) house's name > Hufflepuff (2.C; 140) house's name > Ravenclaw (2.C; 157) school's name > Hogwarts (4) (2.C; 21, 23, 86, 148) object > the Sorting Hat (4) (2.C; 13, 66, 71, 72) object > the sword (2.C; 13) object > magical book > her old Transfiguration book > أحد كتبها (2.C; 104)	67

		<p>magic > Muggle (2.B; 140)</p> <p>magic > Muggle (2.B; 140 again)</p> <p>magic > a witch (2.B; 140)</p>	<p>object > wand (2.C; 109)</p> <p>association > the Dark Arts (2.C; 23)</p> <p>association > Dark Magic (2.C; 27)</p> <p>association > Parseltongue (2.C; 67, 72)</p> <p>association > pure-blood (2.C; 98)</p> <p>association > law & Act > Muggle Protection Act (2.C; 98)</p> <p>association > Muggle-borns (2.C; 98)</p> <p>game > Exploding Snap (2.C; 153)</p> <p>game > Fred and George's Filibuster Fireworks (2.C; 153)</p> <p>magic > wizards (2.C; 30)</p> <p>newspaper > the Daily Prophet (2.C; 82)</p> <p>lesson > Defence Against the Dark Arts (2.C; 82, 148)</p>	
B.3	12	4	22	38
	<p>school's name > Hogwarts (4) (3.A; 27, 66, 80 & 107)</p>	<p>newspaper > the Daily Prophet (3.B; 58)</p>	<p>object > his wand (3.C; 25)</p> <p>object > device > the</p>	

	<p>magic > witch > (3.A; 12)</p> <p>magic > magic (3.A; 32)</p> <p>magic > wizard > (3.A; 35)</p> <p>magic > witch (3.A; 47)</p> <p>magic > wizarding (3.A; 85)</p> <p>magic > Muggles (3.A; 91)</p> <p>potion > Shrinking Potions (Snape teaches Potions (3.A; 28)</p> <p>object > Nimbus Two Thousand racing broom (109)</p>	<p>object > his wand (3.B; 91, 202)</p> <p>spell > 'Mobicorpus (3.B; 209)</p>	<p>Time-Turner (3.C; 102)</p> <p>object > train > Hogwarts (3.C; 137)</p> <p>object > bottle of hot Butterbeer (3.C; 155)</p> <p>magic > magically (3.C; 25)</p> <p>magic > The Ministry of Magic (3.C; 75)</p> <p>magic > the witch (3.C; 144)</p> <p>association > the Order of Merlin (3.C; 77)</p> <p>association > name of place > Shrieking Shack (3.C; 84)</p> <p>association > the Grindylow tank (3.C; 91, 92)</p> <p>association > Patronus (3.C; 111)</p> <p>association > law & Act > Magical Law Enforcement (3.C; 116)</p> <p>association > N.E.W.Ts (128)</p> <p>association > O.W.Ls (3.C; 129)</p> <p>association > number seven hundred and eleven (3.C; 154)</p> <p>school's name ></p>	
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			<p>Hogwarts (3.C; 104)</p> <p>House's name ></p> <p>Gryffindor house (3.C; 129)</p> <p>sport > Quidditch (3.C; 111)</p> <p>spell > The Kiss (3.C; 7)</p> <p>lesson > Defence Against the Dark Arts (3.C; 118)</p> <p>game > Exploding Snap (3.C; 144)</p>	
B.4	<p>1</p> <p>magic > wizard (4.A; 113)</p>	<p>2</p> <p>object > wand (4.B; 28 & 51)</p>	<p>18</p> <p>school's name ></p> <p>Hogwarts (4.C; 16, 124)</p> <p>school's name >></p> <p>Beauxbatons (4.C; 96, 106)</p> <p>school's name ></p> <p>Durmstrangs (4.C; 96, 98)</p> <p>spell > the Furnunculus curse (4.C; 188)</p> <p>spell > Jelly-Legs (4.C; 191)</p> <p>spell > the jumble of jinxes (4.C; 192)</p> <p>sport > The Triwizard Tournament's (4.C; 95)</p> <p>house's name ></p> <p>Gryffindors (4.C; 56,</p>	<p>21</p>

			<p>house's name > Hufflepuffs (4.C; 69)</p> <p>house's name > Slytherins (4.C; 92 & 96)</p> <p>object > device > the Pensieve (4.C; 61)</p> <p>object > wand (4.C; 177)</p> <p>magic > wizards (4.C; 188)</p> <p>magic > Animagus (4.C; 149)</p>	
B.5	X	1 object > device > Time-Turners (5.B; 93)	3 newspaper > the Prophet (5.C; 25) house's name > Gryffindor (5.C; 65) object > bowler hat (5.C; 140)	4
B.6	X	X	1 magic > wizarding (6.C; 33)	1
B.7	X	X	1 house's name > Slytherin (7.C; 54)	1
Total = 140				

Appendix 10 table 5				
(D > magical word > school's name)				
Books	First chapter	Climactic chapter	Last chapter	Total
B.1	X	X	X	X
B.2	4 Hogwarts (2.A; 137, 156, 162 & 208)	1 Hogwarts (2.B; 139)	4 Hogwarts (4) (2.C; 21, 23, 86, 148)	9
B.3	4 Hogwarts (4) (3.A; 27, 66, 80 & 107)	X	1 Hogwarts (3.C; 104)	5
B.4	X	X	6 Hogwarts (4.C; 16, 124) Beauxbatons (4.C; 96, 106) Durmstrangs (4.C; 96, 98)	6
B.5	X	X	X	X
B.6	X	X	X	X
B.7	X	X	X	X
Total = 20				

Appendix 10 table 6				
(D > magical word > house's name)				
Books	First chapter	Climactic chapter	Last chapter	Total
B.1	X	1 Gryffindor (1.B; 38)	4 Gryffindor (4) (1.C; 29, 117, 118, 120)	5
B.2	X	2 Slytherin (2.B; 90) Slytherin's heir (2.B; 127)	11 Gryffindor (5) (2.C; 64, 72 (twice), 73, 142) Slytherin (4) (2.C; 66, 71 (twice), 73) Hufflepuff (2.C; 140) Ravenclaw (2.C; 157)	13
B.3	X	X	1 Gryffindor house (3.C; 129)	1
B.4	X	X	4 Gryffindors (4.C; 56) Hufflepuffs (4.C; 69) Slytherins (4.C; 92 & 96)	4
B.5	X	X	1 Gryffindor (5.C; 65)	1
B.6	X	X	X	
B.7	X	X	1 Slytherin (7.C; 54)	1
Total = 25				

Appendix 10 table 7				
(D > magical word > object)				
Books	First chapter	Climactic chapter	Last chapter	Total
B.1	1 the Put-Outer (1.A; 114)	1 twelve Philosopher's Stones (1.B; 65)	X	2
B.2	1 Nimbus Two Thousand broomstick (2.A; 44)	7 wand (4) (2.B; 20, 47, 49 & 67) Sorting Hat (2.B; 171) the Hat (2.B; 215) wand (2.B; 252)	7 the Sorting Hat (4) (2.C; 13, 66, 71, 72) the sword (2.C; 13) old Transfiguration book > أحد كتبها > (2.C; 104) wand (2.C; 109)	15
B.3	1 Nimbus Two Thousand racing broom (109)	2 his wand (3.B; 91, 202)	4 his wand (3.C; 25) the Time-Turner (3.C; 102) Hogwarts (3.C; 137) bottle of hot Butterbeer (3.C; 155)	7
B.4	1	2 wand (4.B; 28 & 51)	2 the Pensieve (4.C; 61) wand (4.C; 177)	5
B.5	X	1 Time-Turners (5.B; 93)	1 bowler hat (5.C; 140)	2
B.6	X	X	X	X
B.7	X	X	X	X
Total = 31				

Appendix 10 table 8				
(D > magical word > association)				
Books	First chapter	Climactic chapter	Last chapter	Total
B.1	X	X	X	X
B.2	X	3 Mudbloods > (2.B; 90, 122 & 240)	7 the Dark Arts (2.C; 23) Dark Magic (2.C; 27) Parseltongue (2.C; 67, 72) pure-blood (2.C; 98) law & Act > Muggle Protection Act (2.C; 98) Muggle-borns (2.C; 98)	10
B.3	X	X	9 the Order of Merlin (3.C; 77) name of place > Shrieking Shack (3.C; 84) the Grindylow tank (3.C; 91, 92) Patronus (3.C; 111) law & Act > Magical Law Enforcement (3.C; 116) N.E.W.Ts (128) O.W.Ls (3.C; 129) number seven hundred and eleven (3.C; 154)	9
B.4	X	X	X	X
B.5	X	X	X	X
B.6	X	X	X	X
B.7	X	X	X	X
Total = 19				

Appendix 10 table 9				
(D > magical word > magic)				
Books	First chapter	Climactic chapter	Last chapter	Total
B.1	X	X	1 wizened (1.C; 130)	1
B.2	6 the wizarding world (2.A; 56) wizard (2.A; 62) witches (2.A; 6) wizards (2.A; 141) witch (2.A; 157) wizard (2.A; 157)	3 Muggle (2.B; 140) Muggle (2.B; 140 again) a witch (2.B; 140)	1 wizards (2.C; 30)	10
B.3	6 witch (3.A; 12) magic (3.A; 32) wizard > (3.A; 35) witch (3.A; 47) wizarding (3.A; 85) Muggles (3.A; 91)	X	3 magically (3.C; 25) The Ministry of Magic (3.C; 75) the witch (3.C; 144)	9
B.4	1 wizard (4.A; 113)	X	2 wizards (4.C; 188) Animagus (4.C; 149)	3
B.5	X	X	X	X
B.6	X	X	1 magic > wizarding (6.C; 33)	1
B.7	X	X	X	X
Total = 24				

Appendix 10 table 10				
<p>(D > magical word > sport</p> <p>(D > magical word > spell</p> <p>(D > magical word > game</p> <p>(D > magical word > newspaper</p> <p>(D > magical word > lesson</p> <p>(D > magical word > potion</p>				
Books	First chapter	Climactic chapter	Last chapter	Total
B.1	X	X	X	
B.2	2 sport > Quidditch (2.A; 49, 138)	2 potion > the Mandrake Draught (2.B; 121) spell > Petrified (2.B; 121)	5 game > Exploding Snap (2.C; 153) game > Fred and George's Filibuster Fireworks (2.C; 153) newspaper > the Daily Prophet (2.C; 82) lesson > Defence Against the Dark Arts (2.C; 82, 148)	9
B.3	1 potion > Shrinking Potions (Snape teaches Potions) (3.A; 28)	2 newspaper > the Daily Prophet (3.B; 58) spell > 'Mobilicorpus (3.B; 209)	4 sport > Quidditch (3.C; 111) spell > The Kiss (3.C; 7) lesson > Defence Against the Dark Arts (3.C; 118) game > Exploding Snap (3.C; 144)	7
B.4	X	X	4 spell > the Furnunculus curse (4.C; 188)	4

			spell > Jelly-Legs (4.C; 191) spell > the jumble of jinxes (4.C; 192) sport > The Triwizard Tournament's (4.C; 95)	
B.5	X	X	1 newspaper > the Prophet (5.C; 25)	1
B.6	X	X	X	X
B.7	X	X	X	X
Total = 21				

Appendix 10 table 11				
(D > word)				
Books	First chapter	Climactic chapter	Last chapter	Total
B.1	2 character > the owls (1.A; 72) character > the cat = (McGonagall) (1.A; 107)	9 character > unicorns (1.B; 129, 134, 220) character > centaurs (1.B; 184) character > The cloaked figure (1.B; 216) CSIs > at Hallowe'en (1.B; 71) CSIs > mossy tree-stump (1.B; 133) cloth > robe (1.B; 98) character's association > You-Know-Who (1.B; 277)	1 food > nice toffee (1.C; 83)	12
B.2	11 word > Smeltings > (2.A; 13) word > his scar (2.A; 73) word > drills (2.A; 128) word > the garden bench > شجرة (2.A; 133) word > the garden bench > السور (2.A; 206)	12 character > the Basilisk (2.B; 57) character > the serpent (2.B; 90) character > the Squib's cat (2.B; 90) character > rooster feathers (2.B; 95) character > werewolf cubs (2.B; 111) character > trolls (2.B; 111) character > the cat (2.B; 96)	21 character > a Basilisk (2.C; 11 twice) character > the basilisk (2.C; 34) character > the spiders (2.C; 11) character > the phoenix (2.C; 58) character > owls (2.C; 86) character > The elf (2.C; 94, 133)	44

	<p>word > the garden bench > (2.A; 173)</p> <p>character > ghosts (2.A; 36)</p> <p>food > his toast (2.A; 86)</p> <p>food > sugared violets (2.A; 217)</p> <p>CSIs > dung beetles (2.A; 143)</p> <p>CSIs > salmon-pink cocktail dress (220)</p>	<p>& 121)</p> <p>character > roosters (2.B; 126)</p> <p>cloth > robes (2.B; 95)</p> <p>CSIs > Hallowe'en (2.B; 96)</p> <p>word > my diary (2.B; 125)</p>	<p>character > house-elf (2.C; 109)</p> <p>character's association > You Know Who > (2.C; 18)</p> <p>character's association > He Who Must Not Be Named (2.C; 134)</p> <p>character's association > The Dark Lord (2.C; 135)</p> <p>food > a jam doughnut (2.C; 145)</p> <p>writing device > quill (2.C; 163)</p> <p>writing device > a quill and a bottle of ink (2.C; 80)</p> <p>word > this diary (2.C; 19, 26, 94 & 100)</p> <p>word > Master (Dobby twice 2.C; 121)</p>	
B.3	<p>4</p> <p>writing device > The quill (3.A; 10)</p> <p>writing device > a roll of parchment (3.A; 15)</p> <p>writing device > parchment (3.A; 126)</p>	<p>2</p> <p>cloth > robes (3.B; 177)</p> <p>character's association > He Who Must Not Be Named (3.B; 185)</p>	<p>11</p> <p>character > the giant squid (3.C; 62)</p> <p>character > The stag (3.C; 62)</p> <p>character > The Grindylow (3.C; 70)</p> <p>character > werewolf (3.C; 77)</p>	17

	<p>character > guardian (3.A; 127)</p>		<p>character > a vampire (3.C; 118)</p> <p>character > the owl (3.C; 149)</p> <p>character > The tiny owl (3.C; 152)</p> <p>association > scarlet and gold (Gryffindor's flag) (3.C; 130)</p> <p>food > a fourth piece of chocolate (3.C; 34)</p> <p>food > chocolate (3.C; 144)</p> <p>cloth > robes (3.C; 49)</p>	
B.4	<p>5</p> <p>character > the snake (4.A; 108, 118 & 119)</p> <p>character's association > said the voice (4.A; 103)</p> <p>word > his walking stick (Frank) (4.A; 109)</p>	<p>9</p> <p>association > hooded cloak (4.B; 12)</p> <p>character's association > and hissed (4.B; 74)</p> <p>cloth > robes (42 & 75)</p> <p>the black robes > (lord الملابس (4.B; 96)</p> <p>word > the cauldron (4.B; 79, 91 & 97)</p> <p>CSIs > large yew tree > شجرة (4.B; 5)</p>	<p>9</p> <p>character > the Death Eaters (4.C; 63)</p> <p>character > the giant horses (4.C; 106)</p> <p>word > his goblet (4.C; 90)</p> <p>word > their goblets (4.C; 92)</p> <p>cloth > robes (4.C; 127 & 177)</p> <p>writing device > quill (4.C; 167)</p> <p>food > plate of doughy</p>	23

			biscuits (4.C; 32) food > Canary Creams (4.C; 224)	
B.5	1 character > Hippogriff (5.A; 67)	X	1 character > The Weird Sisters (5.C; 135)	2
B.6	1 character > sphinxes (6.A; 52)	X	X	1
B.7	X	X	1 character > the Death Eaters (7.C; 11)	1
Total = 100				

Appendix 10 table 12				
(D > word > Clothes)				
Books	First chapter	Climactic chapter	Last chapter	Total
B.1	X	1 robe (1.B; 98)	X	1
B.2	X	1 robes (2.B; 95)	X	1
B.3	X	1 robes (3.B; 177)	1 robes (3.C; 49)	2
B.4	X	3 robes (42 & 75) the black robes > (lord) الملايس (4.B; 96)	2 robes (4.C; 127 & 177)	5
B.5	X	X	X	X
B.6	X	X	X	X
B.7	X	X	X	X
Total = 9				

Appendix 10 table 13				
(D > word > CSIs)				
Books	First chapter	Climactic chapter	Last chapter	Total
B.1	X	2 Hallowe'en (1.B; 71) mossy tree-stump (1.B; 133)	X	2
B.2	2 dung beetles (2.A; 143) salmon-pink cocktail dress (220)	1 Hallowe'en (2.B; 96)	X	3
B.3	X	X	X	X
B.4	X	1 large yew tree > شجرة (4.B; 5)	X	1
B.5	X	X	X	X
B.6	X	X	X	X
B.7	X	X	X	X
Total = 6				

Appendix 10 table 14				
(D > word > food)				
Books	First chapter	Climactic chapter	Last chapter	Total
B.1	X	X	1 nice toffee (1.C; 83)	1
B.2	2 his toast (2.A; 86) sugared violets (2.A; 217)	X	1 a jam doughnut (2.C; 145)	3
B.3	X	X	2 a fourth piece of chocolate (3.C; 34) chocolate (3.C; 144)	2
B.4	X	X	2 plate of doughy biscuits (4.C; 32) Canary Creams (4.C; 224)	2
B.5	X	X	X	X
B.6	X	X	X	X
B.7	X	X	X	X
Total = 8				

Appendix 10 table 15				
(D > word > writing device)				
Books	First chapter	Climactic chapter	Last chapter	Total
B.1	X	X	X	X
B.2	X	X	2 quill (2.C; 163) a quill and a bottle of ink (2.C; 80)	2
B.3	3 The quill (3.A; 10) a roll of parchment (3.A; 15) parchment (3.A; 126)	X	X	3
B.4	X	X	1 quill (4.C; 167)	1
B.5	X	X	X	X
B.6	X	X	X	X
B.7	X	X	X	X
Total = 6				

Appendix 10 table 16				
(D > word > character's association)				
Books	First chapter	Climactic chapter	Last chapter	Total
B.1	X	1 You-Know-Who (1.B; 277)	X	1
B.2	X	X	3 You Know Who (2.C; 18) He Who Must Not Be Named (2.C; 134) The Dark Lord (2.C; 135)	3
B.3	X	1 He Who Must Not Be Named (3.B; 185)	X	1
B.4	1 said the voice (4.A; 103)	2 hooded cloak (4.B; 12) and hissed (4.B; 74)	X	3
B.5	X	X	X	X
B.6	X	X	X	X
B.7	X	X	X	X
Total = 8				

Appendix 10 table 17				
(D > word > character)				
Books	First chapter	Climactic chapter	Last chapter	Total
B.1	2 the owls (1.A; 72) the cat = (McGonagall) (1.A; 107)	5 unicorns (1.B; 129, 134, 220) centaurs (1.B; 184) The cloaked figure (1.B; 216)	X	7
B.2	1 ghosts (2.A; 36)	9 the Basilisk (2.B; 57) the serpent (2.B; 90) the Squib's cat (2.B; 90) rooster feathers (2.B; 95) werewolf cubs (2.B; 111) trolls (2.B; 111) the cat (2.B; 96 & 121) roosters (2.B; 126)	9 the basilisk (2.C; 11 (twice) & 34) the spiders (2.C; 11) the phoenix (2.C; 58) owls (2.C; 86) The elf (2.C; 94, 133) house-elf (2.C; 109)	19
B.3	1 guardian (3.A; 127)	X	7 the giant squid (3.C; 62) The stag (3.C; 62) The Grindylow (3.C; 70) werewolf (3.C; 77) a vampire (3.C; 118) the owl (3.C; 149) The tiny owl (3.C; 152)	8
B.4	3 the snake (4.A; 108, 118 & 119)	X	2 the Death Eaters (4.C; 63) the giant horses	5

			(4.C; 106)	
B.5	1 Hippogriff (5.A; 67)	X	1 The Weird Sisters (5.C; 135)	2
B.6	1 sphinxes (6.A; 52)	X	X	1
B.7	X	X	1 the Death Eaters (7.C; 11)	1
Total = 43				

Appendix 10 table 18				
(D > word (others))				
Books	First chapter	Climactic chapter	Last chapter	Total
B.1	X	X	X	X
B.2	6 Smeltings > (2.A; 13) his scar (2.A; 73) drills (2.A; 128) the garden bench > شجرة (2.A; 133) the garden bench > (2.A; 173) the garden bench > السور (2.A; 206)	1 my diary (2.B; 125)	6 this diary (2.C; 19, 26, 94 & 100) Master (Dobby twice 2.C; 121)	13
B.3	X	X	X	X
B.4	1 his walking stick (Frank) (4.A; 109)	4 hooded cloak (4.B; 12) the cauldron (4.B; 79, 91 & 97)	2 his goblet (4.C; 90) their goblets (4.C; 92)	7
B.5	X	X	X	X
B.6	X	X	X	X
B.7	X	X	X	X
Total = 20				

Appendix 10 table 19				
(Substitution of character)				
Books	First chapter	Climactic chapter	Last chapter	Total
B.1	X	4 a unicorn > أحدها (1.B; 111) centaur's hand > إليه (1.B; 156) centaur > المخلوقات (1.B; 180) said the centaur > قال (1.B; 227)	X	4
B.2	X	1 the Basilisk's scaly nose > أنفه (2.B; 211)	2 the elf > إليه (2.C; 124) said the elf > وهو يهتف (2.C; 130)	3
B.3	1 the middle owl > الوسطى (3.A; 72)	1 The Dark Lord > شرير (3.B; 184)	X	2
B.4	X	X	X	X
B.5	X	2 the second Death Eater > رفيقه (5.B; 60) of the Death Eaters > بعضهم (5.B; 110)	X	2
B.6	X	X	X	X
B.7	X	X	X	X
Total = 11				

Appendix 10 table 20				
(D > description of object)				
Books	First chapter	Climactic chapter	Last chapter	Total
B.1	5	6	3	14
B.2	5	10	10	25
B.3	19	2	5	26
B.4	5	4	4	13
B.5	2	3	5	10
B.6	X	X	1	1
B.7	1	2	X	3
Total = 92				

Appendix 10 table 21				
(D > description of events)				
Books	First chapter	Climactic chapter	Last chapter	Total
B.1	X	1	1	2
B.2	1	3	2	6
B.3	2	X	2	4
B.4	1	6	5	12
B.5	1	3	2	6
B.6	X	X	X	X
B.7	X	1	1	2
Total = 32				

Appendix 10 table 22				
(D > details)				
Books	First chapter	Climactic chapter	Last chapter	Total
B.1	2	6	4	12
B.2	7	4	4	15
B.3	8	X	1	9
B.4	2	5	X	7
B.5	3	X	1	4
B.6	3	X	1	4
B.7	X	X	1	1
Total = 52				

Appendix 10 Table 23											
(> = Reduced to)											
Large Deletions											
Books	First chapter			Climactic chapter			Last chapter			Total cases	Total Lines
	Cases	Lines	Total lines	Cases	Lines	Total lines	Cases	Lines	Total lines		
B.1	x		x	1	11 > 3	11 > 3	x		x	1	11 > 3
B.2	6	5 6 > 2 7 > 3 13 4 10 > 4	45 > 9	12	3 9 > 4 10 > 3 4 > 2 21 > 5 11 6 > 1 12 > 4 3 > 1 8 > 3 4 3 > a phrase	94 > 23	18	43 > 2 10 3 13 > 2 17 3 5 3 6 > 2 26 > 2 3 12 > 2 5 > 2 10 > 3 8 4 > 1 8 6 > 2	184 > 18	36	324 > 50
B.3	2	6 8	14	4	6 > 2 3/4 > 1 4 7	21 > 3	16	3/4 4 6 5 4 > 2 words 11 6 6 7 > a phrase 6 4 5 > 1 5 7 7 5	92 > 1	22	127 > 4

B.4	1	7	1	20 > 4			14	3 6 2/3 3 > a phrase 18 5 3 3 3 7 3 9 7 3	73 > phrase	16	100 > 4
B.5	x			x			x			x	
B.6	x			x			x			x	
B.7	x			x			x			x	
Total = 562 > 61 Frequency: Books 2, 3, 4 & 1.											

Appendix 10 Table 24										
Deletion to plot points and other important features (Chapter 5)										
No.	Deletion of Plot points 24 Categories & sub- categories	B.1	B.2	B.3	B.4	B.5	B.6	B.7	Total deletion (each category)	Tables
1.	Settings & Locations	20	44	23	44	16	X	X	147	(1-3)
1.1.	(D > description of character's action + place)	13	11	10	16	3	X	X	53	1
1.2.	(D > place)	2	18	9	16	5	X	X	50	2
1.3.	(D > description of place)	5	15	4	12	8	X	X	44	3
2.	(D > magical word)	8	67	38	21	4	1	1	140	4
2.1.	(D > magical word > school's name)	X	9	5	6	X	X	X	20	5
2.2.	(D > magical word > house's name)	5	13	1	4	1	X	1	25	6
2.3.	(D > magical word > object)	2	15	7	5	2	X	X	31	7
2.4.	(D > magical word > association)	10	9	X	X	X	X	X	19	8
2.5.	(D > magical word > magic)	1	10	9	3	X	1	X	24	9
2.6.	(D > magical word > sport (D > magical word > spell (D > magical word > game (D > magical word > newspaper (D > magical word > lesson (D > magical word > potion	X	9	7	4	1	X	X	21	10
3.	(D > word)	12	44	17	23	2	1	1	100	11
3.1.	(D > word > Clothes)	1	1	2	5	X	X	X	9	12
3.2.	(D > word > CSIs)	2	3	X	1	X	X	X	6	13
3.3.	(D > word > food)	1	3	2	2	X	X	X	8	14
3.4.	(D > word > writing device)	X	2	3	1	X	X	X	6	15
3.5.	(D > word > character's association)	1	3	1	3	X	X	X	8	16
3.6.	(D > word > character)	7	19	8	5	2	1	1	43	17
3.7.	(D > word (others)	X	13	X	7	X	X	X	20	18

4.	(Substitution of character)	4	3	2	X	2	X	X	11	19
5.	(D > description of object)	14	25	26	13	10	1	3	92	20
6.	(D > description of events)	2	6	4	12	6	X	2	32	21
7.	(D > details)	12	15	9	7	4	4	1	52	22
Total Deletion		68	201	117	120	42	7	8	563	
Total Deletion (including Substitution of character)		72	204	119	120	44	7	8	574	
Large Deletions	Cases	1	36	22	16	X	X	X	75	23
	Lines	11 > 3	324 > 50	127 > 4	100 > 4	X	X	X	562 > 61	

Appendix 11 for Ch.6 (Tables 1-32)

Appendix 11 Table 1				
Character's dialect or manner of speech (S > Standardisation) (D > Deletion) (G > Grammar)				
Books	First chapter	Climactic chapter	Last chapter	Total
B.1	S. (Hagrid) > 4 D. (Hagrid) > 1	S. (Hagrid) > 34 D. (Hagrid) > 24	S. (Hagrid) > 5 D. (Hagrid) > 1	S. (Hagrid) > 43 D. (Hagrid) > 26
B.2	X	X	X	X
B.3	S. (Hagrid) > 1 D. (Hagrid) > 1	X	S. (Hagrid) > 4 D. (Hagrid) > 3	S. (Hagrid) > 5 D. (Hagrid) > 4
B.4	X	X	S. (Hagrid) > 13 D. (Hagrid) > 9 S. (Fleur) > 4 S. (Krum) > 3	S. (Hagrid) > 13 D. (Hagrid) > 9 S. (Fleur) > 4 S. (Krum) > 3
B.5	X	G. (Bellatrix) > 1 G. (Neville) > 15	S. (Hagrid) > 2 D. (Hagrid) > 1 G. (Hagrid) > 8	S. (Hagrid) > 2 D. (Hagrid) > 1 G. (Hagrid) > 8 G. (Neville) > 15 G. (Bellatrix) > 1
B.6	X	X	S. (Fleur) > 1	S. (Fleur) > 1
B.7	X	X	S. (Hagrid) > 1	S. (Hagrid) > 1
Total S. = 72 (Hagrid) = 64				
Total D. (Hagrid) = 40				

Appendix 11 table 2				
(Deletion of Hagrid's dialect)				
Books	First chapter	Climactic chapter	Last chapter	Total
B.1	1	24	1	26
B.2	X	X	X	X
B.3	1	X	3	4
B.4	X	X	9	9
B.5	X	X	1	1
B.6	X	X	X	X
B.7	X	X	X	X
Total = 40				

Appendix 11 Table 3				
Deletion of Character's name				
Books	First chapter	Climactic chapter	Last chapter	Total
B.1	6	20	9	35
B.2	41	104	152	297
B.3	19	60	108	187
B.4	21	27	97	145
B.5	2	3	2	7
B.6	X	X	X	X
B.7	1	X	2	3
Total = 674				

Appendix 11 Table 4				
(D > character's name > character's surname)				
Books	First chapter	Climactic chapter	Last chapter	Total
B.1	Lily and James Potter (1.A; 144)	X	X	1
B.2	X	Ginny Weasley > جيني (2.B; 88)	X	1
B.3	Hermione Granger > هرميون (3.A; 46)	X	X	1
B.4	Frank Bryce > فرانك (4.A; 10, 30 & 121) never translated	X	Cedric Diggory > سيدريك (4.C; 78 & 212) Fleur Delacour > فلور (4.C; 105)	6
B.5	X	X	X	X
B.6	X	X	X	X
B.7	X	X	X	X
Total = 9				

Appendix 11 Table 5				
(D > character's name > character's first name)				
Books	First chapter	Climactic chapter	Last chapter	Total
B.1	X	Draco Malfoy > مالفوي (1.B; 20)	Draco Malfoy > مالفوي (1.C; 115)	2
B.2	X	Tom Riddle = ريدل (2.B; 34) Gilderoy Lockhart > لوكهارت (2.B; 290)	Minerva (McGonagall) (2.C; 38) Tom Riddle > ريدل (2.C; 59) Arthur Weasley > السيد ويزلي (2.C; 108) Lucius Malfoy > مالفوي (2.C; 83, 86 & 124)	8
B.3	X	X	X	X
B.4	X	X	Draco Malfoy > مالفوي (4.C; 84)	1
B.5	X	X	X	X
B.6	X	X	X	X
B.7	X	X	X	
Total = 11				

Appendix 11 Table 6				
(Deletion of Character's title)				
Books	First chapter	Climactic chapter	Last chapter	Total
B.1	2 Professor McGonagall (2) (1.A; 124, 133)	4 Professor McGonagall (4) (1.B; 7, 9,19, 26)	1 Professor Quirrell > كويريل (1) (1.C; 65)	7
B.2	3 Aunt Petunia > بتونيا (3) (2.A; 99,106 & 223)	1 Lord Voldemort > فولدمورت (1) (2.B; 240)	14 Professor McGonagall > ماكجونجال (4) (2.C; 3,6,40,143) Professor Dumbledore > دمبلدور (4) (2.C; 2, 38, 66 & 113) Mr Malfoy > مالفوي (3) (2.C; 105, 117, 127) Lord Voldemort > فولدمورت (2) (2.C; 67, 91) Professor Lockhart (1) (2.C; 53)	18
B.3	X	X	1 Professor Lupin > لوبين (1) (3.C; 101)	1
B.4	X	X	1 Lord Voldemort > فولدمورت (1) (4.C; 99)	1
B.5	1 Aunt Petunia > بيتونيا (1) (5.A; 10)	X	X	1
B.6	1 Prime Minister (1) (6.A; 45)	X	X	1
B.7	X	X	X	X
Total = 29				
Professor McGonagall = 10				

Appendix 11 Table 7				
Deletion of Character's title & name				
Books	First chapter	Climactic chapter	Last chapter	Total
B.1	7 Professor McGonagall (4) Mrs Dursley (2) Professor Dumbledore (1)	1 Professor McGonagall (1)	2 Miss Granger (1) Professor Dumbledore (1)	10
B.2	13 Uncle Vernon (7) Aunt Petunia (3) Mr and Mrs Mason (1) Mrs Mason (1) Lord Voldemort (1)	2 Miss Weasley (1) Professor Lockhart (1)	27 Mr Malfoy (12) Lord Voldemort (5) Professor McGonagall (5) Mrs Weasley (2) Mr Weasley (2) Professor Dumbledore (1)	42
B.3	2 Uncle Vernon (2)	1 Lord Voldemort (1)	9 Madam Pomfrey (3) Professor Dumbledore (2) Professor Trelawney (2) Professor Lupin (1) Aunt Marge (1)	12
B.4	X	X	5 Madame Maxime (3) Lord Voldemort (2)	5
B.5	X	X	1 Sir Nicholas de Mimsy-Porpington (1)	1
	X	X	X	X
	X	X	X	X
Total = 70				

Appendix 11 Table 8				
Substitution of character's name				
Books	First chapter	Climactic chapter	Last chapter	Total
B.1	22 Mr Dursley (9) Mrs Dursley (4) The Dursleys (1) The Potters (3) Hagrid (2) Harry (1) Harry Potter (1) Potter (1)	16 Harry (5) Quirrell (2) Bane (2) Ronan (2) Firenze (2) Draco (1) Voldemort (1) Snape (1)	2 Quirrell (2)	40
B.2	25 Harry (8) The Dursleys (4) Ron (3) Hermione (2) Uncle Vernon (2) Mrs Mason (2) Hermione (2) Aunt Petunia (1) Petunia (1)	38 Fawkes (19) Harry (8) Ginny (4) Miss Weasley (1) Myrtle (1) Riddle (3) Hagrid (1) Lockhart (1)	24 Dobby (4) Dumbledore (1) Lockhart (3) Harry (3) Fawkes (2) Ron (1) Hermione (1) Mrs Weasley (1) Mr Weasley (1) McGonagall (1) Lucius (2) Mr Malfoy (1) Percy (1) Riddle (1) Ginny (1)	87
B.3	19 Harry (11) The Dursleys (2) Errol (2) Petunia (1) Dudley (1) Lily (1) James Potter (1)	23 Pettigrew (12) Scabbers (2) Peter (1) Snape (2) Lupin (1) Lily (1) Black (2) James (1) Mrs Weasley (1)	18 Harry (7) Hermione (5) Madam Pomfrey (1) Peeves (1) Lupin (1) Professor Dumbledore (1) Dumbledore (1) Ron (1)	60
B.4	6 The Riddles (3) Mr and Mrs Riddle (1) Tom (1)	5 Wormtail (3) Harry (2)	30 Hermione (6) Harry (4) Ron (3)	41

	Nagini (1)		Malfoy (2) Rita Skeeter (2) Mr Diggory (1) Mrs Diggory (1) The Diggorys (1) The Dursleys (1) Dumbledore (1) Moody (1) Karkaroff (1) Lord Voldemort (1) Fleur (1) Krum (1) Crabbe (1) Goyle (1) George (1)	
B.5	1 Harry (1)	X	X	1
B.6	2 Fudge (2)	X	X	2
B.7	X	X	X	X
Total = 231				

Appendix 11 table 9	
Characters' names	
ST	TT
Albus Dumbledore	ألباس دمبلدور
Harry Potter	هاري بوتر
Ron Weasley	رون ويزلي
Hermione Granger	هرميون جرينجر
Sirius Black	سير يوس بلاك
Lord Voldemort	لورد فولدمورت
Severus Snape	سيفروس سناب
Draco Malfoy	دراكو مالفي
Tom Riddle	توم ريدل
Minerva McGonagall	ماكونجال
Rubeus Hagrid	هاجر يد
Remus Lupin	ريموس لوبين
Peter Pettigrew	بيتر بيتيجرو
Dobby	دوبي
Rita Skeeter	ريتا سكيتر
Nagini	ناجيني
Bellatrix Lestrange	بيلاتريكس ليسترانج
Errol	ايروول
Fluffy	فلافي
Gilderoy Lockhart	جيلدوري لوكهارت
Neville Longbottom	نيفيل لونجبوتوم
Quirrell	كويريل

Wormtail	وورمتیل
Crabbe	کراب
Goyle	جوئل
Cornelius Fudge	کور نیلیوس فودج
Cedric Diggory	سیدریک دیجوری
Fang	فانچ
Scabbers	سکابرز
Nearly Headless Nick	نیک شبه مقطوع الرأس
Moaning Myrtle	میرتل الباکیه
Godric Gryffindor	جودریک جریفندور
Salazar Slytherin	سالازار سلینترین
Hedwig	هیدویج
Mason	میسون
Percy Weasley	پیرسی
Crookshanks	کروکشانکس
James & Lily	جیمس و لیلی
Peeves	پیفز
Trelawney	تریلاونی
Buckbeak	باک بیک
Frank Bryce	فرانک بریس
Mundungus Fletcher	مندنجس فلتشر
Rufus Scrimgeour	سکریمجور
Charity Burbage	تشاریتی بورباج
Molly Weasley	مولی ویزلی
Dudley	ددلی
Dursley	درسلی
Madam Pomfrey	مدام بومفری

Nicolas Flamel	نیکولاس فلامل
Kingsley Shacklebolt	کنجسلی
Dolores Umbridge	دولوریس أمبریڈج
Horace Slughorn	هوریس سلجھورن
Scorpius	سکور بیوس

Appendix 11 Table 10			
(Inconsistency > characters' names)			
ST	TT	TT	Total
Albus Dumbledore	ألباس دمبلدور (1.A; 106)	ألبوس (5.C; 14, 30)	2
Weasley	ويزلي (2.C; 5, 108) (7.C; 30)	ويسلي (5.C; 64, 136, 137, 139, 143, 144) (6.C; 30)	7
Hermione	هيرميون (3.A; 46, 47, 100) always (3.B; 16, 17, 23, 43, 45, 51, 133, 134, 137, 140, 175, 207) always (5.B; 22, 32, 35, 71 & 76) (5.C; 47, 130, 150)	هرميون (6.C; 12) always (7.B; 8) always	2
Sirius Black	سيريس (3.B; 66, 76, 102, 163, 167, 184) always (6.A; 58) (6.B; 42) (6.C; 23)	سيرياس (5.B; 4, 121) always (5.C; 94)	2
Severus Snape	سيفروس (1.C; 91) (6.C; 49) (7.A; 4)	سيفروس (3.B; 11, 25)	2
Peter Pettigrew	بيتجرو (3.B; 110) always	بيتجرو (7.B; 38)	1
Filch	فيلش (2.A; 13, 91, 92, 93, 101) (always) (5.C; 40)	فيلتش (6.C; 27)	1

Nagini	ناجيني (7.A; 42)	نايجيني (6.B; 29)	1
Buckbeak	باك بيك (3.C) (7.C; 20)	باكيك (5.B; 120)	1
Weasley	ويزلي (2.C; 5, 108) always (7.C; 30)	ويسلي (5.C; 64, 136, 137, 139, 143, 144) (6.C; 30)	7
Dursley	درسلي (1.A; 33, 38) (always)	دورسلي (5.A; 6, 44, 47, 68, 77) always (5.C; 142, 145) always (6.C; 47)	8
Vernon	فيرنون (book 1) always but in other chapters (3.A; 23) always	فرون (5.C; 146)	1
Petunia	بتونيا (3.A; 23) always (1.A; 84) (always)	بيتونيا (5.A; 5, 10, 36, 53) always (5.C; 147) always	5
Lucius Malfoy	لوسيسوس (2.C; 87)	لوكياس (5.B; 1, 16, 52, 107, 108, 111) always لوكيوس (6.B; 31-39) (8 times) always لوكيوس (6.C; 18) always لوشيسوس (7.A; 8, 26, 27 & 28) always لوشيسوس (7.B; 39) لوشيسوس (7.C; 28)	21
Total = 61			

Appendix 11 table 11				
(Shift > mainly to character's name)				
Books	First chapter	Climactic chapter	Last chapter	Total
B.1	4	X	X	4
B.2	4	1	4	9
B.3	1	X	3	4
B.4	1	X	X	1
B.5	3	X	1	4
B.6	X	X	1	1
B.7	X	X	1	1
Total = 24				

Appendix 11 Table 12			
(Shift > character's name)			
Books	First chapter	Climactic chapter	Last chapter
B.1	X	X	X
B.2	Uncle Vernon > العم درسلي (3) (2.A; 26, 45 & 58)	Tom > ريڊل (1) (2.B; 42)	Miss Weasley > جيني (1) (2.C; 29) Potter > هاري (1) (2.C; 40) Gilderoy > يالوكهارت (1) (2.C; 51) Lord Voldemort's > توم ريڊل (1) (2.C; 107)
B.3	X	X	Sirius > بلاك (3) (3.C; 101, 110 & 117)
B.4	X	X	X
B.5	that Potter boy > هاري (5.A; 79)	X	X
B.6	X	X	X
B.7	X	X	X
Total = 12			

Appendix 11 Table 13				
(Transliteration)				
Books	First chapter	Climactic chapter	Last chapter	Total
B.1	3 Privet Drive > بریفت درایف (1.A; 1, 105, 186) Godric's Hollow > (جودریکس هولو) (1.A; 143)	X Quidditch > (الکویدتش) (1.B; 30, 43) Gryffindor > (جریفندور) (1.B; 27) Ravenclaws > ورافنکلو (6.B; 28, 44) Hufflepuffs > (هافلپاف) (1.B; 44) Hogwarts > (هوجورٹس) (1.B; 103)	2 Quidditch > (الکویدتش) (1.C; 4, 98) Ravenclaw > (رافینکلو) (1.C; 4, 99) Diagon > (دیاجون) (1.C; 17) Bertie Bott > (بیرتی بوت) (1.C; 82, 129) Gryffindor > (جریفندور) (1.C; 121, 124) Slytherin > (سلیڈرین) (1.C; 97, 124)	5
B.2	1 Hogwarts > (هوجورٹس) (2.A; 35) Quidditch > (الکویدتش) (2.A; 41) 'Jiggery pokery!' 'Hocus pocus ... squiggly wiggly ...' > جیجری بوکری .. هوکس بوکس .. سکویجلی ویجلی .. (2.A; 194)	4 Hogwarts > (هوجورٹس) (2.B; 34) the basilisk > (الباسلیک) (2.B; 5, 45, 214, 222) always Slytherin > (سلیڈرین) (2.B; 113)	1 King's Cross > (کینجر کروس) (2.C; 154) Gryffindor > (جریفندور) (2.C; 76, 79)	6
B.3	X Quidditch > (الکویدتش) (3.A; 107)	2 Expelliarmus > (إكسپیلارموس) (3.B; 41) Ferula > (فیترولا) (3.B; 205)	1 Quidditch > (الکویدتش) (3.C; 129) Gringotts > (گرینجوتس) (3.C; 154)	3
B.4	1 Great Hangleton > (جریٹ هانگلٹون) (4.A; 22)	1 Avada Kedavra > (أفادا کادافرا) (4.B; 21)	2 Privet Drive > ((برایفت درایف)) (4.C; 47) September > (سپتمبر) (4.C;	4

	the Quidditch > الكويدتش (4.A; 56)		124)	
B.5	17 Daily Prophet > جريدة دايلي بروفيت (5.A; 73) the Dementor > (الديماتور) (5.A; 127, 128, 129, 133, 135, 140, 141, 145, 147, 150) always (10 examples) Magnolia Crescent > ماجنوليا كريست (5.A; 63, 90) lumos > لوموس (5.A; 126) Expecto patronum > إكسبكتو باترونم (5.A; 130, 138) T-shirt > (تي-شيرت) (5.A; 149)	19 Accio proph > أكيو بروف (5.B; 13) Protego > ((بروتيجو)) (5.B; 14) Snitch > كرة السنيتش (5.B; 40) REDUCTO > ريداكتو (5.B; 44) Colloportus > كولوبورتس (5.B; 51) Alohomora! > ألوهومورا (5.B; 55) Avada > أفادا (5.B; 61) EXPELLIARMUS > إكسبيل أرموس (5.B; 63) the Daily Prophet > جريدة الدايلي بروفيت (5.B; 79) Silencio! > ((سايلينسيو)) (5.B; 76) STUPEFY > ستوبيفاي (5.B; 24, 49, 58, 65, 67, 68) (5.B; 71) Accio wand > أكيو واند Petrificus Totalus > بيتريفيكوس توتالوس (5.B; 77) Accio brain > أكيو برين (5.B; 102)	19 the Dementors > ديماتورات (5.C; 8, 9, 58) Snorkack > السنوركاك (5.C; 35) Wizengamot > للويزجاموت (5.C; 16) The Quibbler > مجلة ((كويبلر)) (5.C; 19, 33, 34) Chocolate Frogs > قطع شيكولاتة ((فروج)) (5.C; 21, 38, 40) Privet Drive > بريفت درايف (5.C; 84) Thestrals > التيسترال (5.C; 115) DA members > بأعضاء ال (دي.أي) (5.C; 123) the Daily Prophet > جريدة الدايلي بروفيت (5.C; 125) But also mix > the Sunday Prophet > عدد يوم الأحد من الدايلي بروفيت (5.C; 18) Mad-Eye Moody > ماد آي مودي (5.C; 131, 141) Mimbulus mimbletonia > ميمبولوس ميمبليتونيا (5.C; 126)	55

B.6	8	3	5	16
	<p>the West Country > مقاطعة (وست كانتري) (6.A; 4, 72)</p> <p>sphinx > سفنكس (6.A; 50)</p> <p>July > شهر يوليو (6.A; 7)</p> <p>January > يناير (6.A; 67)</p> <p>Kwidditch > الكويدتش (6.A; 46)</p> <p>Dementors > الديمنتورات (6.A; 85, 87)</p>	<p>the Felix Felicis > فليكس (6.B; 1)</p> <p>the Pensieve > البنسيف (6.B; 10)</p> <p>Horcruxes > (هوركروكس) (6.B; 25)</p> <p>Hufflepuff > (هافلپاف) (6.B; 26, 27)</p> <p>Slytherin > سليذرين (6.B; 27)</p> <p>Gryffindor > جريفندور (6.B; 28)</p> <p>Ravenclaw > رافينكلو (6.B; 28)</p>	<p>Hogwarts (هوجورتس) (6.C; 1)</p> <p>Leaky Cauldron > ليكي (كالدرون) (6.C; 32)</p> <p>Diagon > (دياجون) (6.C; 34)</p> <p>Godric's Hollow, > جودريكس هولو (6.C; 48)</p> <p>Christmas > الكريسماس (6.C; 46)</p> <p>Mad-Eye Moody > ماد إي مودي (6.C; 7)</p>	
B.7	2	5	3	10
	<p>yards > ياردات (7.A; 1)</p> <p>Avada Kedavra > أفادا كادافرا (7.A; 41)</p>	<p>Pensieve > البنسيف (7.B; 12)</p> <p>the Dementors > الديمنتورات (7.B; 28)</p> <p>Hogsmeade > هوجسميد (7.B; 2)</p> <p>July > يوليو (7.B; 50)</p> <p>Expecto patronum > إكسبيكتو باترونوم (7.C; 59)</p>	<p>Thestrals > الثيسترال (7.C; 19)</p> <p>'Reparo > ريبارو (7.C; 40)</p> <p>the Hippogriff > الهيبوجراف (7.C; 20)</p>	
Total = 99				

Appendix 11 Table 14				
(G > all)				
Books	First chapter	Climactic chapter	Last chapter	Total
B.1	25	38	14	77
B.2	28	38	12	78
B.3	32	32	34	98
B.4	9	14	26	49
B.5	32	23	30	85
B.6	17	4	4	25
B.7	2	8	6	16
Total = 428				

Appendix 11 table 15				
(G > various characters' roles)				
Books	First chapter	Climactic chapter	Last chapter	Total
B.1	1 character's description (1) beady-eyed > ذو العينين المستديرتين (1.A; 117)	2 (G > character's thoughts & feelings > (Hermione as observed by Harry) > what they'd got > العقاب (1.B; 82) (G > description of character's action > (Firenze the centaur to Harry) > pulling Harry to his feet > وهو يرفع (هارى) من يده عن الأرض (1.B; 227)	1 (G > character's description > (Uncle Vernon) > purple-faced > أحمر الوجه > (1.C; 132)	4
B.2	2 (G > description of character's action > (Harry) > caught a glimpse > ورأى (2.A; 224) (G > character's description > (Vernon by Harry) > his purple- > الأحمر (2.A; 24)	X	X	2
B.3	X	X	1 (G > character's description > (Harry by Dumbledore) > you do look extraordinarily like James > أنك تشبه (جيمس)) كثيراً > (3.C; 106)	1

B.4	X	2	1	3
		<p>(G > description of character's action (Snake) > slithered away > أبعد (4.B; 52)</p> <p>(G > description of character's action (Snake) > slithered away > أبعد (4.B; 52)</p>	<p>(G > description of character's action > (Hagrid) the disbelieving expressions > للدهشة البادية > (4.C; 38)</p>	
B.5	2	4	6	12
	<p>(G > character's feelings > (Harry) > Harry's stomach seemed to unclench > فقد تنفس ((هارى)) > الصعداء (5.A; 21)</p> <p>(G > character's feelings > (Harry) > in his stomach > فى صدره (5.A; 106)</p>	<p>(G > character's feelings (Harry) > The knot in Harry's stomach tightened > ازداد اضطراب صدر ((هارى)) (5.B; 12)</p> <p>(G > description of character's action > (Hermione to Harry) > more urgently > برجاء (5.B; 32)</p> <p>(G > description of character's action > (Harry) > tightening > تتوتر (5.B; 39)</p> <p>(G > description of character's action > (Neville) > and would not support his weight; > ولم يقدر على > النهوض (5.B; 122)</p>	<p>(G > character's feelings > (Harry) > in his stomach > على صدره (5.C; 121)</p> <p>(G > description of character's action > (Fang to Harry) > around the corner > خلف الكوخ (5.C; 67)</p> <p>G > character's description > appearance > (Mad-Eye Moody) > his gnarled hands > ويده العجوزتان > (5.C; 133)</p> <p>(G > description of character's action > the solid stone > الحائط (Sir Nicholas) (5.C; 97)</p> <p>(G > description character's action > (the ticket inspector to Harry, Ron and Hermione) > signalled > قال (5.C; 130)</p> <p>(G > description of character's action > (Harry) > an inch or so > قليلاً (5.C; 141)</p>	
B.6	2	X	X	2
	<p>(G > character's description > (froglike little man in the picture) > الجني الذي يشبه الضفدع (6.A; 9)</p>			

	(G > character's description > (froglike little man in the picture) > the little man > الجني (6.A; 13)			
B.7	x	X	x	X
Total = 24 description of character's action (12) character's description (7) character's feelings (4) character's thoughts & feelings (1)				

Appendix 11 table 16				
(G > character's direct speech)				
Books	First chapter	Climactic chapter	Last chapter	Total
B.1	1 <i>showers</i> > أسراب (1.A; 71)	6 (McGonagall to Harry, Hermione & Neville) > out of <i>bed</i> > منزله (1.B; 21) (Slytherin's Students to Harry) > <i>we owe you one!</i> > أحسنت! (1.B; 46) (Harry to Ron) > 'we've done enough <i>poking around</i> . > لقد ساءت الأمور > بما فيه الكفاية! (1.B; 76) (Hagrid to Harry, Malfoy & Neville) > <i>last Wednesday</i> منذ أيام (1.B; 112) (Malfoy to Hagrid) > I <i>want Fang</i> > أنا مع (فانج) (1.B; 119) (Bane to Firenze because he let Harry rides him) > common <i>mule</i> > حصان عادي (1.B; 238)	1 (Dumbledore to Harry about Quirrell) > his <i>soul</i> > جسده (1.C; 76)	8
B.2	2 (Aunt Petunia to Dudley) > <i>the frying pan</i> > الطبق الكبير (2.A; 9) (Dudley to Harry) > <i>frying pan</i> > طبق البيض (2.A; 17)	3 (Harry) > don't be dead <i>don't be dead!</i> > ! كوني لا تموتى على قيد الحياة (2.B; 19) (Harry to Tom) > <i>Look</i> > أسمع (2.B; 60, 65)	X	5

B.3	X	1	1	2
		(Lupin to Black) > 'I think so, > حسناً (3.B; 91)	(Madam Pomfrey to Harry, Hermione & Ron) > look after my patients > أعتنى بهؤلاء (3.C; 30)	
B.4	3	1	3	7
	(Wormtail to Lord about Harry) > my Lord > ياسيدي (4.A; 59, 102) (Lord Voldemort repeating what Wormtail said so quietly) > modified > نمحو (4.A; 84)	(Lord Voldemort to Wormtail) > Robe me > ((ملايسي)) (4.B; 95)	(Dumbledore to students about Cedric) > murdered > مات (SL.8 TL.5) (4.C; 78) (Fleur to Harry) > my Eenglish > لغتي (4.C; 108) (Hermione to Harry & Ron about the Slytherins's students to Rita Skeeter) > horrible stuff > بالأكاذيب (4.C; 164)	
B.5	16	1	X	17
	(Petunia) > shh! > اصمت (5.A; 10) (Vernon) > Dudders > (دودو ((حبيبي)) (5.A; 15) (Piers to Dudley) > Big D > يا (دودي الشجاع) (5.A; 87, 89) (Harry to Dudley) > Big D > (دودي الشجاع) يا (5.A; 91, 92, 100) (Harry to Dudley) > "Ickle Diddykins" > (دادة حبيبة ماما) (5.A; 93) (Harry to Dudley about his mum) > Popkin > (دادة) (5.A; 96)	(G > character's direct speech (Bellatrix) > There they are > (ها أنتم) (5.B; 99)		

		<p>(Harry to Dudley about his mum) > Dinky Diddydums > (ديدى حبيبي) (5.A; 96)</p> <p>(Harry to Dudley) > Dud > ديدى (5.A; 98)</p> <p>(Dudley to Harry) > freak school you go to > المدرسة العجيبة (5.A; 99)</p> <p>(Vernon) > Dudders > ((دودو (ديدي حبيبي)) (5.A; 100)</p> <p>(Harry to Dudley) > ickle > (الحبوب) (5.A; 101)</p> <p>(Harry to Dudley) > Diddykins > (ديدي) (5.A; 102)</p> <p>(Dudley mocking Harry) > Boo hoo > الهاء (5.A; 108)</p>					
B.6	3	<p>(Fudge to the Prime Minister) > Merlin's beard > ياالهي (6.A; 59)</p> <p>(the Prime Minister to Fudge) > Good grief > يا يا للإلهي (6.B; 69)</p> <p>(Fudge to the Prime Minister about Dementors) > swarming > يتجولون (6.A; 85)</p>	2	<p>(Slughorn to Tom Riddle & other students) > 'Good gracious > يا إلهي (6.B; 14)</p> <p>(Slughorn to Tom) > Merlin's beard > يا للسماء (6.B; 17)</p>	1	<p>(Ron to Harry about Snape) > turn you in > تركك تستخدمه؟ (6.C; 22)</p>	6
B.7	x		1	<p>(James to Snape) > Blimey > يا إلهي (7.B; 37)</p>	x		1
Total character's direct speech = (46)							

Appendix 11 table 17				
(G > description of the emotive dimension to character's utterance)				
Books	First chapter	Climactic chapter	Last chapter	Total
B.1	1 (McGonagall to Dumbledore) > faltered > قالت (1.A; 147)	2 (Bane to Firenze) > Bane thundered > وقال (بين) (1.B; 237) (Firenze to Harry) > Firenze murmured > قال (فيرنيز) (1.B; 263)	1 (Harry to Quirrell) > he blurted out > فقال (1.C; 12)	4
B.2	1 (Dudley to Harry) > sang Dudley > ددلي يخاطبه قائلاً (2.A; 177)	5 (Tom to Harry) > he whispered > قال (2.B; 139) (Tom to Harry) > snapped Riddle > سأل ريدل (2.B; 146) (Tom to Harry) > he hissed > وقال (2.B; 152) (Tom to the stone face of Slytherin) > hissed > همس (2.B; 187) (Tom to the giant serpent) > Riddle's hissing voice > يهمس قائلاً (2.B; 193)	1 (Mr Malfoy to Harry) > he hissed > يقول (2.C; 105)	7
B.3	1 (Uncle Vernon to Ron's call) > he roared > صاح مجيئاً (3.A; 39)	13 (Snape to Hermione) > Snape spat > قال سناب (3.B; 18) (Snape breathed at Black) > Snape breathed at Black > قال ((سناب)) (3.B; 24)	4 (Harry to Hermione) > Harry muttered > فقال ((هاري)) (3.C; 14) (Harry to Hermione) > Harry panted > وسأل ((هاري)) (3.C; 19)	18

		<p>(Black to Snape) > snarled Black > أجاب ((بلاك)) (3.B; 25)</p> <p>(Snape to Harry) > Snape shrieked > قاطعه ((سناپ)) (3.B; 37)</p> <p>(Hermione about Snape) > Hermione whimpered > قائلة (3.B; 45)</p> <p>(Lupin to Black) > thunderstruck > فجأة (3.B; 59)</p> <p>(Black to Harry about his parents) > he croaked > يقول (3.B; 79)</p> <p>(Pettigrew to Lupin) > squealed Pettigrew > قال ((بيتيجرو)) (3.B; 110)</p> <p>(Peter to Lupin) > squealed Pettigrew > قال ((بيتيجرو)) (3.B; 126)</p> <p>(Pettigrew to Remus about Hermione's note) > said Pettigrew shrilly > صاح ((بيتيجرو)) (3.B; 137)</p> <p>(Pettigrew) > gasped Pettigrew > وأستمر ((بيتيجرو)) يصرخ (3.B; 187)</p> <p>(Black to Harry about Peter) > Black snarled > يقول ((بلاك)) (3.B; 193)</p> <p>(Black to Pettigrew) > growled Black > قال ((بلاك)) (3.B; 202)</p>	<p>(Hermione to Harry) > Hermione moaned > فقالت ((هرميون)) (3.C; 20)</p> <p>(Harry to Dumbledore about James) > he muttered > قال ((هاري)) (3.C; 107)</p>	
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B.4	2	X	3	5
	<p>(Man to people about Frank) > grunted a man > قال أحدهم (4.A; 18)</p> <p>(Lord Voldemort) > to hiss > الأصوات الغريبة > (4.A; 98)</p>		<p>(Harry to Hermione) > said Harry, perplexed > فتساءل ((هاري)) (4.C; 144)</p> <p>(Ron about Rita Skeeter) > Ron whispered > قائلًا (4.C; 154)</p> <p>(Ron about Rita Skeeter) > said Ron slowly > فقال ((رون)) بهدوء (4.C; 161)</p>	
B.5	2	2	1	5
	<p>(Vernon mocking Harry) > he said scathingly > بغلظة (5.A; 7)</p> <p>(Dudley to Harry) > Dudley snarled > قال ((دبلي)) (5.A; 103)</p>	<p>(Malfoy to Harry) > Malfoy sneered > قال ((مالفوي)) (5.B; 31)</p> <p>(Neville to Malfoy about Harry) > shouted a voice from above them > انبعث صوت (5.B; 109)</p>	<p>(Hermione to Ron) > Hermione demanded > قالت ((هرميون)) (5.C; 47)</p>	
B.6	X	X	X	X
B.7	X	1	1	2
		<p>(Snape to Dumbledore about regular night meetings with Harry) > Snape asked abruptly > وسأل (سناپ) فجأة (7.B; 56)</p>	<p>(Bellatrix to Molly Weasley) > taunted Bellatrix > قالت (بيلاتريكس) (7.C; 31)</p>	
Total = 41				

Appendix 11 table 18				
(G > character's action)				
Books	First chapter	Climactic chapter	Last chapter	Total
B.1	<p>6</p> <p>(Mr Dursley to Mrs Dursley) > pecked > ورَبَّت (1.A; 12)</p> <p>(Mr Dursley) > drummed > تخبِط (1.A; 26)</p> <p>(Mr Dursley) > stopped dead > تجمد في مكانه (1.A; 44)</p> <p>(Mr Dursley) > rooted > تجمد (1.A; 60)</p> <p>(McGonagall = the cat to Mr Dursley) > a stern look > نظرة صامتة (1.A; 67)</p> <p>(McGonagall to Dumbledore) > sniffed angrily > قالت بغضب (1.A; 127)</p>	<p>2</p> <p>(Hermione) > staring > تنظر (1.B; 16)</p> <p>(Harry and Hermione seeing Ronan the centaur for first time) > jaws dropped > وصنم (1.B; 153)</p>	<p>3</p> <p>(Lord Voldemort to Harry) > snarled the face > وقال الوجه (2.C; 44)</p> <p>(Hagrid) > sidled > دخل (2.C; 103)</p> <p>(Hagrid) > sobbed > قال هاجريد (2.C; 107)</p>	11
B.2	<p>3</p> <p>(Petunia to her son Dudley) > trying to heave > تحاول مساعدة (2.A; 25)</p> <p>(Harry & the hedge) > staring > ينظر (2.A; 174)</p> <p>(Dudley to his mum about Harry) ></p>	<p>2</p> <p>(Tom to Harry) > staring > نظر (2.B; 248)</p> <p>(Tom & Harry) > stared > نظر (2.B; 252)</p>	<p>1</p> <p>(Lucius Malfoy to the elf) > staring at the elf > نظر اليه (2.C; 124)</p>	6

	howled Dudley > وصرخ ددلی (2.A; 196)			
B.3	1 (the Dursleys to Harry) > lock away > إخفاء (3.A; 25)	1 (Hermione to Snape) > staring > تنتظر (3.B; 45)	X	2
B.4	X	1 (Harry to Cedric) > Harry stared > نظر ((هاری)) (4.B; 26)	2 (students to Harry) > stares of his fellow students > نظرات الجميع > (4.C; 50) (Harry to Dumbledore) > stared at Dumbledore > ونظر ((هاری)) (4.C;77)	3
B.5	X	1 (Harry) > Harry elbowed him > فضربه ((هاری)) (5.B; 48)	X	1
B.6	X	X	X	X
B.7	X	X	X	X
Total = 23				

Appendix 11 Table 19

(G > general)				
Books	First chapter	Climactic chapter	Last chapter	Total
B.1	<p>8</p> <p>(Mr and Mrs Dursley) > thank you very much > وفيهم كذلك فعلاً (1.A; 2)</p> <p>(Mrs Dursley about the Potters) > unDursleyish > عكسهم تماماً (1.A; 5)</p> <p>(Mr Dursley) > morning > يوماً (1.A; 38)</p> <p>(Mr Dursley about Harry) > his nephew > أبنهم (1.A; 49)</p> <p>(Albus Dumbledore) > his name > رأسه (1.A; 106)</p> <p>(Dumbledore) > Feasts and parties > المهرجانات (1.A; 126)</p> <p>(Dumbledore to McGonagall) > my left knee > ساقني (1.A; 173)</p> <p>(Baby Harry) > pinched > وخيطات (1.A; 189)</p>	<p>1</p> <p>At eleven o'clock that night > وفي الموعد المحدد (1.B; 83)</p>	<p>3</p> <p>(Harry with Quirrell) > ankles > قدميه (1.C; 20)</p> <p>(Quirrell) > a voice answered > سمع صوتاً (1.C; 21)</p> <p>It was a shame > للأسف (1.C; 126)</p>	12
B.2	<p>6</p> <p>(The Dursleys) > an argument > بركان الغضب (2.A; 1)</p> <p>(Vernon with Petunia) > dark looks > نظرات خائفة (2.A; 1)</p>	<p>5</p> <p>(Harry about Tom) > But there was no mistaking him > عرفه هاري على الفور (2.B; 27)</p> <p>(The serpent to Harry) > feet > متر (2.B; 196)</p>	<p>2</p> <p>(Harry to Dobby) > There's a feast > لدينا احتفال (2.C; 136)</p> <p>(Ginny to Harry about Percy & Penelope) ></p>	13

	<p>(2.A; 6)</p> <p>(Harry about Voldemort) > a curse > مذبحه (2.A; 64)</p> <p>(Lord Voldemort & Harry) > the instant he had failed to kill Harry > فى اللحظة التى نجا فيها هارى من يده (2.B; 69)</p> <p>(Harry about the Dursleys) > the Dursleys' story > قصة خالته (2.A; 73)</p> <p>(Petunia) > while she's cleaning > أثناء عملها > (2.A; 132)</p>	<p>rubies > عقد (2.B; 220)</p> <p>(Fawkes to Harry) > Harry's arm > فوق جرحه > (2.B; 241)</p> <p>(Harry) > and slime > التراب (2.B; 312)</p>	<p>girlfriend > صديقة (2.C; 155)</p>	
B.3	<p>4</p> <p>(Vernon, Petunia & Dudley) > a very medieval attitude towards magic > يشعرون بكراهية عميقة للسحرة والساحرات (3.A; 21)</p> <p>(his aunt and uncle to Harry) > they were already in a bad mood with him > ثم حدث ما زاد من كراهية آل ((درسلى)) له (3.A; 34)</p> <p>(The Monster Book) > jaws > أنياب (3.A; 113)</p> <p>(The Monster Book) > wrapping paper > الغطاء (3.A; 117)</p>	X	<p>1</p> <p>(the hospital wing by Fudge, Snape & Dumbledore) > BAM > وفجأة (3.C; 38)</p>	5
B.4	<p>1</p> <p>(people of Little Hangleton about the Riddles death) > the murders > الحادث (4.A; 7)</p>	<p>1</p> <p>(Harry) > Harry had ever used > شاهده ((هارى)) (4.B; 48)</p>	X	2

B.5	4 <p>(Harry) > stranded holidaymakers > إضراب العمال (5.A; 22)</p> <p>The resultant <i>crash</i> > صوت الارتطام (5.A; 28)</p> <p>WHAM > طراخ (5.A; 122)</p> <p>(Harry By neighbours) > St Brutus's Secure Centre for Incurably Criminal Boys > إصلاحية سان بروتوس (5.A; 79)</p>	2 <p>(the Death Eaters) > the knees > سيقان (5.B; 57)</p> <p>crack > يطقطق (5.B; 95)</p>	4 <p>(Harry & Ron about Frogs) > small mountain > كومة (5.C; 38)</p> <p>(Harry) > crumpled robes > العباءات المتسخة (5.C; 86)</p> <p>(Harry) > folded ones > للعباءات النظيفة (5.C; 86)</p> <p>(Harry) > his trainers > ملابسه (5.C; 89)</p>	10
B.6	3 <p>(the Prime Minister to Fudge) > the hardest of the chairs > أقرب الكراسي (6.A; 19)</p> <p>(Fudge to the Prime Minister) > his last, desperate hope > أمله الوحيد والأخير (6.A; 24)</p> <p>(the Prime Minister for Fudge) > deficient though he himself might be in the area of materialising out of fireplaces > وإن كان لا يستطيع التجسد من داخل المدفأة (6.A; 63)</p>	X	1 <p>Christmas > عيد الميلاد (6.C; 44)</p>	4
B.7	1 <p>the fireplace > المدفأة (7.A; 11)</p>	X	X	1
Total = 46				

Appendix 11 Table 20				
(G > CSIs)				
Books	First chapter	Climactic chapter	Last chapter	Total
B.1	1 Bonfire Night > الألعاب النارية (1.A; 74)	1 towering oak > شجرة ضخمة (1.B; 139)	X	2
B.2	X	X	X	X
B.3	1 Handbook of Do-it-Yourself Broomcare > كتاب يمكن المستخدم من العناية بالعصا شخصيًا (3.A; 106)	X	X	1
B.4	X	X	X	X
B.5	4 large hydrangea bush > شجيرة كبيرة (5.A; 4, 34) begonias > زهورات (5.A; 53) begonias > نباتات وزهور (5.A; 70)	2 grandfather clock > ساعة كبيرة (5.B; 59, 92)	1 runner beans > بعض النباتات (5.C; 68)	7
B.6	1 the Axminster > السجاد الثمين (6.A; 33)	X	X	1
B.7	X	3 (Snape) > an odd smock-like shirt > وقميصًا غريبًا (7.B; 14) (Snape) > the smock > القميص النسائي الغريب (7.B; 16) (Snape) > his odd smock > قميصه (20)	X	3
Total = 14				

Appendix 11 Table 21				
(G > food)				
Books	First chapter	Climactic chapter	Last chapter	Total
B.1	3 his cereal > بطعمه (1.A; 13) bun > الفطائر (1.A; 41) large doughnut > طعامه (1.A; 43)	X	X	3
B.2	5 fried egg > والطعام (2.A; 5) bacon > البيض (2.A; 8) pork > اللحم (2.A; 218) banquets > الطعام (2.A; 38) tonight's pudding > تورته (2.A; 217)	X	X	5
B.3	X	X	X	X
B.4	X	X	X	X
B.5	1 a jingle about Fruit 'n' Bran breakfast cereal > لأعلان عن نوع جديد من الأطعمة (5.A; 11)	X	3 pudding > الطعام (5.C; 120) cauldron cakes > الكعك (5.C; 124) pumpkin pasties > وعصير القرع (5.C; 124)	4
B.6			1 face breakfast > مواجهة الموقف (6.C; 26)	1
B.7	X	X	X	X
Total = 13				

Appendix 11 Table 22				
(G > character)				
Books	First chapter	Climactic chapter	Last chapter	Total
B.1	2 an owl > الطيور (1.A; 37) (McGonagall) > the tabby > القطة (1.A; 121)	15 Unicorn > وحيد القرن (1.B; 110, 176, 244, 262) werewolf > ذئباً (1.B; 129) unicorn > وحيد القرن (1.B; 132, 166, 210, 217, 246, 249) unicorn > حصاناً (1.B; 147, 264) unicorns > الخيول (1.B; 186) poor creature > وحيد القرن (1.B; 205)	2 Unicorn > الحصان وحيد القرن (1.C; 43) Toad > ضفدع (1.C; 127 Neville's)	19
B.2	X	8 Basilisk > ثعبان الباسليك القاتل (2.B; 45) Basilisk > الثعبان (2.B; 202, 227, 230, 254, 276) Basilisk > الأفعى (2.B; 214, 261)	X	8
B.3	3 Dark wizard > ساحر شرير (3.A; 65) rat Scabbers > فأره (3.A; 89) beetles > حشرات (3.A; 94)	13 Dementors > الحراس (3.B; 27, 31, 34, 197) The rat > الفأر (3.B; 29, 53 (twice), 64, 84, 86, 124,) (Always = Peter + Pettigrew + Scabbers) werewolf > الذئب (3.B; 31 Lupin) the Dark Side > السيد (3.B; 151)	4 the Dementors > الحراس (3.C; 8, 17, 52) rat > فأراً (3.C; 157)	20
B.4	1 meddler > موظفو (4.A; 57)	1 (Voldemort) > the creature > الشيء (4.B; 64)	2 the Dark Lord > ساحر الظلام (4.C; 178)	4

			the goblins > الأقرام (4.C; 208)	
B.5	X	6 the Death Eater > بتالى التعويذه (5.B; 62) the Death Eater > الساحر (5.B; 64, 69, 72) the baby-headed Death Eater > الساحر ذو الرأس الصغير (5.B; 82, 83)	X	6
B.6	4 the Dementors > حراس السجن (6.A; 37) Obliviators > السحرة (6.A; 77) gerbil > فأر (6.A; 25, 30)	1 Nearly Headless Nick > نيك شبهه مقطوع الرأس (6.B; 3)	X	5
B.7	X	X	X	X
Total = 62				

Appendix 11 Table 23				
(G > character's association (Harry))				
Books	First chapter	Climactic chapter	Last chapter	Total
B.2	2 <i>scar</i> > الجرح (2.A; 68, 75)	3 <i>scar</i> > الجرح (2.B; 103, 135) رأس هاري > Harry's forehead (2.B; 103)	1 <i>scar</i> > الجرح (2.C; 67)	6
B.4	X	2 his <i>scar</i> > رأس هاري (4.B; 23) his <i>scar</i> > جبهته (4.B; 43)	X	2
Total = 8				

Appendix 11 Table 24				
(G > object)				
Books	First chapter	Climactic chapter	Last chapter	Total
B.1	X	(Hagrid) > his crossbow > سلاحه (1.B; 90)	X	1
B.2	X	X	X	X
B.3	X	X	1 (Hagrid) > his tablecloth-sized handkerchiefs > بمنديل كبير جداً (3.C; 63)	1
B.4	X	X	2 (Hagrid) > two bucket-sized cups > كوبين كبيرين (4.C; 27) (Hermione) > her schoolbag > حقيبتها (4.C; 169)	2
B.5	X	3 spun-glass sphere > الكرة الزجاجية (5.B; 17) the shimmering bell jar > الحرة (5.B; 54) variously shaped hour-glasses > الساعات (5.B; 66)	X	3
B.6	X	X	X	X
B.7	X	X	X	X
Total = 7				

Appendix 11 Table 25				
(G > Place)				
Books	First chapter	Climactic chapter	Last chapter	Total
B.1	1 Privet Drive > الشارع (1.A; 16)	3 the astronomy tower > البرج (1.B; 13) the dark grounds > الأرض المبتلة (1.B; 89) clearing back > هذه الساحة (1.B; 262)	X	4
B.2	2 Privet Drive > شارع بريفت (2.A; 2) the dining room > حجرة الصالون (2.A; 109)	X	X	2
B.3	X	1 The hospital wing > المستشفى (3.B; 204)	8 the hospital wing > المستشفى (3.C; 2, 38, 59) the dormitory > الحجرة (3.C; 27, 55) the ward > المكان (3.C; 39) the ward > الحجرة (3.C; 49, 57)	9
B.4	2 the drawing room > غرفة الطعام (4.A; 2) of Little Hangleton > أهل القرية (4.A; 3)	1 the mountains > التلال (4.B; 3)	3 window- sill > النافذة (4.C; 156) hospital wing > المستشفى (4.C; 156) in the doorway > على الأرض (4.C; 181)	6
B.5	2 Privet Drive > الشارع (5.A;	X	3 the hospital wing >	5

	51) The Burrow > منزل ((رون)) (5.A; 66)		المستشفى (5.C; 27) the dormitory > المكان (5.C; 52) back garden > خلف كوخه (5.C; 68)	
B.6	X	X	X	X
B.7	X	X	3 the clearing > المكان (7.C; 7 (twice), 9)	3
Total = 29				

Appendix 11 Table 26				
(G > cloths)				
Books	First chapter	Climactic chapter	Last chapter	Total
B.1	X	1 (Voldemort) > The hooded figure > المخلوق الغامض (1.B; 219)	X	1
B.2	2 (Uncle Vernon) > dinner jackets > ملابس للوليمة (2.A; 131) (Uncle Vernon & Dudley) > bow-ties and dinner jackets > ملابس العشاء الفاخرة (2.A; 225)	3 (Harry) > his robes > ملابسه (2.B; 232) (Harry) > robes > ملابس (2.B; 262) (Harry) > Harry's robes > بمعطفه (2.B; 304)	X	5
B.3	X	1 (Black) > his robes > ملابسه (3.B; 57)	1 (Hermione) > her robes > ملابسها (3.C; 29)	2
B.4	X	4 (Wormtail) > his cloak > جيبه (4.B; 37) (Wormtail) > robes > ملابسه (4.B; 85) (Voldemort) > Robe me > ملابسي (4.B; 95) (Voldemort) > the black robes > الملابس (4.B; 96)	1 (Harry to George & Fred about Ron) > robes > أثواب (4.C; 227)	5
B.5	X	1 (Bellatrix) > hood > قناعها (5.B; 15, Hood > قناع several times	X	1
B.6	X	X	X	X

B.7	X	1 (Snape; his first day) > school robes > ملايين المدرسة (7.B; 33)	2 (Harry) > his robes > ملايينه (7.C; 3) (Harry) > robes > ملايينه (7.C; 10)	3
Total = 17				

Appendix 11 Table 27				
(G > magical word)				
Books	First chapter	Climactic chapter	Last chapter	Total
B.1	1 (object > Put-Outer > الولاعة (1.A; 118)	4 (object > the Invisibility Cloak > العباءة (1.B; 6) (object > the House Cup > الكأس (1.B; 34) (sport > the Quidditch team > الفريق (1.B; 51) (spell & charm > charms and spells > التعاويذ المختلفة (1.B; 54)	3 (object > the Philosopher's Stone > الحجر (1.C; 30) (object > Snitch > الكرة الذهبية (1.C; 59) (spell & charm > the Body-Bind curse > تعويذة تجميد الجسد (123)	8
B.2	3 (object > spellbooks > كتبه (2.A; 43 Harry) (various > Underage wizards > طلبة المدرسة (2.A; 141) (object > his wand and broomstick > أدواته السحرية (2.A; 144 Harry)	9 (spell & charm > Petrified > متجمدة (2.B; 22) (ability > Parseltongue > بلغة الأفاعي (2.B; 128) (various > wizards > الجميع (2.B; 141) (school > Hogwarts > المدرسة (2.B; 150, 273) (object > the Sorting Hat > القبعة (2.B; 175, 185, 304) (spell & charm > The Memory Charm > تعويذته Lockhart)	7 (object > the Sorting Hat > القبعة (2.C; 8) (potion > Mandrake juice > العصير (2.C; 32) Potion to cure Petrified victims) (ability > Parseltongue > لغة الأفاعي (2.C; 66) (school > Hogwarts feasts > الأحتفال (2.C; 138) (object > Hogwarts Express > القطار (2.C; 162) (writing > parchment > بورقة (2.C; 163) (various > Muggle world > العالم الواسع (2.C; 166)	19

B.3	22	2	13	37
	<p>(spell & charm > a basic Flame-Freezing Charm > بتبريد حرارة > النيران (3.A; 13)</p> <p>(school > Hogwarts School of Witchcraft and Wizardry > مدرسة ((هوجوورتنس)) للسحرة والساحرات (3.A; 24)</p> <p>(object > spellbooks > كتب السحر Harry) (3.A; 25)</p> <p>(object > cauldron and broomstick > أدواته (3.A; 25 Harry)</p> <p>(object > spellbooks > كتبه (3.A; 26 Harry)</p> <p>(school > Hogwarts > أسم المدرسة (3.A; 47)</p> <p>(various > wizarding friends > زملائه (3.A; 48 Harry)</p> <p>(department > MINISTRY OF MAGIC EMPLOYEE SCOOPS GRAND PRIZE > جائزة وزارة السحر الكبرى (3.A; 87)</p> <p>(department > Head of the Misuse of Muggle Artefacts Office at the Ministry of Magic > رئيس مكتب شنون العامة بوزارة السحر (3.A; 87)</p> <p>(currency > the annual Daily Prophet Grand Prize Galleon Draw > بجائزة ((المتبئى اليومى)) السنوية الكبرى (3.A; 87)</p>	<p>(object > the Whomping Willow > الشجرة العملاقة (3.B; 2)</p> <p>(object > the Willow > طرف النفق > (3.B; 27)</p>	<p>(newspaper > the Prophet > الجريدة (3.C; 11)</p> <p>(spell & charm > Disapparated > تنزع سلاحه (3.C; 36)</p> <p>(spell & charm > APPARATE OR DISAPPARATE > يحدث مثل هذا الشئ (3.C; 37)</p> <p>(object > the Marauder's Map > للخريطة (3.C; 72, 85, 90)</p> <p>(spell & charm > your Patronus > بتعويذتك (3.C; 82 Harry by Lupin)</p> <p>(object > the Invisibility Cloak > العباءة (3.C; 90)</p> <p>(spell & charm > my Patronus > هذه التعويذة (3.C; 105 Harry to Du)</p> <p>(spell & charm > that particular Patronus? > أن تفعل ما فعلت؟ (3.C; 109)</p> <p>(various > Animagi > متحولين (3.C; 110)</p> <p>(object > the Owl Office > مكتب البريد (3.C; 153)</p> <p>(currency > the gold > التكلفة (3.C; 154)</p>	

<p>(newspaper > the Daily Prophet > للجريدة (3.A; 87)</p> <p>(currency > large pile of gold > الجائزة (3.A; 90)</p> <p>(currency > galleons! > قطعة ذهبية (3.A; 91)</p> <p>(object > Pocket Sneakoscope > جهاز أستشعار للجيب (3.A; 94)</p> <p>(object > Pocket Sneakoscope > الجهاز (3.A; 95)</p> <p>(object > Fleetwood's High-Finish Handle Polish > ورنيش التلميع > عالية الجودة (3.A; 104)</p> <p>(object > Tail-Twig Clippers > المقصات (3.A; 105 silver tool that is included with the Broomstick Servicing Kit)</p> <p>(various > Hogwarts house teams > فريق هوجوورثس (3.A; 108)</p> <p>(object > The Monster Book of Monsters > كتاب الوحوش (3.A; 118)</p> <p>(object > The Monster Book > الكتاب (3.A; 123)</p> <p>(object > The Hogwarts Express > قطار هوجوورثس (3.A; 127)</p> <p>(object > the alarm clock > ساعته (3.A; 131)</p>			
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B.4	X	1	9	10
		<p>(object > the Triwizard Cup > الكأس (4.B; 6)</p>	<p>(currency > sack of gold > بحقيبة النقود (4.C; 6)</p> <p>(lesson > Defence Against the Dark Arts > فنون السحر الأسود (4.C; 21)</p> <p>(various > the Snitch > الكرة الذهبية (4.C; 198)</p> <p>(object > the horseless carriages > العربات (4.C; 122)</p> <p>(currency > leprechaun gold > ذهبًا من الذي يستخدم في التجارب السحرية (4.C; 200)</p> <p>(currency > two Galleons > أموال (4.C; 207)</p> <p>(currency > your gold > أموالكم (4.C; 211)</p> <p>(various > the joke-shop > محل الألعاب (4.C; 219)</p> <p>(currency > Galleons > قطعة (4.C; 223)</p>	
B.5	2	1	12	15
	<p>(spell & charm > someone Apparating or Disapparating > شخص ما يختفي أو يظهر بفعل السحر (5.A; 49)</p> <p>(various > the wizard prison > سجن (5.A; 67 Azkaban)</p>	<p>(spell & charm > jet of light > التعويذة (5.B; 126 Black's death by Bellatrix)</p>	<p>(various > You-Know-Who > الذي تعرفونه (5.C; 11, 17, 28, 49, 50, 63)</p> <p>(various > fourteenth Frog > رابع قطعة شيكولاتة (5.C; 46)</p> <p>(object > the Mirror of Erised > مرآة (5.C; 93)</p> <p>(object > Hogwarts Express > هوجورتس</p>	

			قطار (5.C; 122) (object > his bowler hat > وقبعته (5.C; 132, 148, 151, Mad-Eye Moody)	
B.6	4 (object > the bowler > قبعته (6.A; 61, 68, 81 Fudge) (various > (St Mungo's Hospital for Magical Maladies and Injuries > مستشفى سان مونجو > للأمراض السحرية (6.A; 93)	1 (ability > Parselmouth > للسحرة المتكلمين ب (لغة الثعابين) (6.B; 30)	1 (newspaper > the Prophets > الجريدة (6.C; 17)	6
B.7	1 (spell & charm > انتقل أنيًّا > (7.A; 23)	2 (object > Whomping Willow > شجرة الصفصاف (7.B; 42) (award > O.W.L. > اختبارات السحر العامة (7.B; 45) (exams, lessons & certificate > Similar to GCSE > The General Certificate of Secondary Education (GCSE) in the U.K)	X	3
<p>Total = 98</p> <p>Object = 39 Various = 18 Spell & charm = 14 Currency = 9 School = 5 Ability = 3 Newspaper = 3 Department = 2 Potion, Lesson, Award, Sport , Writing = 5</p>				

Appendix 11 Table 28				
(G1 >) (Translation or Domestication)				
Books	First chapter	Climactic chapter	Last chapter	Total
B.1	1 You-Know-Who > (أنت – تعرف من (1.A; 57) several examples	5 Goblin > الأقرام الأسطوريين (1.B; 55) the troll > الغول (1.B; 71) werewolves > مستنذنين (1.B; 97) Invisibility Cloak > عباءة الأخفاء (1.B; 279) Anti-Dark Force spell > تعويذة صد السحر الأسود (1.B; 69)	3 Devil's Snare > مخالبا الشيطان (1.C; 34) Chocolate Frog > شيكولاتة الضفادع (1.C; 108) Beans > حبوب (1.C; 129)	9
B.2	1 Hogwarts School of Witchcraft and Wizardry > مدرسة هوجورتس لفنون السحر (2.A; 32)	X	1 Memory Charm > بتعويذة لفقد الذاكرة (2.C; 50)	2
B.3	X	2 You Know Who > (أنت من تعرف من (3.B; 136) werewolf > ذئب متحول (3.B; 35)	1 the Time-Turner > المحول الزمني (3.C; 29)	3
B.4	X	X	3 jar > برطماناً (4.C; 150) Mudbloods > الدم العكر (4.C; 178) Divination > التنبوء (4.C; 160)	3

B.5	<p>1</p> <p>Dobby the house-elf > دوبي القزم المنزلي (5.A; 50)</p>	<p>5</p> <p>the Reductor Curse > تعويذة التقليل (5.B; 96)</p> <p>the Body-Bind Curse > التعويذة المقيدة للجسم (5.B; 106)</p> <p>Half-blood > الساحر الهجين (5.A; 20, 21)</p> <p>pure-blood > ساحر أصيل (5.A; 23)</p>	<p>4</p> <p>joke shop > متجر المقالب (5.C; 39)</p> <p>the Sunday Prophet > عدد يوم الأحد من الدايلي بروفيت (5.C; 18)</p> <p>Divination > التنجيم (5.C; 45) and not التنبوء</p> <p>the centaurs > ((القطاير)) (5.C; 43)</p>	10
B.6	<p>16</p> <p>the Imperius Curse > تعويذة التحكم (6.A; 90)</p> <p>Auror > مدافع ضد السحر الأسود (6.A; 91)</p> <p>Auror > فرد (6.A; 71)</p> <p>Examples of Domestication to various magical departments</p> <p>bowler hat > قبعة مستديرة (6.A; 16)</p> <p>but few are not</p> <p>You-Know-Who > (أنت تعرف من (6.A; 38, 39)</p> <p>the Triwizard Tournament > لدورة السحر الثلاثية (6.A; 50)</p> <p>the Department for the Regulation and Control of Magical Creatures > إدارة السيطرة والتحكم في المخلوقات السحرية (6.A; 51, 78)</p> <p>St Mungo's Hospital for Magical Maladies and Injuries > مستشفى (سان مونجو) للأمراض والإصابات السحرية (6.A; 54)</p> <p>He Who Must Not Be</p>	<p>4</p> <p>the corridor > الدهليز (6.B; 6)</p> <p>the Bloody Baron > البارون الدامي (6.B; 4, 5)</p> <p>The locket > المدلاة (6.B; 26)</p>	<p>5</p> <p>the Evening Prophet > المتنبئ المسائي صحيفة (6.C; 9)</p> <p>the DA > جيش دمبلدور (6.C; 36, 37) Always in this chapter</p> <p>Aurors > المدافعين ضد السحر الأسود (6.C; 43)</p> <p>the Evening Prophet > (صحيفة) المتنبئ المسائي (6.C; 9)</p> <p>the locket > القلادة (6.C; 11,12) Not as المدلاة in middle chapter</p>	25

	<p>الذى لايجب ذكر (> Named (6.A; 57, 74) (اسمه)</p> <p>أكلى (> the Death Eaters (6.A; 74) (الموت)</p> <p>العمالقة > giant (6.A; 74)</p> <p>ومكتب > The Office of Misinformation (6.A; 76) (التحقق من الأخبار المغلوطة)</p> <p>قسم إدارة > the Department of Magical Law Enforcement (6.A; 80) (تنفيذ القانون السحري)</p> <p>تعويذة التحكم > the Imperius Curse (6.A; 90)</p>			
B.7	<p>14</p> <p>Hogwarts School of Witchcraft and Wizardry > هوجورتس (7.C; 36) (لنون السحر والشعوذة)</p> <p>مكتب > the Auror Office (7.A; 16) (الدفاع ضد السحر الأسود)</p> <p>المدافع ضد > the Auror (7.A; 14) (السحر الأسود)</p> <p>المدافعين > Aurors (7.A; 17)</p> <p>المتنبئ اليومي > the Daily Prophet (7.A; 38)</p> <p>تعويذة > Imperius Curse (7.A; 19) (تحكم)</p> <p>تعويذة للخلط بين الأشياء > Confundus Charm (7.A; 15)</p> <p>إدارة تنفيذ > the Department of Magical Law Enforcement (7.A; 21) (القانون السحري)</p>	<p>4</p> <p>جريدة التحويل اليوم > Transfiguration Today (7.B; 52)</p> <p>وصفة > Polyjuice Potion (7.B; 63) (التخفي)</p> <p>مادة الدفاع ضد > Defence Against the Dark Arts (7.B; 45) (فنون الظلام)</p> <p>تعويذة خلط > Confunding (7.B; 61)</p>	<p>4</p> <p>مقاتلى السحر > the Aurors (7.C; 17) (الأسود)</p> <p>أقزام > The house-elves (7.C; 24) (المنازل)</p> <p>مقاتلى السحر > the Aurors (7.C; 17) (الأسود)</p> <p>تعويذة مساعدة > Supersensory Charm (7.C; 44)</p> <p>عباءته > his robes (7.C; 8)</p>	22

	<p>the Department of Magical Transport > إدارة النقل السحري (7.A; 22)</p> <p>the Mudblood > الدم الموحد (7.A; 32, 37)</p> <p>the pure-bloods > الدم النقي (7.A; 39)</p> <p>the werewolf > المستنئيب (7.A; 31, 40)</p>			
Total = 74				

Appendix 11 Table 29			
(Inconsistency > Transliteration & translation mainly through generalisation)			
ST	TT Transliteration	TT Generalisation	Total
Chocolate Frogs	شيكولاتة (فروج) (5.C; 21, 38, 40)	شيكولاتة الضفادع (1.C; 108)	4
Leaky Cauldron	(ليكي كالدرون) (6.C; 32)	المرجل الراشح (1.C; 18, 19)	3
DA members	بأعضاء ال (دي.أية) (5.C; 123)	جيش دمبلور (6.C; 36, 37) Always in this chapter (translation)	3
Snitch	كرة السنيش (5.B; 40)	الكرة الذهبية (1.C; 59)	2
the basilisk	الباسليك (2.B; 5, 214, 222)	التعبان (2.B; 202, 227, 230, 245, 276) الأفعى (2.B; 214, 261)	10
the Daily Prophet	جريدة الدايلي بروفيت (5.B; 79) (5.C; 125) (5.A; 73) Footnote as المتنبئ اليومي (5.A; 55)	جريدة المتنبئ اليومي (3.A; 84) المتنبئ اليومي (7.A; 38, 55)	6
the Dementor	(الديمنتور) (5.A; 127) ديمنتورات (5.C; 8, 9, 58) الديمنتورات (6.A; 85, 87) (7.B; 28)	الحراس (3.B; 27, 31, 34, 197), (3.C; 8, 17, 52), حراس السجن (6.A; 37)	15
Christmas	الكريسماس (6.C; 46)	عيد الميلاد (6.C; 44)	2
Total = 45			

Appendix 11 table 30			
(Inconsistency > Translation mainly through generalisation)			
ST	TT	TT	Total
You-know-Who	(1.A; 57) (أنت – تعرف – من) several examples (3.B; 136) ((أنت تعرف من)) (6.A; 38, 39) (أنت تعرف من)	الذى – تعرفونه (always in this chapter) (5.C; 11,17,28,49,50, 63)	6
the Body-Bind curse	(1.C; 123) تعويذة تجميد الجسد	(5.B; 106) التعويذة المقيدة للجسم	1
Hogwarts School of Witchcraft and Wizardry	مدرسة هوجورتس لفنون السحر (2.A; 32)	مدرسة ((هوجورتس)) للسحرة والساحرات (3.A; 24) هوجورتس لفنون السحر (7.C; 36) والشعوذة	2
the joke-shop	(4.C; 219) محل الألعاب	(5.C; 39) متجر المقالب	1
Nearly Headless Nick	(6.B; 3) نيك شبه مقطوع الرأس	نيك مقصوف الرقبة تقريباً (5.C; 98, 101, 103, 105)	4
Mudbloods	(4.C; 178) الدم العكر	(7.A; 32, 37) الدم الموحد	2
pure-blood the pure-bloods	(5.A; 23) ساحر أصيل	(7.A; 39) الدم النقي	1
Goblin the goblins	(1.B; 55) الأقرام الأسطوريين	(4.C; 208) الأقرام	1
werewolves the werewolf werewolf	(1.B; 97) مستنذيين (7.A; 31, 40) المستنذب	(3.B; 35) ذئب متحول (1.B;129) (3.B; 31 Lupin)	3
St Mungo's Hospital for Magical Maladies and Injuries	مستشفى (سان مونجو) للأمراض والإصابات السحرية (6.A; 54)	مستشفى (سان مونجو) للأمراض السحرية (6.A; 93)	1
the Death Eaters	(6.A; 74) (أكلى الموت) and the rest of books	(5.B; 62) بتالى التعويذة (5.B; 64, 69, 72, 82, 83) الساحر	6
The locket	(6.B; 26) المدلاة	(6.C; 11,12) القلادة	1

Divination >	التنبوء (4.C; 160)	التنجيم (5.C; 45)	1
Auror Aurors	(6.A; 6) ومدافع ضد السحر الأسود 91) (7.A; 14) (6.C; المدافعين ضد السحر الأسود 43)	فرد (6.A; 71) المدافعين (7.A; 17) مقاتلى السحر الأسود (7.C; 17)	3
Unicorn	حصان وحيد القرن (1.B; 110, 176, 244, 262) الحصان وحيد القرن (1.C; 43)	وحيد القرن (1.B; 132, 166, 210, 217, 246, 249) حصاناً (1.B; 147, 264) الخيول (1.B; 186)	14
Total = 47			

Appendix 11 table 31				
(Mistranslation > 100)				
(Error > 12 (including spelling mistakes or typing errors & Female vs Male)				
Books	First chapter	Climactic chapter	Last chapter	Total
B.1	3 Mistranslations 1 Error	7 Mistranslations 1 Error	6 Mistranslations	18 16 Mistranslations 2 Errors
B.2	4 Mistranslations	6 Mistranslations 2 Errors 1 Fawkes > male (ST) > female (TT) (2.C; 190)	11 Mistranslations	23 21 Mistranslations 2 Errors
B.3	11 Mistranslations 1 error (3.A; 87)	8 Mistranslations 2 errors (3.B; 19, 77)	10 Mistranslations 1 Error	33 29 Mistranslations 4 errors
B.4	7 Mistranslations	5 Mistranslations	14 Mistranslations 2 errors (4.C; 13)	28 26 Mistranslations 2 errors
B.5	1 Mistranslation	1 Mistranslation	3 Mistranslations 1 Error Pigwidgeon > male (ST) > female (TT) (5.C; 127)	6 5 Mistranslations 1 Error
B.6	x	x	x	x
B.7	x	2 Mistranslations	1 Mistranslation 1 Error	4 3 Mistranslations 1 Error
Total = 112				
Total mistranslation = 100				
Total Error = 12				

Appendix 11 Table 32										
Categories of Chapter 6 (Deletion, omission & others)										
(S > Standardisation)										
(G > Generalisation)										
No.	All Categories	B.1	B.2	B.3	B.4	B.5	B.6	B.7	Total in each category	Tables
1.	(S > character's dialect (Hagrid))	43	X	5	13	2	X	1	64	1
1.1.	(D > character's direct speech (Hagrid's dialect))	26	X	4	9	1	X	X	40	1 & 2
2.	Deletion & substitution of characters' names (all)	92	444	260	192	10	3	3	1004	3-8
2.1	(D > character's name)	35	297	187	145	7	x	3	674 (Part of)	3
2.2	(D > character's title & name)	10	42	12	5	1	x	x	70 (Part of)	7
2.3	(D > character's title)	7	18	1	1	1	1	x	29 (Part of)	6
2.4	(Substitutions of character's name)	40	87	60	41	1	2	x	231 (Part of)	8
3.	(Shift >)	4	9	4	1	4	1	1	24	11
3.1	(Shift > character's name)	X	8	3	X	1	X	X	12 (Part of)	12
4.	(Transliteration)	5	6	3	4	55	16	10	99	13
5.	(G >)	77	78	98	49	85	25	16	428	14-27
6.	(Mistranslations & Errors)	18	23	33	28	6	X	4	112	31
7.	(Inconsistency)								153	10, 29 & 30
7.1	(Inconsistency > characters' names)								61 (Part of)	10

7.2	(Inconsistency >Transliteration & translation e.g. generalisation)								45 (Part of)	29
7.3	(Inconsistency > Translation mainly through generalisation)								47 (Part of)	30

Appendix 12 for Ch.7 (Tables 1-5)

Appendix 12 Table 1												
Deletion and omission across the series												
Deletion (E > Economy) (Sub. > Substitution)						Omission						Total Deletion & Omission
Books	Characters and plot points (including E & Sub.)	Various words : Magical & invented words and others	Large deletion (Summarisation)		Total Deletion	Generalisation	Standardisation	Transliteration	Italics & capital	(Direct discourse (ST) > commentary (TT))	Total Omission	
			Cases	Lines								
B.1	482	72	1	11 > 3	554	77	43	5	33	1	159	713
B.2	1221	204	36	324 > 50	1425	78	X	6	47	9	140	1565
B.3	879	119	22	127 > 4	998	98	5	3	39	x	145	1143
B.4	750	120	16	100 > 4	870	49	20	4	16	1	90	960
B.5	195	44	X	X	239	85	2	55	44	1	187	426
B.6	44	7	X	X	51	25	X	16	18	X	59	110
B.7	34	8	X	X	42	16	1	10	29	X	56	98
Total	3605	574	75	562 > 61	4179	428	72	99	226	12	836	5015

Appendix 12 Table 2							
Other features (Categories)							
Books	Large Deletion (Summarisation)		Inconsistency (see appendix 11, Tables 10, 29 & 30)	Mistranslation & Error	D & rewording	Shift	
	Cases	Lines				All	Shift > character's name
B.1	1	11 > 3		18	12	4	X
B.2	36	324 > 50 (Final Ch. > 185 lines)		23	33	9	8
B.3	22	127 > 4		33	22	4	3
B.4	16	100 > 4		28	15	1	x
B.5	X	X		6	8	4	1
B.6	X	X		x	x	1	x
B.7	X	X		4	x	1	x
Total across categories	75	562 > 61	153	112	90	24	12

Appendix 12 Table 3												
G > Generalisation S > Standardisation T > Transliteration												
Omission												
Books	Generalisation		Total	Standardisation	Transliteration	Total (G., S. & T.)	Direct discourse (ST) > commentary (TT) >	Italics		Capital letter	Total Italics & capital letter	Total omission across Books
	Characters' roles	Others						Total Italic	Italic > Character's direct speech			
B.1	27	50	77	43	5	131	1	31	20	2	33	159
B.2	20	58	78	x	6	83	9	47	28	X	47	140
B.3	23	75	98	5	3	104	X	38	19	1	39	145
B.4	18	31	49	20	4	69	1	16	14	x	16	90
B.5	35	50	85	2	55	126	1	38	27	6	44	187
B.6	8	17	25	1	16	44	X	18	15	x	18	59
B.7	3	13	16	1	10	23	X	28	26	1	29	56
Total across all categories	134	294	428	72 Hagrid = 64	99	599	12	216	149	10	226	836

Appendix 12 Table 4													
Deletion of Setting, various words and others across Books													
Books	Various												
	Setting & location			Total	magical words, various words and objects related to the Harry Potter world				Total	Others		Total	Total deletion across Books
	description of character's action regarding place	places	description of places		magical words	words	Description of object	Substitution of character		descriptions of events	Details		
B.1	13	2	5	20	8	12	14	4	38	2	12	14	
B.2	11	18	15	44	67	44	25	3	139	6	15	21	204
B.3	10	9	4	23	38	17	26	2	83	4	9	13	119
B.4	16	16	12	44	21	23	13	X	57	12	7	19	120
B.5	3	5	8	16	4	2	10	2	18	6	4	10	44
B.6	x	x	x	x	1	1	1	X	3	x	4	4	7
B.7	x	x	x	x	1	1	3	X	5	2	1	3	8
Total across Categories	53	50	44	147	140	100	92	11	323	32	52	84	574

Appendix 12 Table 5		Harry Potter series		
Frequency of Deletion across Books	4 th	1 st	2 nd	3 rd
Year of current publishing & edition	2011 7 th edition	2008 4th ed	2008 5th ed	2008 5th ed
Year of estimate first publishing	(2002?)	(2004?)	(2003?)	(2004?)
Place of publishing	Egypt	Egypt	Egypt	Egypt
Publishing house	Nahdet Misr	Nahdet Misr	Nahdet Misr	Nahdet Misr
Supervisor	داليا محمد إبراهيم Dālyā M. 'Ibrāhīm	داليا محمد إبراهيم Dālyā M. 'Ibrāhīm	داليا محمد إبراهيم Dālyā M. 'Ibrāhīm	داليا محمد إبراهيم Dālyā M. 'Ibrāhīm
Editor/Reviewer	سحر جبر محمود Sahar Jabr Mahmūd	No editor/Reviewer	رجاء عبد الله Rajā' 'Abd Allāh	رجاء عبد الله Rajā' 'Abd Allāh
Translators	رجاء عبد الله Rajā' 'Abd Allāh	رجاء عبد الله Rajā' 'Abd Allāh	أحمد حسن محمد Aḥmad ḥasan Muḥammad	أحمد حسن محمد Aḥmad ḥasan Muḥammad
TT/ST	هاري بوتر وحجر العنبر Harry Potter and the Philosopher's Stone (1997)	هاري بوتر وحجرة الاسرار Harry Potter and the Chamber of Secrets (1998)	هاري بوتر وسجين Azkaban Harry Potter and the Prisoner of Azkaban (1999)	هاري بوتر وكأس النار Harry Potter and the Goblet of Fire (2000)
Books	B.1	B.2	B.3	B.4

5 th	6 th	7 th
2008	2011	2011
6th ed	7th ed	5th ed
(2007?)	(2005?)	(2007?)
Egypt	Egypt	Egypt
Nahdet Misr	Nahdet Misr	Nahdet Misr
داليا محمد إبراهيم Dālyā M. 'Ibrāhīm	داليا محمد إبراهيم Dālyā M. 'Ibrāhīm	داليا محمد إبراهيم Dālyā M. 'Ibrāhīm
No editor/ Reviewer	سحر جبر محمود Sahar Jabr Mahmūd	No editor/ Reviewer
Unknown (Publishing and Translation Management at Nahdet Misr)	د. عبد الوهاب علوب Dr. 'Abduwahāb 'Alūb	سحر جبر محمود Sahar Jabr Mahmūd
هاري پوتر وجماعة المقاه Harry Potter and the Order of the Phoenix (2003)	هاري پوتر و الأمير الهجين Harry Potter and the Half-Blood Prince (2005)	هاري پوتر و مقتنيات الموت Harry Potter and the Deathly Hallows (2007)
B.5	B.6	B.7