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Translating Harry Potter for a Sepedi audience

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TRANSLATING HARRY POTTER FOR A SEPEDI AUDIENCE

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Abstract

This study explores the translation of the first *Harry Potter* book into Sepedi. Selected passages are chosen for translation and the strategies adopted are examined with regard to the rendition of specific cultural elements, namely, food, proper names, humour, forms of address and the transport system for the Sepedi audience. Secondly, it answers the question of which elements of the story could be regarded as effective in the target culture, particularly given that it is characterised by witchcraft and wizardry.

One of the subsidiary aims of this study is to introduce a genre of fantasy for children in the target culture through translation, and to investigate whether this could encourage a culture of reading among young children within the African culture, and the Sepedi culture in particular. Currently, this type of genre does not exist in any translation for the target audience. Therefore, *Harry Potter* with its history of changing and shaping the culture of reading internationally was an obvious choice for this research.

Declaration

I, Patrick Sekgathi Sehlola, declare that this dissertation is my own unaided work. It is submitted for the degree of Master of Arts in Translation Studies in the University of the Witwatersrand, Johannesburg. It has not been submitted before for any degree in any other University.

Patrick Sekgathi Sehlola

----------, day of ----------, 2011

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Abbreviations

SC	Source Culture
TC	Target Culture
PC	Primary Culture
SL	Source Language
TL	Target Language
ST	Source Text
TT	Target Text
p.	Page

CHAPTER 1: Introduction

1.1. Statement of research problem

The present study focuses on a field of study that has historically been marginalised within the academic environment. Children's literature has only recently drawn the attention of researchers and has proven to be a complex literary genre. Even the definition of children's literature seems to be riddled with major hurdles and, despite various attempts by scholars to provide an answer with regard to what children's literature refers to and entails, there still does not seem to be a general consensus[1].

However, if one asks ordinary people about the concept of children's literature, the response tends to be more uniform. Children's literature is generally regarded as literature that does not really need to be studied or be too difficult. Their point of view in this case is almost always articulated from the universal perception of children.

It is a well-known fact that children are perceived to be vulnerable members of society needing to be cared for and, moreover, decisions need to be made on their behalf. Children are not, initially at least, independent thinkers. Therefore, they need older generations to teach them how to think and help them make appropriate decisions. Normally it is seen as the rightful duty of adults to act in this way towards children. This idealised conditioning of a child to act in a certain manner cannot be separated from ideologies, cultures and other factors, including even politics.This might also be related to the United Nations call for the protection and aiding of children by an adult world in a United Nations Background Note in 1995 (www.un.org).

[1] This is discussed further in Chapter Two below

Children's literature, therefore, is generally regarded as having a pedagogical purpose and plays an important role in educating and socialising children in society. The translation of children's literature fulfils a similar purpose and is the focus of this study, specifically in relation to the translation of *Harry Potter*.

Since the publication of the stories about the young wizard, the books have sold exceptionally well in domestic and international markets illustrated in Chapter Two. Their success can be attributed not only to the author and the publishers, but also to the work of translators, given that the books have been translated into a number of languages. The present study therefore investigates the possible expansion of the readership of fantasy stories in general and the *Harry Potter* stories in particular through translating for a new market. The new market consists of an African audience in general, but this study focuses on Sepedi speakers in particular.

To do this, the study focuses on the first book of the series, namely*, Harry Potter and the Philosopher's Stone*. Its various translations into numerous languages are still attracting the critical attention of scholars, despite the fact that six more books came after it. Hence, the present study also refers to the criticisms that may arise especially with regard to the methods applied when rendering the cultural elements of the original text into the target culture. The aspect of culture is particularly central given the fact that, firstly, the two cultures from and into which the translator works are from different continents with markedly different cultural features. It must be pointed out that the original author's intended readers were solely those of the source culture, as she was not initially aware of the international appeal of her book. Secondly, the target culture, albeit exposed to a certain type of fantasy in the form of folktales, does not have any fantasy stories for children officially written in, or at least

translated into, Sepedi. The interest of this study therefore lies in exploring how the story can be adapted for such a different target culture.

1.2. Aim

The central aim of this study is to endeavour to answer two chief questions. Firstly, what are the specific cultural elements in the novel that the translator must take into account when translating *Harry Potter* into Sepedi and which strategies should be used? Secondly, what could most likely be considered effective for a Pedi child in terms of accessibility, with specific reference to the way in which the idea of witchcraft and wizardry is presented in the source text?

In other words, given that the target audience is not entirely familiar with the setting in which the stories take place, it is of the utmost importance that the aspect of culture be taken into consideration when translating *Harry Potter* into Sepedi. This study then considers the translation strategies that could be used so that the target audience would receive a text that is meaningful and accessible to them. It focuses particularly on elements such as food, proper names (which include house names, personal names, animal names, geographical names), humour, forms of address and transport system.

The target readership of the *Harry Potter* series consists of children that range from the ages of nine years to twelve, but in effect the actual readers include adults or the parents of those children, some of whom are much older than the target readers. Therefore, even though the focus is mainly on translating for children, this study also takes into account the fact that the target audience consists of both primary (children) and secondary (adults) readers.

In order to meet the basic principle of relevance according to relevance theory (Sperber & Wilson, 1986, see also Gutt 1991), the translator in this study chose to adopt an approach of cultural context adaptation. The translator particularly made use of the strategy of *Localisation,* referred to as a radical method of cultural context adaptation, in order to provide the target audience with a text that requires minimal processing effort with greater mental effects. The least processing effort plus most mental benefits equals the basic principle of relevance in a communination situation. In effect, the basic principle of relevance theory says that a communication becomes successful if both the communicator and the hearer or reader, agree on the interpretation of the message conveyed. In that, according to this principle a communicator must make the meaning readily accessible, as the hearers normally prefer a standard usage of their minds.

Generally, translators choose adaptation because of the belief that young readers find it difficult to learn elements such as foreign names, coinage, foodstuffs and locations. It has also been found that translators assume that the children may discard texts featuring cultural elements that they are not familiar with (Lathey, 2006: 7). This study therefore by relocating the text in Polokwane is actually attempting to produce a text that should be appealing to the young Sepedi audience in particular. In fact, this study is exploring the possibilities of applying (re)localisation to this particular text i.e. the *Harry Potter* novel under scrutiny. This, however, was done conscious of existing desire emerging mainly from foreignisation supporters of faithfully adhering to the source text in order for the child reader's outlook to be expanded. By virtue of the fact that this approach would require some extensive in and out of the text explanations in order to explicitate cultural elements, this study found it unfavourable as this reduces the interest of the reader to read. In addition,

this approach recommends the transference of the source culture's moral values into the target culture.This implies that the translator must not purify the text in order to suit the target culture. Thus, because the purpose of this study is for the target audience to process the text with little effort, and as such understand it, localisation appeared to be a relevant approach. This is because it allows for the text to be manipulated in order to suit the target audience. Therefore the translator was at liberty to choose which of the moral values to keep, and to leave out.

1.3. Rationale

The primary reason for undertaking this study is that there has never been a published translation of *Harry Potter* into an African language, although there has been a translation into Arabic. Given the scope of this Research Report, it was not possible to translate the whole book and therefore specific passages from the first book in the series were chosen for translation and close analysis.

Fantasy stories are not particularly popular among children in Southern Africa. This is especially true for speakers of the Sotho languages which are Sepedi, Setswana and Southern Sotho. However, tales about supernatural beings, such as the things that live in the water and/or water spirits, flying beings and so forth, are generally told in the target culture as folktales.

The reason for translating *Harry Potter* specifically into Sepedi instead of other African languages is nothing other than the fact that a good knowledge of both target language and culture is crucial in any form of translation. As a speaker of the language in question and a Pedi person, Sepedi is an obvious choice as a target language. Nevertheless, it would be beneficial to translate this work into other South African languages, as there is also a shortage of books written for children in these

languages (http://www.conferencespeakers.co.za). The majority of works written for children in languages other than English and Afrikaans are either readers for young learners or collections of folktales. Some works have also been translated from English into other South African languages. In the folktale genre, for example, the works of Gcina Mhlophe have been published in isiZulu, and some of her stories have also appeared in Sepedi, for example *Go kgabola mmila* (2006), although most of these are readers.

South Africa prides itself on its multilingualism, with eleven official languages and their respective cultures (Constitution of the Republic of South Africa Act 108 of 1996). Of the official languages, nine of them are African languages which are spoken by the majority of the South African population. Unfortunately, those who can neither speak nor read English or Afrikaans are not able to enjoy the adventures taking place in Hogwarts.

Though the translation of this particular book into this particular language might be generally perceived in a negative light given the amount of children's literature available compared with English and Afrikaans, this study is of the view that it is a step in the right direction. There is a beginning for everything; therefore beginning with Sepedi translation might spark the interest of translators working into African languages in terms of translating popular children's books in general and/or this one in particular. This might also contribute in terms of accelerating production in so far as writing books for children in these languages is concerned. This is, however, not the goal of this particular study. The only acceleration that this study would like to see occurring is with regard to translations (not writing) across the African languages and particularly of the book under scrutiny.

The interest in carrying out a research on the translation of children's literature came about as a result of the role that culture plays in the translation of children's literature. In addition, the fact that *Harry Potter* is a popular children's book internationally aroused much interest in me to finally decide to carry out this research. Furthermore, this story represents notions of witchcraft and/or wizardry in an interesting manner. That is, in a way that the target audience is not generally familiar with.

In a great many respects, according to Butts (1992:97) fantasy literature is a nineteenth- and twentieth- century concept and creation, and its development in the West has been on-going since for many years (Wen-Chung Liang, 2007:92). However, in the target culture, this particular genre is not a popular one in children's literature and I suspect it is also not that popular within the adult sphere. Therefore through translation into Sepedi, a new audience will be created and in the process the same audience will be introduced to 'a not so familiar genre'. Even if the study is about translating *Harry Potter* for children as the target audience in the target culture, this study emphasises that the role of adults is another aspect to examine. Van Coillie and Verschueren (in Kruger, 2007:282) in a discussion of children's literature specifically, emphasise that:

> …translators do not simply stand 'in between' source text and target audience; from the beginning they are always an intrinsic part of the negotiating dialogue itself, holding a fragile, unstable middle between the social forces that act upon them (the imposed norms of publishing industries and the expectations of the adults who act as buyers and often co-readers), their own interpretation of the source text, their assessment of the target audience (what are the target audience's cognitive and emotional abilities, its tastes and needs?).

From this point of view, one realises the importance of the role of the adults in the production of children's literature and the need for them to be taken into account, especially in the translation of literature for children.

Currently as it stands, the reading of books is generally not widespread in the target culture. According to Granqvist (1993:60), reading for pleasure in Africa in general is limited to the elite as well as aspirant middle class persons in towns, such as businessmen and educated people. Translating texts such as these may assist in answering the question of why there is a phobia towards books in the cultures concerned, looking at the claim that it is caused primarily by a lack of interesting reading material in the languages. In other words, one other reason I am undertaking this study is to get involved in a quest to promote the culture of reading among speakers of African languages.

In terms of expanding the audience of the fantasy genre, translating for this target audience will also be useful as part of the target audience would be exposed to the genre and may develop a particular liking for it.

1.4. Selection of passages

This study examines particular passages from the novel because of their direct relation to its main aim. The selected passages contain the cultural elements which are analysed in detail in Chapter Five of this research report. In other words, the passages investigated are not necessarily selected according to the numerical order of the chapters in the source text, but rather in line with the purpose of the study. Chapter One of the novel welcomes the reader into the two worlds that exist concurrently in the *Harry Potter* series. The first passage selected for translation is from page eight to ten in which Mr Dursley becomes aware of **peculiar happenings**

in and near his house. These events are such that the target culture is likely to raise the question of moral values in relation to this story, and perhaps to have a problem with the magical education to which they are exposing their children.

The second passage is drawn from the second chapter. This chapter is particularly interesting because of the large number of humorous events that are found in it. Harry's miserable first ten years of life are narrated in this chapter. Thus translation of this **humour** is critical in terms of humour across cultures. It is worth noting that the concept of humour, just like children's literature, "is a complex phenomenon which is part of human nature" (Rojo Lopez, 2000: 34), especially in relation to translation. It is essential that translators recognise its presence and its precise role in the translation of any text (Zabalbeascoa, in Antonopoulou, 2004:222). They must weigh the importance of a given humour when deciding the manner in which it should be dealt with (Zabalbeascoa, 2005:189). The passage translated is from page nineteen to twenty-seven.

As mentioned above this study does not focus on all the chapters of the novel, in that no passages were selected from Chapter Three and other chapters. Chapter Four stands for the discovery of *Harry,* i.e. the knowledge of who he really is. I have therefore translated pages forty-seven and forty-eight from this chapter. This passage contains Harry's reaction following the news that he is a **wizard**. How the target culture would expect its own Harry to react is of interest to this study. This also raises a question of moral values.

Chapter Five tells us about different **forms of address** to Harry. This change in a form of address to Harry is depicted in pages fifty-four and fifty-five. Harry meets

some figures that give him respect, where they even refer to him as sir. Passages selected for translation are, therefore, found in the above-mentioned pages.

In chapter Seven we see a great change in Harry's life at Hogwarts where he has in front of him a table full of various types of **food** to choose from, something which never happened at the Dursleys. In addition, he has a room that is actually his own unlike at the Dursleys, except of course, during the last few days he spent with them before he could go to Hogwarts. Although he has roommates, he can be comfortable and move around as he wishes in it. Harry secures himself a highly renowned **residence** at Hogwarts which puts him in an admirable position, as opposed to at the Dursleys where he would most often sleep inside the cupboard. In addition, on the school grounds he gained more recognition and made friends, unlike in his former school where he would always be laughed at and where he had no friends because of the way he dressed, and so forth. The passages translated are taken from pages eighty-five to ninety-two.

1.5. Outline of the study

This study begins with an introduction setting out the aim and the rationale of the research, and the statement of the research problem. Chapter Two consists of the contextual background, and addresses the key phenomena that are the focus of the study. Firstly, the concept of children's literature is examined in terms of the different viewpoints of children's literature scholars. The primary purpose of the examination of this concept is to elucidate points of consensus and of difference amongst them. The questions asked and perhaps answered are, for instance: what makes children's literature children's literature? Is children's literature different from any other literature? Is the book under scrutiny a children's book? Secondly, this chapter

examines various factors of fantasy for children, in general, and contrasts the genre with other types of children's literature. Finally, this chapter provides background information on the Harry Potter series in general.

Chapter Three discusses the translation of children's literature. It examines a distinction between writing for children and translating for children. Translation scholars, particularly those who deal with children's literature, hold separate views with respect to the two exercises. It is an argument that does not only involve children's literature but literary translation in general. This chapter therefore examines these views in relation to translation in general, the translation of children's literature as well as the translation of fantasy stories for children. In addition, since this study investigates the aspect of culture in respect to translation, the chapter draws our attention to the role of culture in translation.

Chapter Four presents the theoretical framework and methodology. The focus is on relevance theory which is a theory of communication indicating that in order for any communication event to be successful it must be relevant (Sperber and Wilson, 1986). In essence, this chapter outlines the principles of relevance theory in relation to translation in general and as applied to this study in particular. Certain passages from the novel are selected to investigate whether or not they are in line with the principle of relevance. This chapter also outlines the strategies in the translation process as related to this study.

In Chapter Five, cultural elements from the passages translated are analysed and the strategies used by the translator are discussed. In other words, it shows how he solved the problems that arose during the process of translation, especially owing to the fact that the two cultures are far apart from each other. In addition, it provides

justifications for the choices made. The final chapter consists of the conclusion, in which we reflect on the process followed in pursuit of the overall study. Thus we indicate both the flaws and the successes with regard to the whole translation process. In addition, we make recommendations for subsequent researchers who may be interested in studies similar to this one.

CHAPTER 2: Contextual Background

This chapter provides some contextual background for this study. The origin of children's literature is discussed briefly, and then the concept of fantasy as well as fantasy stories from various perspectives is addressed.The chapter concludes with background information on the *Harry Potter* series. Children's literature, as stated elsewhere, is characterised by many challenges. This study explores some of those challenges because it investigates a genre of children's literature which does not exist as such in the literary system of the Pedi language. Translation is one way in which a new genre can be introduced into a literary system. The specific issues involved in translating for children are discussed in the next chapter.

2.1. Children's literature

> Children's literature did not suddenly appear as if by magic.It came into existence in printed form in the eighteenth century, though religious and instrumental books had appeared earlier and grew to fruition.....in the eighteenth century because of quite specific developments in society (Butts, 1992: x).

Although it emerged as early as the eighteenth century, children's literature has only recently become an important field of academic research. According to Puurtinen, it was regarded as unworthy of being studied academically for a long period of time (Lathey, 2000:55). In addition, Lesnik-Oberstein (1994:1) indicates that it was only after the Second World War that the academic environment absorbed and welcomed aboard this field of literature. It was then that children's literature began to have its own degree courses, textbooks, conferences, and academic teaching as well as research posts. Even after that, it was researched mainly in terms of its pedagogical value and its literary aspect was ignored until less than thirty years ago (Nikolajeva,

1996:4). Furthermore, “very few Universities in the world have departments of children’s literature.....”, and are incorporated within other disciplines such as psychology and education (Oittinen, 2000:68). However, the emergence of the International Research Society for Children’s Literature (IRSCL), which was founded in 1970, exemplifies the growth and recognition of children’s literature. The establishment of an organisation such as the Children’s Literature Association just two years later also indicates the acknowledgement of its existence (Hunt, 1992).

However, the definition of children’s literature is a complex issue. Barbara Wall points out that several reviewers lament a lack of a satisfactory definition of a children’s book (Wall in Oittinen, 2000:62). It appears that both the terms ‘children’ and ‘literature’ make a definition even more complex given the fact that they seem to change with time and place and are also influenced by political and social ideologies. In addition, Hunt states that both children’s literature and its primary audience are elusive because the primary and secondary as well as peer and non-peer audiences can be radically different; and ‘the concepts of childhood which produce the conditions of production shift radically’ (1990:1). According to Oittinen (2000: 61) children’s literature is that literature produced and intended for children, a position also adopted by Klingberg (Oittinen, 2000:61). Hunt (1990) adds that children’s literature is not defined in terms of the author’s intention or the text but in terms of the reader whereas Georgiou states that children’s literature “is a portion of literature, like an avalanche, (that) has gathered itself from generation to generation, from adult books or parts of them and from the literature of widely separate times and peoples, those materials that meet the developmental needs and interests of children at different stages of their growth”(Moropa, 2004:178). Klingberg (1986:11) adds that when producing literature with children as the intended readers, the writer

must take into account the interests, needs, reactions, knowledge, and reading ability of children.

Taking a broader perspective, Hellsing points out that “children’s literature is anything that the child reads.....we could also include not just literature produced for children, but also literature produced by children” (in Oittinen, 2000:62). This means that children’s literature cannot be defined narrowly in terms of intentionality. In other words it does not matter at whom a given piece is aimed: as long as a child can read it, then it is children’s literature. This actually implies that, for instance, a book that is intended for adults and ends up in the hands of the child is also children’s literature. Furthermore, with regard to intentionality, O’Sullivan points out that an (implied) author who happens to be an adult produces a text based on their child image. That is to say, the author creates his reader based on his “culturally determined presuppositions as to the interests, propensities and capabilities of readers at certain stages of their development” (2003:199). However, on the question of intentionality, Oittinen further asks whether a book meant for children would not also be for adults as an adult may find something for him or her in the so-called children’s book (2000:62). Sousa refers to such a reader as an accidental reader (2002:17). The Harry Potter series is an excellent example of literature with dual audience.

Contrary to Hellsing’s view in particular, Nikolajeva highlights the fact that folktales are in essence not children’s literature. Although used for children’s reading in African countries, they are not necessarily meant for children (1996:15). She further indicates the fact that, albeit not for children per se, folktales are significant in the emergence of children’s literature. Folktales belong to the genre of folklore, which is the mirror of culture and therefore folktales belong to their producers (Dundes, 1965:284). According to Granqvist, they are used to enhance the identity of a

particular group and to promote the spirit of togetherness within a group of people (1993:56). Oittinen says, for example, “they touch the deepest core of every human being, *they touch* the conscious” (2000:65) (my italics).

Arbuthnot also states that folktales express and reinforce how people think, feel, believe and behave (1964:255). In general, they are used to communicate fears, hopes, dreams and fantasies (Granqvist, 1993:56). Lester points out that parents in our societies often read or tell folktales to their children as a way of introducing them to their true identity, that is, what they will become (in Granqvist, 1993:56). Therefore, any kind of literature or tale which is not in consonant with these societal values is more often than not criticised or even rejected.

The rejection of literature meant for children constitutes yet another issue relative to the definition of the concept of children’s literature in general. The definition of children’s literature differs according to ideological attitudes as above-stated. The aspect of ideology is important in relation to literature in general but seems to be even more important in children’s literature. The reasons for this include the notion that children need to be protected against the invasion of an alien mentality. Occasionally, governments would dictate the kind of writing style writers should follow, failing which the writer would be summoned for questioning or censorship. For example, Inggs states that children were denied the opportunity to enjoy certain works because of the selection criteria used in the Soviet Union (2003:287). As a result of the strictness of these kinds of systems, writers would often practise self-censorship. In most cases, if not all, when children’s literature in particular is censored, it would be because the system regards it as not good for children (see also Sturge, 2002:161 and Inggs, 2011: 83). In other words, it is regarded as potentially destructive to the reasonable child and that particular society. One

example of this was the rejection of the translation of *The Wizard of Oz* in the Russian Soviet Union (Inggs, 2003:291).

In essence, children's literature is a "dialogic event", which implies that there will never be a universal consensus about it. It is not "an object or a thing in itself" (Oittinen, 2000:69). As a result, Oittinen indicates that it is difficult to provide explicit definitions of it (2000:69). This study further illustrates this point, which is reflected clearly in the analysis of the selected passages from the book under study (see Chapter Five).

2.2. Children's fantasy stories

More often than not, when we talk about fantasy, we tend to associate it only with children who, according to our perception or the perception of society in general, have not as yet encountered reality. From this point of view, reality is defined in terms of the challenges that one comes across and failures that are experienced in life. Thus, in most cases, when an adult's wishful thinking did not come to pass, the end result would usually be referred to as reality. On the other hand, when children fail in their day-to-day activities, we are likely to associate their failures with a step towards growth or a preparation for the realities that they still are going to face. In other words, children's lives are characterised by the unrealistic, while adults only visit the fantastic and do not live it. This implies that "a child is a magician" (Oittinen, 2000:48)

In addition, Bloch points out that the general perception of fantasy is limited to the indulgence of the imagination. She states that "the mere mention of the term frequently conjures up recollected pleasures or anticipated delights to transcend the

boredom of the moment and enter a world of voluptuous enchantment...” (1978:1). This view does not particularly leave out adults, owing to the fact that older persons also have those moments in their lives where they enter into a world where there is a shedding of one’s limitations and a putting on of “a mantle of infinite power” (Bloch, 1978:2). Humes adds that fantasy is the desire to change reality as a result of boredom, play, vision, a longing for something lacking, and so on (Butts, 1992).This tells us that fantasy has nothing to do with particularity. Nevertheless, adult fantasy commonly revolves, for instance,“around love triangles which harbour conscious adult wishes to eliminate rivals” (Bleich, 1984:4). In addition, Bloch narrates a story of an adult named Sandra, who is carrying a child’s mind as a result of a series of horrible experiences she had to go through and her mind refused to let go of those memories (1979: 209-228).

Stanton further highlights that this visitation into the world of fantasy is not solely to see and encounter new things. It is also to see familiar elements in a new way (2001:13). A good example would be “the moon” as a commercial commodity. Unless a child cries and demands that the father buys him the moon, the thought of a moon as something that could be bought and sold would not normally be present in one’s mind. Although this study deals more with fantasy literature than pure fantasy, the above discussion informs the discussion on the literature itself.

Fantasy literature is defined as “that portion of literature which brings the magical and the irrational into the world of actuality” (Georgiou, 1969:242). Manlove adds that:

> Fantasy literature is a fiction evoking wonder and containing a substantial and irreducible element of supernatural or impossible worlds, beings or objects with which the mortal characters in the story or the readers become on at least partly familiar terms (1983:ix).

Fantasy literature is generally viewed as “fiction set in a secondary world where the fantastic occurs in believable ways” (Butts, 1992:100). Alternatively, fantasy literature is“[a] make-believe world with logic of its own supported by the realignment of experienced realities from an everyday world” (Georgiou, 1969:242). What happens with respect to these types of fantasy is that through a magical occurrence, a natural phenomenon or a dream or any psychological state or some other narrative device, the story begins by journeying into the secondary world (Butts, 1992:100). Fantasy for children often deals with a wide range of things including people and events against a background that has its own order (Georgiou, 1969:242).

However, there are some fantasies that are not totally set in the secondary world. In the case of *Harry Potter*, for instance, the primary and the secondary worlds co-exist (Jentsch, 2000:191). Harry, the main character, lives with the Dursleys as an ordinary child but with extraordinary abilities. The young Harry is able to grow his hair back hours after he comes back from the barber. In addition, he would often meet strange figures showing him love and respect on the street and just when he tries to get to know them more, these figures would evaporate; post delivered by owls, Dudley being turned into a piglet, and so forth. At the same time, some of the characters and events in the story fit in very well with our daily lives. Examples would be a spoiled fat Dudley with a rich father who is the director of a firm; Harry who is the other child in the house and treated badly because of his otherness; Aunt Petunia whose character matches quite well with that of stay-at-home wives who spend their energies on gossip.

Manlove points out that traditional fantasy does not radically separate the two worlds in the same way as modern fantasy often does (1983:45). In other words, although written only a few years ago, the *Harry Potter* story qualifies to be classified as a

traditional fantasy given that it depicts adherence to the traditional fantasy model and style. However, Manlove points to another element that modern fantasy is known for, in that she indicates that magic and miracles are rare and, in some other instances, are manifest only to certain types of people. In *Harry Potter and the Philosopher's Stone*, there are many magic and miraculous acts but one cannot shed the feeling that they sometimes manifest themselves to a certain type of people. An example would be the manner in which learners of the Hogwarts School of Witchcraft and Wizardry board the train from platform nine and three quarters (Rowling, 1997:70). The magical part of it may be understood clearly by somebody who has used a train and knows what a platform looks like and how it is usually accessed. I elaborate especially on this point in Chapter Five of this study.

2.3. Background to *Harry Potter*

The *Harry Potter* series has done exceptionally well since its first publication. The series is presently sitting on more than 400 million copies in terms of sales, one may rightly say, to some extent thanks to translations.The first volume of the series, *Harry Potter and the Philosopher's Stone*, targeted young British children ranging from the ages of nine to twelve years (Brønsted and Dollerup, 2004: 58).The author, however, was aware that it would also be appealing to teenagers.

In an exclusive interview with Amazon.co.uk, the author admitted that when she writes, "she does not visualise target text readers" (Bedeker and Feinauer, 2006:134). It may be said that her stand on the target text reader persists even throughout the writing of the subsequent books of the series, it does not change. Bedeker and Feinauer also record that the five books of the series have been translated into more than three hundred languages, including Latin and Welsh

(2006:134). Although the figures may be more or less correct, there is a high likelihood that there may still be a number of unofficial translations (tapeitimes, 2003).

Three months after the release of *Harry Potter and the Chamber of Secrets*, which is the second of the series, one of the publishers, namely, Scholastic published an American version of *The Philosopher's Stone,* under the title *Harry Potter and the Sorceror's Stone* (bookrags.com). According to this source, the author points out that, had she been in a better position at the time, she would have single-handedly fought against the renaming of the volume. *Harry Potter and the Prisoner of Azkaban* was published in December 1999, two years after the first volume. The fourth book made history on the day of its release in terms of sales in the year 2000. *Harry Potter and the Goblet of Fire* was released on the same day in both the UK and America. The demand was such that it broke both countries' sales records. During the writing of this book, the author admitted to having had a setback where she had to go back and rewrite a certain chapter thirteen times because she had discovered that the plot was seriously faulty (hp-lexicon.org/wizards/potter.html).

Three years later, *Harry Potter and the Order of Phoenix* was released. In 2005, another masterpiece, *Harry Potter and the Half-Blood Prince*, hit the market and nine million copies were sold within 24 hours of its release.The final book of the series was published in 2007 and outsold the ones that came before by going above ten million copies (jkrowling.com/textonly/en/).

The series has won Rowling several awards among which are *Hugo, Bram Stoker, Whitbread Awards* and the *Book of the Year* in Britain (kidsreads.com). A common denominator with regard to the many translations of the books of this series is that

cultural elements are said to be improperly rendered in the various target cultures (see Lathey 2000; Wen-Chung, 2007). Although criticism abounded especially in the wake of the translations of the first book, it appears that those omissions and the localisation of particular elements meant nothing to consumers as the demand for the book across cultures was evidently rocketing (see Lathey, 2000:190). This is why, among other things, the next chapter examines the fact that the *Harry Potter* series has the potential to change things in the target culture.

CHAPTER 3: Translating for Children

3.1. Introduction

Before the cultural turn in translation studies, the discipline had been characterised for a long time by theories emerging from a linguistics perspective focusing on the scientific study of translation.The view of translation as language-based and source text-oriented continued until the mid 1970s (Hermans, 1985:20; Snell-Hornby, 1988:15) and 1980s (see also Fawcett, 1997). At that time, the work of translation meant knowledge of the languages a given translator worked with, coupled with a good multilingual dictionary (Bassnett and Lefevere, 1996:11). In terms of this prescriptive approach, the target text is judged according to the source text. Thus, the correctness of the target text is measured in terms of how it corresponds with the source text. According to this perspective, translations are second hand and second-rated, and hence, not worthy of serious attention (Hermans 1985:8).

Polysystem theory is directly linked to the emergence of a new approach in Translation Studies. It sees translation from the point of view and in terms of the literary system in which the texts appear, and also examines the position of the (literary) translation within that system as a whole (Even-Zohar, 1990:45). Hermans suggested that translations should form a subsystem, which has its own models, or that they should be more or less integrated into the indigenous literary system in which they may occupy either a central or peripheral position (1985:11). In essence, this theory nullifies the notion of comparison between translations and originals, in that it does away with the method used in research where researchers would work with preconceived ideas of how a translation should look. It also suggests that

research should begin at the level of the translated text in relation to the literary system in the target culture.

Generally, a descriptive approach as opposed to a prescriptive one largely rests upon the notion that translation is an act of communication in its own right, and that its purpose should be determined in the target culture. In other words, it should be under no obligation to be a mirror image of the original. A number of theories emerged as a result of this development. One of these is the functionalist approach which was based on *skopos* theory. In terms of Reiss and Vermeer's functionalist theory, the intended function or purpose of the target text determines the strategies of translation (in Snell-Hornby, 1988). In addition, Bassnett and Lefevere highlighted the importance of culture in relation to the work of translation. They point out that the translator must not only be bilingual but also bicultural due to the fact that languages express cultures (1996). Therefore, biculturalism as a prerequisite in the work of translation assists with regard to the knowledge of what is and not appropriate in the target culture. Hermans states that a given community for which a translation is made is supposed to regulate how it should be presented.This is why knowledge of cultures is important.This regulation, he also indicates, is so that complexity is reduced and contingency controlled (1995:10). Knowledge of the norms of a given community "will help *the translator* to produce legitimate translations" (Hermans, 1995:10) (my italics).

Furthermore, apart from being viewed as an act of communication in its own right, as the field of translation expanded, the conception of translation as an intercultural act of communication came into existence (Snell-Hornby, 1988; Snell-Hornby et al., 1995).Thus Gutt (1991) introduced relevance theory from the field of communication studies into the study of translation, based on the notion that says in order for a

communication to be declared successful, the communicator's message should be interpreted accordingly (Sperber and Wilson, 1986; Gutt, 1991). This approach is elaborated in Chapter Four of the present study as a theoretical framework.

3.2. Translating for children

Apart from general translation challenges, translating children's literature presents some specific problems of its own. Nonetheless, it represents a large proportion of translations carried out across the world as translated texts for children are in high demand. This has led to increased research in the field. Translations for children therefore generally play an important role in society, regardless of the challenges they pose for both researchers and translators. The demand for translations of *Harry Potter and the Philosopher's Stone* and subsequent works in the series clearly illustrates this point. One of the purposes of this study is to demonstrate that a translation of J.K.Rowling's work into Sepedi would result in an increasing market for the fantasy genre in the target culture and, obviously, the market for the *Harry Potter* story in particular would also expand as a result of its translation for the African language speaking audience.

3.2.1. Challenges encountered in the translation of children's literature

When closely examined, challenges characterising the translation of children's literature are not very different from those of writing children's literature. For instance, children's literature is generally perceived to have a lower status when compared with adult literature. In the same way, the translation of children's literature as opposed to the translation of literature aimed at an adult audience is considered less complex. Another challenge with regard to the two phenomena is that, until

recently, there has only been a limited amount of academic research into both of them.

These perceptions could be the cause of the peripheral status of children's literature and its translation within the literary (poly-)system. Therefore, an assertion made by Shavit that translated children's literature is useful when studying norms of writing for children could serve as a clear indication of the inter-relationship between the two phenomena (1986:112). However, in this study and particularly in this chapter, we are deliberately avoiding an in-depth comparison of the challenges of writing children's literature and are rather focusing on the translation of children's literature. Therefore, this section highlights the challenges encountered during the process of translation and the strategies adopted by the translator.

The translator of children's literature needs to take the cultural knowledge of the target reader into consideration (Sousa, 2002:16). In other words, cultural elements such as *food* and *proper names,* given their centrality in children stories in general, need to be well thought out before being rendered in the target language. In addition, neologisms in the source text would also require that the translator examine them so that s/he would ultimately use an appropriate and justifiable strategy. One other aspect of importance in this regard is the fact that the audience of the translations of the literature in question is normally twofold. It consists of intended readers, who are the children themselves, as well as parents who are buyers and often also readers of the books (O'Sullivan, 2003:200). Therefore, the translator also needs to take into account the role and attitude of parents when translating.

Proponents of foreignisation shun the notion that there should be adaptation, abridgements or alterations in the translation of children's literature. Shavit sees

adaptation as a negative norm due to the fact that the meaning of the text rests within the source text, in that when the source text is manipulated in order to suit the needs of another audience, it is distorted. However, based on the fact that children's literature occupies a peripheral position within the literary polysystem, she allows that translators may afford themselves the privilege to manipulate the text (1986:112). Stolt also maintains that translators of children's literature must respect the source text just as is done with adult literature (in Oittinen, 2000:81).

Nevertheless, the preferred strategy with regard to translating children's literature in general is adaptation. This is generally used to facilitate a better understanding of the text because of the fact that, unlike adults, children cannot take full control of the reading process, meaning that "they want the book to suit them" (Chambers 1993:93). With regard to translation in general, Jettmarova et al state that "adjusting the source text to the target culture background involves foreign culture words which need to be adapted or acculturated" (1995:189). In addition, Oittinen states that adapters of children's literature usually ask: "what abilities does the child have? What is typical of a child's thinking?" (2000:57). She goes on to identify several ways in which literature can be adapted. Firstly, she states that, on the one hand, books can be abridged while, on the other hand, "they may be created for a totally different medium".

In addition to facilitating better understanding on the part of the child reader, adaptation can also be "made for parents, to make the book more appealing to national and international audiences". Moreover, the same strategy can be used to improve sales (Oittinen, 2000:77). Furthermore, Oittinen points out to the desire of parents to educate their child as another reason for adaptation, a point also highlighted by Shavit and Klingberg (in Oittinen, 2000:77). These imply adherence to

the two didactic principles on which the translation of children's literature rests: firstly, the adjustment of the text to make it appropriate and useful for the child according to what society perceives as 'good'. Secondly, the plot adjusted together with characterisation and language in accordance with the ability of the child to read and comprehend. However, Lathey warns that these principles do not always complement each other but sometimes contradict each other (2000:54). Shavit adds that "it might be assumed that a child is able to understand a text involved with death and yet, at the same time, the text may be regarded as harmful to his mental welfare" (1986:113).

According to Klingberg, the translator should retain the degree of adaptation of the source text. As far as this view is concerned, the author of the original text adapts the text for the child reader and therefore there is no need for the translator to re-adapt (1986:63). Furthermore, this implies that the author of the source text has taken into consideration the child reader, their ability to read, their interests, cultural norms, etc. According to this, the translator must therefore retain the source text's cultural elements and should also embrace the set of values reflected therein. As a result culturally bound elements, for example, become problematic for the translator. Klingberg suggests that, in this case, recommended strategies would be extra textual and explanatory strategies (Klingberg, 1986:19). This study, however, does not adopt this approach because such extra textual methods are likely to cause confusion to the target readership. In effect, the objective of this study is not to produce a mirror image of the original, but rather to render in the target culture what would be comprehensible. The decision for *Localisation* was then adopted, based on the fact that the target text must appeal and make sense to the young African readers as the source text does to its audience. In other words, the intention is to

supply the target audience with the communication event which is consistent with the principle of relevance.

3.2.2. The purpose of translating children's literature

One aim of translating children's literature is to increase the volume of children's literature available in a language (Klingberg, 1986:10). It is an indisputable fact that the amount of literature for children does not equal that of literature for adults. It may be due to the fact that this particular kind of literature is predominantly authored and probably also translated by members of one gender. It has always been stigmatised as the type of literature belonging to a weak gender personified by women (Kramarae, 2000:165).

Ghesquire points out that the translation of children's literature enhances the status of literature and supports its canonisation. It also encourages the sharing of ideas and, especially in the South African context it may also stimulate the production of literature in indigenous languages (Kruger, 2007:282).

One of the objectives of the current study is to promote an increase in both writing and translating for children in African languages in general. This study specifically seeks to encourage an increase in translated material for children in the Sepedi language. It is of the view that, if a children's book and especially one of *Harry Potter*'s calibre and genre can be translated into one of the South African indigenous languages -and even be accepted - the majority of African language speakers will also start demanding more translations. The status of children's literature would then be improved particularly within the literary systems of those languages and cultures. Increased translation into them would also facilitate further translations and make the work of translators more straightforward.

In Taiwan, for example, C.S. Lewis' series *The Chronicles of Narnia* was first translated in 1979 by Zhang-Qiao Publishing House but, for many years, children's fantasy stories within the translated children's literary system occupied a peripheral position. The occupants of the central position consisted of adventure stories, fables, picture books and fairy tales. From the late 1970s until 2000, when *Harry Potter and the Philosopher's Stone* was translated and published for a Taiwanese audience, people hardly knew of the existence of translated children's fantasy stories (Wen-Chung, 2007:94).Therefore, since the status of children's literature in Sotho languages in general is very low, it means there is a good chance that the translation of this book may ensure that the fantasy genre moves into a more central position.

It is generally agreed that "children read to learn" (Aiken, 1998: 4). In fact, this represents a pedagogic point of view of children's literature. But they can equally read for pleasure. The translation of a book such as *Harry Potter* type will not only assist in increasing sales but in the sharing of ideas within the community of the readers. For instance, the audience of the Sepedi version would, to some degree, be familiarised and exposed to activities normally taking place in traditional English public schools such as initiations, feasting, living in boarding houses, etc.Thus Klingberg's notion of increasing young readers' international outlook and tolerance of other cultures would be achieved (1986:10). However, given the transposition of the story into an environment closer to the target audience, this may not be clear in this study. The translator here retained some elements/events of the foreign culture which would not involve too much effort in accessing them. In addition, some elements that would modify the readers'ideas and attitudes are also retained, which means that readers may need extra mental strength to understand them but that they will also benefit from the experience (see Chapter Four and Five). This implies

that the translator exercised his freedom of choice in so far as imparting relevant cultural knowledge to the reader is concerned (Sousa, 2002:23).

3.2.3. Problems specific to the translation of children's fantasy literature

Among other things, the problems of the translation of fantasy stories for children involve having to clearly render the primary and the secondary worlds in the target text and grappling with newly coined words in the source text. Aitchison demonstrates this by pointing out that it is fallacy to say that words can be understood easily and goes further to indicate that, in order to understand them, the hearer would be involved in an active and highly complex process (1994). This is especially true owing to the fact that some of the textual elements, such as words, are usually deeply rooted in the culture of the original text. The translator may find herself or himself in an awkward situation in this case. The work of translation requires the translator's cultural knowledge to be on par with an adult reader in the source culture for him or her to be able to communicate the meaning of the original to the child reader. Therefore, the translator has the responsibility of ensuring that the text s/he produces meets this requirement. The translator would normally develop strategies to overcome or at least work around these constraints (Bassnett and Lefevere, 1998:6).

Although this study aims at achieving a positive response in general, it does not ignore the fact that the target culture may veto the reading of the story. The story of *Harry Potter* is largely characterised by witchcraft (and wizardry) and in the target culture this subject is generally abhorred. This story, however, presents it in a positive light. For example, with regard to the protagonist's life during the magic school-holidays, the author writes:

> He missed Hogwarts so much it was like having a constant stomach ache. He missed the castle, with its secret passageways and ghosts, his lessons (...), the post arriving by owl, eating banquets in the Great Hall, sleeping in his four-poster bed in the tower dormitory, visiting the gamekeeper, Hagrid, in his cabin in the grounds next to the forbidden Forest and, especially, Quidditch, the most popular sport in the wizarding world (...) (Rowling, 1998:8)

Rowling makes special use of food to reflect the difference between the witchcraft world and the real world. Food is generally an important and powerful stimulus for children across cultures, symbolising "happiness and safety" (Oittinen, 2000:55). This may well raise the question of values in the target culture due to the lack of sufficient understanding of the fantasy genre, among other reasons.The protagonist's life which is initially characterised by suffering takes a more positive shape after he becomes a fully-fledged member of the society of wizards and witches.

Owing to the culture of the telling of folktales to children by adults whose intention is to instil and encourage positive morals, anything else would be seen as trying to manipulate society's perception of witchcraft in particular. As such, acceptance of another perception other than that of a society[2] that is extremely evil may be a complex issue in the target culture, considering the fact that changing the norms of any society is not an easy thing. In addition, Oittinen (2000:50) highlights that:

> Very often we adults censor and sanitise children's stories for our own purpose.We cannot accept a situation that scares or shocks our children. We easily overlook the teaching value of these stories, even though we are usually more than willing to teach the child.

This constitutes a problem typical of fantasy stories in translation, given that the nature of these stories is often scary. For example, there is the hazardous three-headed dog, namely, *Fluffy* that guards Gringotts wizarding bank, and the two-faced Voldemort who wanted to kill the entire Potter family but failed in his attempts

[2]Witchcraft and wizardry society.

because Harry apparently defeated him even if Harry himself struggles to recall how he did it.

Commonly, the translator finds himself in the dilemma of whether to be faithful to the norms of the genre or the norms of the target culture. In other words, if the translator is to be faithful to those of the latter and tones down the scariness of the story, then the norms of the former will be compromised, and vice versa.

Children's psychoanalysts generally hold a different view from that of parents. They highly recommend that children be exposed to scary situations because they need to encounter such situations as they grow and need to know how to deal with them. This clearly challenges the view carried by adults who says that children become "cold and unemotional" if they get exposed to these kinds of materials (Oittinen, 2000:49). In terms of the principle of relevance, if the translator does not manipulate the scariness and retains it by overlooking what is acceptable in the target culture, the communication may still be regarded as successful. This is due to fact that a child reader would be equipped with skills that would help him/her to withstand scary situations and to think how to work his/her way around them. This therefore is consistent with the principle of relevance because the mind of a child reader does indeed benefit.The following chapter outlines these principles as explained in the theory of relevance in communiction, and as applied to a communication event.

CHAPTER 4: Theoretical Framework and Methodology

4.1. Theoretical Framework

To investigate the reception and comprehension of the text by the target audience, this study uses a framework of relevance theory, a theory developed in the study of communication by Sperber and Wilson (Gutt, 2004:1). As previously mentioned, according to the principle of relevance, an utterance is consistent with the principle of relevance if it is processed with minimal effort and if there are benefits for the reader or hearer. In other words, an utterance must not be too difficult for the hearer to process in order for it to be considered relevant, in that the hearer should not fail to comprehend what the communicator communicates. In addition - owing to the fact that hearers always aim for optimal relevance in a communication event - if an utterance proves to be too difficult for them to understand, it becomes less relevant. Nevertheless, if such an utterance is worth their mental effort in the sense that it benefits and/or modifies their thinking, then it is also consistent with the principle of relevance.

Having stated that, the communicator must ensure that the message s/he communicates is accessible (Sperber and Wilson, 1986). That is to say, the hearer should discover the communicator's intended interpretation. The communicator has a responsibility to ensure that the hearer interprets an utterance exactly in the manner that s/he envisioned, for hearers are interested in the meaning of an utterance if it provides evidence about what the speaker means (Sperber and Wilson, 1986:23). The hearer's interpretation in this regard must resemble that of the communicator in order to declare a communication relevant and successful.

As a result, Gutt (1998:41) concludes that, apart from the processes of encoding, transferring and decoding, communication primarily involves inference. He states that, on the one hand, the communicator must produce a stimulus while, on the other, the hearer has the responsibility of making inferences following either a verbal or non-verbal stimulus. The following verbal illustration serves as an example of inferential nature of communication:

Puleng (14): ‘Vusi (15) is surely going to initiation school this year.’

Noxolo (16): ‘Vusi is Zulu.’

Puleng provides information that Vusi was going to initiation school but Noxolo, who forms part of the communication event, does not confirm or contrast the statement but mentions Vusi’s tribe. This could be taken to imply that Zulus are the intransigent supporters of the school in question, and as a result Noxolo’s reaction would mean that whatever happens, their friend is indeed going to the school.

However, the response may also imply something completely different. For instance, it may mean that owing to the fact that Zulus regard the practice unfavourably, there is no way that Vusi is going there in spite of his age and the fact that he is an African. This would mean that, regardless of the fact that young Africans are generally keen to leave boyhood behind and make an entry into the realm of manhood through this route, Vusi does not fall within that category.

Although verbal communication is said to be the more explicit mode of communication when compared to non-verbal communication, one would then question this claim considering the dilemma in which statement b) could put the hearer (Sperber and Wilson, 1986: 175). The question likely to be asked in this

regard would then be: how is Puleng expected to understand Noxolo's informative intention?

Gutt highlights that "the way in which audiences get from semantic representations to propositional forms crucially involves the use of context" (1991:25). In addition, he clearly points out that the success of communication depends on whether the audience uses the right context, that is, the communicator-intended context (Gutt, 1998:42). In other words, an audience can use the wrong context and "the wrong contextual information may lead to a complete failure of the communication attempt" (Gutt 1998:42, see also 1991:26). The question therefore remains about how one arrives at the right context.

Context in relevance theory is a set of premises used to interpret an utterance. It is "a psychological construct, a subset of the hearer's assumptions about the world" (Sperber and Wilson, 1986:15). They further point out that:

> A context in this sense is not limited to information about the immediate physical environment or the immediately preceding utterances: expectations about the future, scientific hypotheses or religious beliefs, anecdotal memories, general cultural assumptions, beliefs about mental state of the speaker,may all play a role in interpretation (Sperber and Wilson, 1986:16).

Therefore, we see that the notion of context from this point of view may well be inclusive of almost everything that a human mind entertains (Gutt, 1991:26).

In pursuit of maximal relevance, the audience normally opts for context that does not require unnecessary effort and that also yields adequate contextual effects. In other words, the audience uses a readily available context in his/her mind. With regard to the above communication, both the first and second example of contextual information may not be incorrect as such but differ in terms of consistency with the principle of relevance. This is due to the fact that both the communicator and

audience generally aim for optimal relevance in any communication event. In addition, in order for optimal relevance to be achieved and given the psychological nature of the notion of context, the audience must benefit at the psychological level. Existing assumptions should be strengthened, weakened, contradicted or eliminated (Zhonggang, 2006:45).

Gutt discusses the notion of descriptive use in cross-cultural communication (1991:65).With regard to covert translations such as brochures, manuals, or advertisements where their effectiveness does not really rely on their resemblance to an original text; he states that because of their descriptive nature which differs significantly from their interpretive nature, they must not be accounted for as translation. In other words, “they can be produced independently of an original in any language” (Gutt, 2004:3). In his extensive discussion, Gutt (1991:65) concludes thus:

> In summary,I have tried to show in this chapter that there are instances of inter-lingual communication that have often been referred to as ‘translation’ and that translation theorists have tried to account for,but that differ from other instances of translation in that the source language original is *incidental* rather than crucial to the communication act.I have tried to argue that in relevance theory these instances of inter-lingual communication can be accounted for in terms descriptive use. (My italics)

He points out that translation falls naturally under the interpretive use of language (Gutt, 1998:46; see also Gutt, 1991).This is because it is believed that the purpose of translation is to restate in one language what someone else wrote in another language. In other words, you write what you believe resembles what someone else thinks is true. Meanwhile, descriptive use means that you write what you believe is true (Boase-Beier**,** 2004:277). Since the success of communication according to relevance theory depends on understanding the context, the notion of context is central in this regard. In an event where a translator translates “a text for a target audience with a cultural background other than that envisioned by the original writer,

the translator is, in effect, quoting the original writer out of context" (Gutt, 1998:49).The following passages provide an example from the text:

> **Original**- *Harry had never been to London. Although Hagrid seemed to know where he was going, he was obviously not used to getting there in an ordinary way. He got stuck in the ticket barrier on the underground and complained loudly that the seats were too small and the trains too slow.* (Rowling, 1997:59)
>
> **Translation**-*Harry o be a sa le a betlwa a se a ke a ya Polokwane. Le ge Hagrid a be a bontšha o kare o be a tseba mo a yago, go be go le molaleng gore o be a se a tlwaela go ya ka tsela yeo e tlwaelegilego. Letsogo la gagwe le be le patagane mo lefasetereng la go rekiša dithekete, a omana gore le ditulo tša gona e be ele tše dinnyane ebile pese ya gona e nanya.*
>
> **Back translation**- *Harry had never been to Polokwane. Although it looked like Hagrid knew where he was going, it was obvious that he was not used to going there in an ordinary way. His hand got stuck in the ticket sales window, he shouted that even the seats were too small while the bus was too slow.*

Although the translator here has quoted the original author out of context in the sense that he has adapted some aspects to those of his target audience, both the readers of the source text and the target text are likely to achieve optimal relevance. According to the translator's interpretation, the original author seeks to highlight two things here. Firstly, she highlights the fact that Harry was breaking out of the restricted movement imposed on him by the Dursleys, which meant depriving him of visits to big cities such as London and, secondly, the stature and size of Hagrid. In these examples, the names *Harry* and *Hagrid* are found in both the original and the

translation, whereas *London* changed to *Polokwane*, his *hand* instead of *him* as it appears in the original, *ticket sales window* as opposed to *ticket barrier*, *bus* instead of *train* and lastly the entire removal of the *underground*.

Retaining the names of the characters *Harry* and *Hagrid* in both languages is due to the fact that the whole plot revolves around them. A particular element that stands out with regard to these characters and which the translator does not want to deny his target audience is their affection towards each other, which is nicely reflected through their names. Their names both begin with the sound **Ha-**. Besides, Harry is the main character, thus giving him another name would result in the deviation from the objective of this study of granting the target audience access to the fiction of *Harry Potter*. Furthermore, this name is not unfamiliar to the target audience. However, Harry's surname (Potter) is changed to *Photha* (as done with other names such as Peeves which is changed to *Phifisi*) to follow the orthography and pronunciation of the target language.

Of the 4.4 million population of Limpopo province, 52% speak Sepedi. In addition, in so far as national statistics are concerned, it is mostly spoken in Limpopo. The capital city of Limpopo is *Polokwane* (southafrica.info, 2010). Therefore due to the fact that the target audience most probably knows *Polokwane,* it will be able to understand the meaning the author intends to communicate. According to the translator, the intended meaning is that the original author wanted to bring forth an image of a young boy who yearned to see himself in a city one day while most of his peers had probably gone there several times. Retaining *London* would create a sense of less relevance or no relevance at all to the target audience, and as a result yield no cognitive effects. Equally, retaining such things as *train*, and *ticket barrier* as opposed to *bus* and *ticket sales window* respectively may cost the TT audience a

good deal of mental effort with little benefit. Hence, the translator altered them and used more familiar elements.

This example shows that, in this regard, the translator does not produce a direct translation. Direct translation according to Gutt means that the target text must match the original in every way, including explicatures and implicatures (Gutt, 2000:177). What this actually means is that the target text must be consumed in the context of the original. This passage exemplifies indirect translation in the sense that, although the translator interpreted the original text, he is more concerned with the context of the receptor culture. The translator in this regard realises that the author of the source text “was concerned for her text to be optimally relevant in the context she assumed the original audience to have” (Gutt, 1998:51). Therefore he also aims for maximal relevance in the context of the target audience.

The present study also examines the question of purification because manipulations or changes are made on account of values. Klingberg acknowledges that values belong to culture. He further highlights the fact that the distinction must be struck between cultural context adaptation and purification (1986:12).The former comes into play in translation when “some elements of cultural context are not known to the same extent to the readers of the target text as to the readers of the source text” (Klingberg, 1986:11). The latter refers to changes that are made in order to bring “the target text in correspondence with another set of values” (Klingberg, 1986:12). This may include deletion or addition (Oittinen,2000:90).

4.2. Methods and Strategies for translation

The kind of strategies a given translator uses is central in the study of translation in general. Researchers often seek to find out about the methods adopted in pursuit of

the final product. The practitioners also find themselves observing this phenomenon whether consciously or unconsciously. Klingberg identifies several categories of cultural context adaptation. Below are the categories as suggested in his book (1986:17-18) and also the strategies he proposes. As do all the proponents of foreignisation approach, Klingberg desires that every cultural element be retained in the target culture. This study examines food, geographical names, personal names, names of the domestic animals from his categories, and provides some additional categories and/or cultural elements below. However, it uses a domestication approach simply because its intention is to achieve optimal mental effects which require that the text be fully comprehended by the reader.This is as opposed to expanding the international outlook of the reader which would call for extra textual strategies, which more often than not reduce the interest of the story.

4.2.1. Problem categories

Literary references – These are references to events or characters in literary works. This includes titles of books, short stories, magazines or newspapers.

Foreign language in the source text – this refers to the situation where readers of the target text are thought to be familiar with the source language.

References to mythology and popular belief –this category focuses on the names or terms used for supernatural beings, concepts, events, and customs.

Historical, religious and political background – This includes references to the historical, religious and political background of the foreign environment.

Buildings and home furnishings, food –These are important as it is rarely possible to find a children’s book without these elements.

Customs and practices; play and games –These are cultural practices, plays and games in the source culture.

Flora and fauna –This entails mainly the names of animals and plants, their cultivation, etc.

Personal names, titles, names of domestic animals, and names of objects –This category includes names and elements such as *Harry, sir, Dog,* etc.

Geographical names – These names are said to be problematic when the source language uses letters unknown to the target language. For instance, characters used in Chinese.

Weights and measures – When translating, works of an earlier date and an older system of measurement may occur. (Klingberg, 1986)

For the purpose of this study, the following additional categories are relevant.The elements below are important to examine when translating this particular novel into the Pedi language because the two cultures involved have different conceptions with regard to these cultural elements.

4.2.2. *Additional categories*

- *Humour*– This category focuses on passages in which the source text author intended to yield a humorous effect.
- *Transportationsystem*– This deals with the mode of transport in the text, and/or the entire system used to operate that mode of transport.

- *Witchcraft*– This could be associated with some of the categories above. In effect, *witchcraft* in some cultures is treated as a myth while in others it is part of the societal norms.

- *Forms of address*–This category deals specifically with how *Harry* is addressed. Due to the main aim and the fact that we want to keep the scope of this study as focused as possible, we are not analysing other forms of address or titles such as Professor or Mrs.

4.3. Strategies for Effective Cultural Context Adaptation

It remains an objective of this study to produce a communication event which should be perceived as relevant to the target audience. Thus these strategies are adopted based upon this goal. In other words, this study focuses on those strategies that would ensure that a target text is readable and understandable by itself.

1. *Added explanation* – The cultural element in the source text is retained but a short explanation is added within the text.

2. *Rewording* – What the source text says is expressed but without the use of the cultural element.

3. *Explanatory translation* – The function or use of the cultural element is given instead of the foreign name for it.

4. *Explanation outside the text* – An explanation is provided in the form of a footnote or a preface.

5. *Substitution of an equivalent in the culture of the target language*

6. *Substitution of a rough equivalent in the culture of the target language*

7. *Simplification* – A more general concept is used instead of a specific one.

8. *Deletion* – words,sentences,paragraphs or chapters are deleted

9. *Localisation* – The whole cultural setting of the source text is moved closer to the readers of the target text.(Klingberg, 1986)

Mona Baker's (1992: 26-42) strategies are also used in the translation process. Some of the strategies below are not similar to those referred to above from Klingberg. The following are the classification of strategies for non-equivalence at the word-level as outlined in Baker's book *In other words: A coursebook on translation (1992)*:

- *Translation by a more general word (super-ordinate*) – Related to propositional meaning.It works in many languages (p.26).

- *Translation by a more neutral/less expressive word* – This has to do with differences in expressive meaning (p.28).

- *Translation by cultural substitution* – This strategy involves replacing a culture-specific item with a target language item which does not have the same propositional meaning but is likely to have a similar impact on the target reader (p.31).

- *Translation using a loan word* – This is related to culture-specific items, modern loan words, concepts and buzz words (p.34).

- *Translation by paraphrasing using a related word* – This is used when the concept expressed by the source item is lexicalised in the target language but

in a different form, and when the frequency of use in the source language is higher than in the target language (p.37).

- *Translation by paraphrasing using an unrelated word* – This is used when the concept in the source language is not lexicalised in the target language (p.38).

- *Translation by omission* – Words which are not vital to the development of the text are omitted (p.40).

- *Translation by illustration* –Illustration is used when the source word lacks an equivalent in the target language (p.42).

The following chapter demonstrates how the above strategies were applied in order for the translator to produce a stimulus that would enable this communication event in the form of a translation to be consistent with the principle of relevance.

CHAPTER 5: Practical translation and Analysis

5.1. Introduction

This chapter concerns the analysis of the passages translated and/or adapted for the purpose of the present study.The objective of this analysis is to examine whether the target culture is provided with a text that is generally meaningful, comprehensible and interesting. However, it must be restated that the analysis focuses particularly on cultural elements. Klingberg (1986:11) emphasises the importance of producing a text that is interesting and readable, particularly when the producer's intended readers are child readers.The implication is that the translator of children's literature must arouse similar feelings, thoughts and associations in the reader of the target text (Nikolajeva, 1996:28). From this, we can see that the responsibility lies with the translator to ensure that the stimulus he produces does achieve relevance in the target culture. In order to do this, this study adopts cultural context adaptation in the translation of children's literature.

5.2. Radical Cultural Context Adaptation

Insofar as implementing cultural context adaptation is concerned and as outlined by Klingberg, for this translation[3], I preferred the strategies numbered 5-9 in 4.3 above in order to render in the target culture a text that would be understandable, interesting and readable (see Chapter Four of this study). I have particularly preferred *localisation* which is defined in Klingberg's words as "a radical cultural context adaptation, where the whole scene of the source text is moved closer to the readers of the target text" (1986:24). In Oittinen's words: "The whole text is transferred into a country, language, or epoch more familiar to the target-language

[3] Translation also refers to adaptation (Oittinen 2000: 76)

reader" (Oittinen, 2000:89). Nonetheless, Klingberg recommends that in order to effect cultural context adaptation appropriately, the first four strategies i.e number 1-4 in 4.3 above must be used because when the other methods[4] are used,"the source text is violated"(1986:19). Anti-localisation strategies are highly favourable on account of the notion that says"adaptation should be restricted to details....." (Lathey, 2006:7). In contrast, supporters of localisation warn that having all these in- and out-of-text inscriptions may reduce the reader's level of interest in a text, more especially if such a reader is a child. As a result, an act of communication in this regard would not achieve optimal relevance. Hence this study adopted the localisation approach. The following analysis takes us through the process the translator followed to arrive at the decisions he made.

5.3. Analysis

5.3.1. *NAMES OF FOOD*

Table 1 contains different types of food, many of which are Harry's favourites (Rowling, 1997:92). "Deprivation of food is a symbol of Harry's life with the Dursleys, just as the abundance of food is a symbol of his life at Hogwarts" (Inggs, 2003: 292). It is therefore essential that the protagonist's transition into abundance be rendered convincingly in the TC so as to have the same reaction from both readers of the ST and TT. In fact, food as the central element in children's stories in general and this story in particular needs to be attented to carefully. Thus the translator for reasons above did not always translate these items but in some instances simply changed them.

[4] I used methods as it appears in Klingberg's *Children's Fiction in the Hands of the translators*, to refer to strategies in the sense used throughout this study.

Table 1:

Source Text	**TargetText**
1.1. Bun/doughnut	*Makuku/lekuku*
1.2. Roast beef	*Nama ya kgomo ya go gadikiwa*
1.3. Roast chicken	*Nama ya kgogo ya go gadikiwa*
1.4. Pork chops	*Dipeke tša kolobe*
1.5. Lamb chops	*Dipeke tša nku*
1.6. Sausages	*Diboroso*
1.7. Bacon and steak	*Nama ya kgogo ya go apeiwa*
1.8. Boiled potatoes	*Matsapane a go bedišwa*
1.9. Roast potatoes	*Matsapane a go gadikiwa*
1.10. Chips	Matsapane a go gadikiwa
1.11. Yorkshirepudding	*Di –ice cream*
1.12. Peas	*Dierekisi*
1.13. Carrots	*Dikherotse*
1.14. Gravy	*Sopo ya tamati*

1.15. Ketchup	*Khasetete*
1.16. Mint humbugs	*Morogo wa leroto*

Doughnuts, *muffins, fat cakes, scones, cupcakes, biscuits,* and *buns* are the products of a mixture of mainly flour and liquid (or dough) and are normally smaller in size as compared to other products of a similar kind. In the target culture, these are generally referred to as *dikuku*. *Dikuku* can either mean more than one of each (i.e. more than one doughnut or muffin, etc.) or all of them in one basket. In other words, the translator opted for a more general term here, although some of them are often referred to in the English language. In this instance, therefore, we see the translator preferring **simplification** as a translation strategy to avoid the use of a specific concept, which in turn could raise questions in the target culture such as “what is the difference between a doughnut and a bun?”As a result, this would require that a translator use an explanatory strategy which is not a preferred one.

Given that the primary target readers are children and as we are aware that children are generally excited by food, the translator takes into account what kind of food would and would not be appetising to his audience. As a result, instead of opting to render *bacon and steak* as it is for his audience in the TC, since there is no equivalent for it, he resorts to **substitution of a rough equivalent** as his strategy. In this regard, we find that the ST concept is replaced with *boiled chicken,* mainly due

to the fact that, as opposed to *bacon and steak*, it would be more appetising to the TA.

The same strategy is used regarding *Yorkshire pudding* which is substituted with *ice-cream* in the target culture. Alongside the appetising factor and absence of equivalence, we see that the translator considers the factor of familiarity which goes hand in hand with the absence of an equivalent. Disregarding the division of a meal into a starter, main course and dessert, and concerning *ice-cream* and *custard*, the translator used childhood experience in relation to the TC as well as the fact that, ultimately, the aim is to titillate the target reader's tastes buds.

Ketchup would be a very catchy concept to use in the TC but would be meaningless regardless of the desire of the proponents of foreignisation to expand a child reader's outlook, unless explanation within or out of the text is provided. A close concept with which to replace it would be *tomato sauce* as it is more familiar in the TC. However, the appetising factor again took precedence in this regard as well as the fact that, in the TC, the latter is used on several occasions when eating rice. *Custard* from a target audience's point of view would be more appealing. In fact, it is also a "must-have" in functions[5] of this nature as much as *rice* with *tomato sauce*. Technically, the translator uses **substitution of a rough equivalent** as his strategy.

As far as *roast potatoes* and *chips* are concerned in the TC, unless visually presented to the addressee, the two are one and the same. That is, when one says *matsapane a go gadikiwa (Potatoes that are roasted)* the first thing that may come into the listener's mind could either be *chips or roast potatoes.* Unless you present the audience with *roast potatoes* they may think you are referring to *chips*. In

[5] The Sorting Ceremony or banquet

principle, in the TC, there is no difference between roasting and frying. It might be because traditional cooking would not take place in a closed oven but over an open flame. The translator in this case opted for **deletion/omission** to avoid confusing his audience through repetition of one name that refers to two different types of food in the SC. As a result, the amount of food for banquet in the TC is reduced to fourteen as opposed to fifteen items in the SC.

The strategy of the **substitution of a rough equivalent** is generally largely preferred with regard to food for reasons of familiarity and appetite. In her use of *mint humbugs,* the author of the source text seeks mainly to highlight the fact that they were actually lost there on the table. The actual point that she needs to bring home is that sweets are traditionally not part of this meal, hence, “for some strange reason, mint humbugs” (Inggs, 2003:293). Thus, *morogo* serves the same purpose in the TT. It was used as the equivalent in the TT so as to emphasise that, especially in events of this nature, this kind of food is generally frowned upon. To be precise, just like *humbugs*, this particular food would make the child wonder what it was doing there in the first place.

Finally, aside from the case of *sausages* which have an exact equivalent in the TC, the translator uses **rewording**, albeit this is not a preferred strategy throughout the TT. The equivalents of *beef, chicken, pork,* and *lamb (mutton)* in the TC are *nama ya kgomo (meat of a cow), nama ya kgogo (meat of a chicken), nama ya kolobe (meat of a pig),* and *nama ya nku/kwanyana (meat of a sheep)* respectively. As in the SC, in African cultures, the animal from which meat comes is used to refer to the type of meat. In the source culture, however, it is not always clear especially with some other types of meat, such as *pork* and *beef* which come from French. Now, the problem arose when the translator rendered in the TC equivalents of *roast beef* and

roast chicken, which turned out to be lengthy yet clearer. In back-translation it would read: *meat of a cow that is roasted* and *meat of a chicken that is roasted*. However, in the case of *pork chops* and *lamb chops* the translator simply renders them in the TC as *pig's chops* and *sheep's chops* instead of *chops of the meat of pig* and *sheep* respectively.

The context in which these meals were served and consumed may be important in the source culture but, in the target culture, that would not be the case. We will elaborate particularly on this in Chapter Six.

5.3.2. *NAMES OF THE HOUSES*

Original-*The four houses are called Gryffindor, Hufflepuff, Ravenclaw and Slytherin. Each house has its own noble history and each has produced outstanding witches and wizards. While you are at Hogwarts, your triumphs will earn your house points, while any rule-breaking will lose house points. At the end of the year, the house with the most points is awarded the House Cup, a great honour. I hope each of you will be a credit to whichever house becomes yours.* (Rowling, 1997: 85)

Translation-*Dintlo tšeo tše nne tšeo di bitšwa Bagale, Batshepegi, Bahlale le Baradia. Ntlo e nngwe le e nngwe e na le tše dikgolo tšeo e tsebegago ka tšona, ebile ka moka di tšwelelitše baloi ba banna le ba basadi ba dikakapa. Ge o le mo Hokowatse, tše o di dirago di ka fa ntlo ya gago dintlha, eupša ge o ka tshela molao o tlile go lobiša ntlo ya gago dintlha. Mafelelong a ngwaga, ntlo ya dintlha tše dintši go di feta ka moka e tla abelwa mogopo, woo o bontšhago tlhompho e kgolo. Ke tshepa gore yo mongwe le yo mongwe wa lena o tlile go ba mohola ntlong yeo e tlilego go ba ya gagwe.*

Back translation- *The four houses are called Brave people, Trusted people, Intelligent people and Unscrupulous people. Each and every house has great things for which it is known and all of them have each produced reputable witches and wizards. When you are here at Hogwarts, whatever you do can give your house points, but if you break the rules you will lose your house points. At the end of the year, a house with more points than all will be given a trophy which will be a great honour. I hope each of you will be useful in any house that will become yours.*

Table 2:

Source Text	**Target Text**
2.1. Gryffindor	Bagale
2.2. Hufflepuff	Batshepegi
2.3. Ravenclaw	Bahlale
2.4. Slytherin	Baradia
2.5. Great Hall	Holo ya kgoparara

We must bear in mind that the names of the houses in Table 2 are found mainly in the secondary world of the *Harry Potter* story and are the inventions of the author. They are the names of the houses at the fictitious *Hogwarts School of Witchcraft and Wizardry,* and except for the*Great Hall,* these names do not even have equivalents in the source language itself. With regard to these names, the translator used the strategy called **translation by paraphrasing using an unrelated word**. At the same time, a different strategy was used for rendering *Great Hall* in the TC.

Great Hall rendered in any text can either denote the size or the name of the hall. With that in mind, the translator rendered it in the TT in a way that would be easier for his audience. That is, the manner in which it is rendered in the TT covers both senses in that, firstly, *Holo ya kgoparara* explains the stature of the building itself while, secondly, it may be used as a name to refer to a particular hall. As much as referring to a particular thing or a person in terms of the size of its physique distinguishes it/him from others, so it is when one does the same through the use of a name. Therefore, whether the reader of the translation decodes it in the sense of size or perhaps of a name, it does not really matter. This means that the translator decided to use a **neutral** concept.

However, owing to the fact that fantasy stories generally contain archaic elements and some of which are culturally bound, the translator could be in trouble regarding his decision. The meaning of Great Hall in the ST may have nothing to do with the greatness of the size of the hall or even the name. In the middle ages, these were called as such and used as the rooms in which guests were welcomed and in which meals were eaten in many European colleges.

During the sorting ceremony, the sorting hat identifies the characteristics of the learners according to the different houses. Gryffindor in the ST is introduced to us as the residence whose learners possess bravery as their main characteristic. The characteristics of Gryffindor dwellers also include good manners. Harry decides that he wants to become a Gryffindor. As the learners are assigned to each house according to personality types, the sorting hat made the work of the translator easier.

As a result, the translator took the characteristics of the learners staying in each house and rendered them as the names of the houses for the TA. *Bagale,*

Batshepegi, Bahlale and *Baradia* in the TC's language mean brave people, honest people, wise people, and unscrupulous people respectively.

5.3.3. *PERSONAL NAMES*

Table 3:

Source Text	**Target Text**
3.1. Abot, Hanna	Abot, Hanna
3.2. Bones, Susan	Bolerapo, Susan
3.3. Boot, Terry	Bongputsu, Terry
3.4. Brocklehurst, Mandy	Borannyoko, Mandy
3.5. Brown, Lavender	Borothoporaweni, Lavender
3.6. Bullstrode, Millicent	Bureaitsi, Millicent
3.7. Crabbe and Goyle	Kgabo le Kgaugelo
3.8. Crockford	Khofoto
3.9. Dedalus	Tetelus
3.10. Diggle	Tekele
3.11. Dudley	Dudley
3.12. Doris	Doris
3.13. Finch-Fletchley,Justin	Fokotja,Justin

3.14. Finnigan, Seamus	Folaga, Simon
3.15. Fred	Fred
3.16. Frier	Foraya
3.17. Granger	Garagopola
3.18. Hagrid	Hagrid
3.19. Harry	Harry
3.20. Hermione	Hermione
3.21. James	James
3.22. Lily	Lily
3.23. Longbottom, Neville	Maragorago, Neville
3.24. Malfoy	Malefoye
3.25. Marge	Maki
3.26. Moon	Moedi
3.27. Morag, MacDougal	Morogo, Donald
3.28. Mr. Dumbledore (Albus)	Morena Letompolo
3.29. Mr. Dursley	Morena Tsotetsi
3.30. Mr. Potter	Ntate Photha
3.31. Mrs. Figg	Mma Fekisi

3.32. Nott	Noto
3.33. Parkinson	Phaka
3.34. Patil and Patil	Phetelo le Phetelo
3.35. Peeves	Phifisi
3.36. Perks, Sally-Anne	Pholi, Sally
3.37. Petunia	Petunia
3.38. Piers	Phayase
3.39. Polkiss	Ponkisi
3.40. Potter	Photha
3.41. Professor McGonagall	Phorofesa McGonagall
3.42. Professor Quirrell	Phorofesa Sekhwele
3.43. Ron	Ron
3.44. Vernon	Vernon
3.45. Yvonne	Yvonne

For personal names, the translator used various strategies and for different reasons. Firstly, I would like to highlight the fact that, in some instances, characters' names and surnames in table 3 are written alongside each other meanwhile, in other instances, they are separated. For instance, the surname 'Brown' and name 'Lavender' are in the same block whereas 'Harry' and 'Potter' are found in separate

blocks. Furthermore, confusion should not be experienced where two names appear in the same block with the conjunction “and”: it is because they are presented in the same manner in the original *Harry Potter*. It must also be pointed out that the above names are not the only names appearing in *Harry Potter and the Philosopher’s Stone* but have been selected because of their contribution to this study. Some are the names of key characters in the sense that the characters are directly linked to the protagonist unlike, for example, Hanna Abot. In addition, others are here just to ensure that the alphabetical order in the ST is maintained in the TT. They are more associated to the houses than anything else, as most of them emerge during the Sorting Ceremony, and this study draws passages from the chapter describing this event.

In analysing these names, I use Brønsted and Dollerup’s categorisation style (2004: 60-68). They categorise them in terms of *names of main characters, minor characters with English names, semi-transparent names in the Hogwarts Universe,* and *descriptive names in English*. Analysis of these names[6] in the current study is done according to the categories of *difficult names, ordinary names, semi-transparent names in the Hogwarts realm,* and *names translated to concur alphabetically with the ST names.* We must take into account the fact that the decision to characterise did not mainly come about as a result of the notions of the above-mentioned scholars but was reached mainly due to the different levels of relations the names in each category have to the TC.

[6] Names refer to both the first names and the surnames.

Difficult names category consists of those tongue-twisting names that would require the TA to make unnecessary efforts when pronouncing them and which may result in mispronunciation if they were rendered as they are in the TC. Another commonality they possess (with a few exceptions, of course) - other than the fact that they do not necessarily fit into the TC's phonetic and phonemic system – is that, according to the translator's point of view, their role in this study is generally not that important. It is not, in the sense that they only appear occasionally and some even once.

Secondly*, ordinary names* category contains the names that - although not originally belonging to the TC - are not taxing in terms of mental effort. Since some of them already exist in the TC, the reader would not struggle either to recall or pronounce them. They exist in the TC in the sense that - due to politico-historical reasons - they were adopted into the culture and even slightly adapted. The third category was taken from Brønsted and Dollerup and is characterised by those names that are of ,for example, Latin origin which are less likely to be known particularly by the envisioned primary ST audience. Thus with regard to these names, "the author and grown-ups smile at one another, allied by a knowledge that is theirs alone" (Brønsted and Dollerup 2004:65). Finally, this self-explanatory category features here as a result of the Sorting ceremony. If one recalls clearly, during the Sorting ceremony, there was a callingout of names which was not done haphazardly but alphabetically. Therefore, the translator ensured that he retained the same order in the TC. Meanwhile, he also bore in mind the fact that some of these names carry cultural connotations, even if this was not given a high priority when rendering these names in the TC. This is due to the fact that it is not the central intention of the translator in this study to transfer the SC into the TC, although it occasionally happens through some other elements.

The following table gives five selected examples in each category, some of which qualify to feature in more than one category:

5.3.3.1. *Difficult Names*

Table 4:

SourceText	Brocklehurst	McDougal	Finch-Fletchley	Bulstrode	Crabbe and Goyle
Target Text	Borannyoko	Donald	Fokotja	Bureatsi	Kgabo le Kgaugelo

In Table 4 the names in the ST are generally not retained in their original form in the TT. The translator opted for localisation at word level. The presence of the name *Donald* might challenge this idea in the sense that it does not belong to the TC. However, as mentioned above, some names do generally exist in the TC as a result of adoption. Therefore, the translator used the same strategy of localisation as used with other names in this category. Although in a ST form, the name *Donald* in this regard is thus used to serve the purpose of accessibility with less difficulty. As for other strange and funny names such as *Borannyoko, Bureatsi,* and *Fokotja* in this table, the translator simply exercised creativity or rather coined new names but ensured that they would be readable in the target culture as he used this language's writing system. The name *Fokotja* is pronounced similar to the word *fokotša* in Sepedi which means **to reduce** in English but in this case is just a name. As above mentioned, some names qualify to feature in different tables, such as *Fokotja*, which

qualifies to feature in table 7. *Kgabo* and *Kgaugelo* are ordinary Pedi names that the audience is familiar with. Kgabo can also refer to a monkey in the TC.

5.3.3.2. *Ordinary Names/Less-difficult names*

Table 5:

SourceText	Harry	Yvonne	Doris	James	Lily
Target Text	Harry	Yvonne	Doris	James	Lily

Table 5 is characterized by the popularity of the names in it. They are popular due to adoption into the TC as have been explained above. None of the names in the ST in the table would lead to difficulties for the TA and pronunciation would not present a problem. Hence, the translator rendered them as they are in the target text. When we glance at the main table, however, we see that names such as *Hagrid* the gamekeeper and *McGonagall* the teacher feature in both the source and the target text. In other words, they are rendered as they are from the ST into the TT. Could it mean that they also are popular in the TC? Or perhaps they are easy to pronounce? The general answer to these questions is that these characters play a key role in the story. As highlighted below, the TA is familiar with the names of McGonagall's type. In the case of Hagrid, the translator retained it with the intention to preserve the sense of affection that is displayed by the sound of the names Harry and Hagrid.

5.3.3.3. *Semi-transparent names in the Hogwarts realm*

Table 6:

SourceText	Quirrell	Dumbledore	Peeves	McGonagall	Frier
Target Text	Sekhwele	Letompolo	Phifisi	McGonagall	Foraya

The names in Table 6 are semi-transparent to the older generation in the SC. In other words, they are not transparent to a younger generation in the same culture (Brønsted and Dollerup, 2004:62). Dumbledore's first name *Albus,* for example, is a Latin word meaning "white". With regards to the (sur)name *Dumbledore*,the author reportedly said "she would like to think that *Dumbledore*, being a lover of music, from time to time becomes forgetful humming away as he walks in the Hogwarts corridors" (Brønsted and Dollerup, 2004). Davies (2003:88) interprets the name from its first four letters, namely, *Dumb*-(implying not able to speak) plus the last three – *dor* (a buzzing sound made by a beetle when flying) or *bumble-bee*.

In the case of this name in particular and others in general, where direct transference was preferred[7], the translator used a TL term that almost sounds the same as the SL one. Dumbledore has nothing to do with *a dumpling* but the translator rendered it as such in the TT, using the TL orthography for the word. Others were attended to using the same strategy, except for *McGonagall* which is rendered as is. With regard to this particular name, the translator thought it fit to present it in this way owing to the fact that, although associated with Scottish culture (Brønsted and Dollerup, 2004); the TA is not unfamiliar with names of this type. As *McDonalds* is the name of a

[7] Direct transference, according to how Brønsted and Collerup used it.

famous fast food outlet, especially loved by children and planted in almost every town (big and small), this would assist the reader in terms of pronouncing *McGonagall*. In the case of this name, the translator was aware that the TA could react in a similar manner regarding the name *MacDougal* .Nonetheless, the translator weighed the significance of both names in the story and used different strategies. Apart from during the Sorting Ceremony, the significance of *MacDougal* in the story does not exceed that of *McGonagall*. It only appears less than three times in the story. Changing it would not greatly affect the theme of the story. It should be noted that, although this study translocates the story, it is not its intention to overly omit and alter every element. This is due to the fact that we still seek to give our audience a relatively similar feeling and enjoyment as that experienced by their counterparts in other cultures.

5.3.3.4. *Name translated to concur alphabetically with the ST name*

Table 7:

SourceText	Moon	Morag	Nott	Parkinson	Perks
Target Text	Moedi	Morogo	Noto	Phaka	Pholi

Although it could be argued that the names in the TT inTable 7 have some associations with those in the ST, it must be stated that the translator's concern was chiefly to retain alphabetical order in the source text. The exception is the name *Pholi* which does not support this argument as there is no association whatsoever with its partner in the ST. The name *Moedi* means moon in Sepedi but here it is written in an archaic form. As a result of evolution within the language, the word for

moon in Sepedi changed to *ngwedi*. Secondly, the name *Morag* was rendered in the TT as *Morogo*[8] which sounds and is written almost the same as in the ST. Thirdly, *Noto* is pronounced the same as the word *naught*, which in turn sounds like the way *Nott* is pronounced in the TC. The translator had the choice to come up with any name but chose to go with the one that, in one way or another, may be associated with the ST. The name *Parkinson* has got the word **park** in it and we cannot help hearing the word **parking** when the name is pronounced. The argument could thus be that, in the TC, when a driver parks their car the process is called (*go) phaka [(to) park]*. The translator therefore made that association and rendered the name in this way. However, the main intention for this kind of presentation was to maintain the alphabetical order.

With regard to personal names, the translator generally tended to ignore connotative meaning. It is clear that the author did not just give her characters names such as Crabbe, Goyle and Bulstrode, to mention a few. These can be respectively associated to a “crab”, a creature that walks sideways; a“gargoyle” being a grotesque figure made out of stone that is normally found on medieval buildings, and a “barge” as in the television series *Thomas and Friends.* The barge is made to carry heavy loads and is always complaining about always being made to wait for a long time. In the translation, however, these were overlooked for abovementioned reasons as well as the fact that the English words were unlikely to have equivalents in Sepedi that begin with the same alphabetical letter. Even if the translator could have attempted to elucidate the original author’s connotative meaning by perhaps giving “crab” as a name for his character, the alphabetical order in the original could still have been affected. In other words, it would not have concurred with the ST.

[8]Morogo refers to a certain type of green natural plant picked, cooked and eaten with porridge or vegetables in general, but here it could be interpreted as having an association with the word *Morag* in terms of sound.

More than anything else, the translator therefore opted for names that would be easily accessible for the audience.

5.3.4. *NAMES OF ANIMALS*

Table 8:

Source Text	**Target Text**
Tibbles	Leko
Snowy	Sibi
Mr Paws	Stompi
Tufty	Stoki

Children seem to me to be fonder of animals than adults. In a normal environment across cultures children are the ones who like playing, spending time or even sleeping with animals more than the older generations or perhaps those who are already in their late teens. When translating, the translator considered factors such as the type of animal character and the naming of such in another culture. The translator had to know what kind of animal would be more attractive to the TA and acceptable in the TC in general. In addition, he had to come up with suitable names for the kind of animal characters to be rendered in the TC.

Instead of rendering of the cats' names from the ST in the TC using the highly recommended strategy of transliteration (Klingberg, 1986), the translator opted to change the whole animal (see Table 4). *Mrs Figg* has photos of cats hanging on the wall in her sitting room whose names are *Tibbles, Snowy, Mr Paws* and *Tufty.* In the

TT, the same *Mrs Figg* has photos hanging on her wall in her sitting room, the thought of which made *Harry* sick along with the smell of the cabbage therein. To the best of the translator's knowledge, the naming of cats is something that the TC is not generally accustomed to and, as such he deemed it fit to rather use animals that are typically named in the culture concerned. *Leko, Sibi, Stompi* and *Stoki* are typical dog names in the TC. Thus, instead of mutilating the story by removing the entire section describing the photos on the wall in the ST, the translator altered the animals in the photographs in order to emphasise the fact that the animals were not just animals but they were pets. If the translator had kept the cats, he would have been forced to render them in the TC without names. Cats, like owls, are seen as the messengers of witches and are therefore not particularly liked within the TC. On the contrary, though they are sometimes considered thieves, dogs are more likeable as they are normally perceived as guards, hunters and caretakers. However, to some extend dogs are also associated withwitchcraft.

5.3.5. *GEOGRAPHICAL NAMES*

Source Text	**Target Text**
5.1. Privet Drive	Privet Drive
5.2. The Leaky Cauldron	The Leaky Cauldron

The above geographical names are rendered in the TC in the source language form. Even though such a street name and a bar may not exist within the SC in reality, but exist only in the primary culture (PC), their presentation is in such a way that the TT reader would not struggle to pronounce them. Nonetheless, a mature TT reader may

be more concerned about the names' socio-cultural connotations rather than their form, but this is not likely to be the case on the part of the primary reader of the TT.

The translator here retained the ST forms because the pronunciation of these names is less challenging. For example, changing *Privet Drive* into a TL form and rendering it as *seterata sa phoribete* OR *Seterata sa Privet* would have been too lengthy. If rendered in this way, *seterata sa phoribete* would most likely give the impression that the street is named after a certain event called *phoribete,* whereas the alternative *Seterata sa Privet* is likely to lead the TA to assume that *Privet* is the name of a certain individual and thus the street is named after him/her. As a result, expectations of further clarification may arise regarding both names within the text. Readers may then expect explanations of associations with this street name, the absence of which might reduce the readers' enjoyment. In addition, giving it a Pedi name would be unnecessary given the fact that typical Pedi settlements do not generally have street names.

Privet is a garden hedge and is symbolic of suburban England where most suburban gardens have such hedges. The target culture, however, does not have an equivalent for this. The lack of equivalence and the low level of challenge in terms of pronunciation were the determining factors that convinced the translator to render the street in the TC as he did. In addition, the fact that the TC tends not to name their streets as above mentioned led to this decision.

In the TC, bars are normally given descriptive names. For example, *Thandabantu liquor store, Lulu Bar Lounge*, etc. It must be borne in mind that the name *bar refers* to any place where liquor is sold in the TC. In other words, a club, an actual bar, a liquor store or even a bottle store can be referred to as a bar. In the TC, one usually

hears members of older generations narrating stories about their youth uttering statements like "*ge re be re sa ya dipareng"* meaning "when we were still going to the tarvens, clubs and places of the sort where there is alcohol, music and dance." Therefore, *Thandabantu liquor store* in the TC may refer to a real bar or any of the places mentioned above.

The way in which the name of this place is rendered in the TT resembles the typical SC style of bar names, for instance, *The White Lion* and*The Keg*, to mention a few. The translator here highlighted the fact that the characters and/or elements in the story do not necessarily only belong to the TA's culture. That is, so long as the TC could be able to consume them with less difficulty and is to modify its mentality then they might as well be rendered as is.

In reality, *leaky* means having a leak and the word *cauldron* refers to a large kettle or a boiler. In terms of these definitions,*The Leaky Cauldron* would therefore be translated as *ketlele ya go dutla.* Alternatively, a *leaky cauldron* may imply a *leaky potjie* meaning *pitša ya go dutla* in the TL. Now, with their inherent knowledge of how the names of bars are normally structured as well as the leaky kettle or potjie, the TA is likely to find these renditions rather odd. The audience may find the story extremely exaggerated and therefore boring. In addition, the humorous effect that the original author intended to achieve with the meaning of this name would be distorted in the TC. The translator therefore retained the TT name in the ST, but aware of the fact that the humouring factor might not be entirely lost, particularly, in the case of those who are familiar with the SL and the SC.

Apart from the humour factor, the name is also generally associated with the magic world in the SC and particularly in the ST. In the TC, however, given the central

function of *potjie*, it is unlikely that it would be associated with magic at first glance as would be the case with SC readers. To some degree, this particular cultural element is associated with witchcraft but it is famously known as a pot with which to prepare meals for the family. It also plays an important role in the brewing of African beer for events such as wedding celebrations, *Diphaso*[9]and so forth.

5.3.6. *HUMOUR*

Humour is another element that is examined in this study. However, it is not the intention of this study to examine it exhaustively.

There is a large amount of humour that is contained particularly in Chapter Two of the novel and it was the aim of the translator not to deprive the target audience of it, even though the translation of humour is generally a difficult undertaking (Rojo Lopez, 2000). Zabelbescoa emphasises the importance of its recognition in the translation of any text by translators (Antonopoulou, 2004:222). During the translation, the translator thus ensured that the target audience is also served with a relatively similar level of humour particularly in this chapter, regardless of cultural constraints.

It is a given that cultures hold different views regarding what is humorous and what is not. In most cases, cross-cultural humour is thus problematic, except for intercultural settings, such as the school environment, (some) families, universities and many other settings characterised by multiculturalism. In other words, the more people get closer to and exposed to each other's norms, the more they respond to humour in a more or less similar way. In this study, however, owing to the fact that

[9] A function or event where the aim is to worship, enquire from, give thanks to and make requests of the ancestors.

the translation targets a typical Sepedi speaking audience, the emphasis is on what could cause a Pedi child to laugh. The following passages were clearly meant to make the reader laugh in the ST, and so the translator translated them with the same intention:

Original- *Only the photographs on the mantelpiece really showed how much time had passed. Ten years ago, there had been lots of pictures of what looked like a large pink beach ball wearing different-coloured bobble hats- but Dudley Dursley was no longer a baby,...*(Rowling 1997:19)

Translation-*Diswantšho tšeo di bego di le ka mo ngwakong ke tšona di bego di bontšha gore ka nnete go fetile nako e telele. Mengwaga ye lesome ya go feta, go be go na le diswantšho tše dintši di gatišitše seo o ka re go ke lerotse le lekotokoto ba le apešitše dikefa ka mebalabala. Eupša Dudley Tsotetsi o be a sa hlwe a le ngwana.*

BackTranslation- *The photographs in the house are the ones which were showing that a long time has indeed passed. Ten years ago, there had been a lot of photographs of what looked like a very fat melon covered with hats of different colours, but Dudley Tsotetsi was no longer a child.*

Original- *He found a pair under his bed and, after pulling a spider off one of them, put them on. Harry was used to spiders, because the cupboard under the stairs was full of them....*(Rowling 1997:20)

Translation- *A a hwetša ka fase ga legoga la gagwe, pele ga ge a a apara, a thoma pele ka go hlohlora segogo seo se bego se le godimo ga wona. Harry o be a šetše a*

tlwaetše digogo, ka gobane khapoto ye e bego e le ka fase ga ditepisi e be e tletše ka tšona….

Backtranslation- *He found them under his grass-mat; before putting them on he started first by vigorously removing a spider that was on top of them. Harry was already used to spiders because the cupboard under the stairs was full of them....*

Original- *Uncle Vernon entered the kitchen as Harry was turning over the bacon. 'Comb your hair!' he barked, by way of a morning greeting. About once a week, Uncle Vernon looked over the top of his newspaper and shouted that Harry needed a haircut. Harry must have had more haircuts than the rest of the boys in his class put together, but it made no difference, his hair was simply that way- all over the place.* (Rowling 1997:20-21)

Translation-*Rangwane Vernon a tsena Harry a sa re o phethola dibiana. 'Kama moriri wo wa gago!' a gobula, ke ka mokgwa wo a dumedišwago ka gona mesong. Beke ye nngwe le ye nngwe, rangwane Vernon o be a tlare ge a bala kuranta a ukamela Harry gomme a thoma go omana a re Harry o swanetše go kota. Harry mola ya bago yena, o swanetše go ba a kotilwe makga a mantši go feta bašemane ba a tsenago le bona ka phapošing ya borutelo kamoka ga bona ba hlakane. Eupša go be go no swana, moriri wa gagwe o no buša o gole gape e be o kare a seake a kotiwa.*

Backtranslation- *Uncle Vernon entered while Harry was about to turn Vienna sausages. 'Comb your hair!' he barked; that's how he's greeted in the morning. Each and every week when Uncle Vernon read a newspaper, he would look at Harry over the top of it and start shouting that Harry needed a haircut. Since Harry was born he*

must have had more haircuts than all his boy classmates. But it looked like that was not the case; his hair would grow back again as if he was never cut.

The above passages show that the translator aimed at optimal relevance. Firstly, he used more familiar elements. *A beach ball*, for example, would have nullified the humour in this passage had the translator rendered it as *kgwele ya pitšhing.* In addition, the target audience is generally far from being knowledgeable about anything to do with beaches, and those who may know the item are not likely to find anything humorous related to beach balls. In principle, such things are far removed from the reality of the target audience. Secondly, the translator used the style of the target culture.Thirdly, he used exaggeration. For example, in this passage from *Harry Potter and the Philosopher's stone*, Harry's birth is not mentioned but the translator used the phrase '*Since Harry was born'* in order to make his audience laugh.

Another element of importance in this analysis is the railway system although its tie to the concept of culture goes deeper than the concept of food and other elements.

5.3.7. *TRANSPORTATION SYSTEM*

For the target audience, railway system is usually only known towards the end of one's teenage years. Apart from a small portion of the TA that may be exposed to this system at an early stage, most TA members are not because, as already mentioned, the TA is primarily composed of Limpopo province residents. Furthermore, the possibility is high that, from this small portion, there may still be a certain number of those who are only aware of freight trains as opposed to passenger trains (Limpopo leader magazine, 2009:6-9).

On account of this, the translator used the strategy of **replacement** or **cultural substitution**. The railway transportation system is replaced with another system of transportation which is closer and more accessible to the TA, namely, the bus system. This system is preferred for reasons that include a familiar ticketing system and regulated stopping places. This is unlike taxis that stop anywhere and everywhere. Buses have fixed stops where commuters can stand and wait for them. Furthermore, they have specific arrival and departure times. Buses also are known for their large sizes. These commonalities and other reasons proved enough to serve as a justification for the translator's decision to adopt the strategy he used in this regard.

5.3.8. *WITCHCRAFT*

The notion of witchcraft in connection with culture is of particular interest in this study.Upon discovering that he is actually a member of a witchcraft society, Harry Potter reacted thus:

Original - *Hagrid looked at Harry with warmth and respect blazing in his eyes, but Harry, instead of feeling pleased and proud, felt quite sure there had been a terrible mistake. A wizard?Him? How could he possibly be? He'd spent his life being clouted by Dudley and bullied by Aunt Petunia and Uncle Vernon; if he was really a wizard, why hadn't they turned into warty toads everytime they'd tried to lock him in his cupboard? If he'd once defeated the greatest sorcerer in the world, how come Dudley had always been able to kick him around like a football?*

'Hagrid,'he said quietly, 'I think you must have made a mistake. I don't think I can be a wizard.'

Translation - *Hagrid a lebeletše Harry ka borutho le tlhompho tšeo di bego di bonagala ka mo mahlong a gagwe. Eupša Harry go ena le gore a tlalelwe, o be a ekwa o kare se ba mmotšago sona ga se nnete. Moloi? Yena? Bjang? Bophelo bja gagwe ka moka Dudley o be a mo kweša dingwathameratha, ge ele mmangwane Petunia le rangwane Vernon ba mo tshwenya mehle; ge nkabe ele gore ka nnete ke moloi gobaneng a be a se a ba fetoša dinana nako ye nngwe le nngwe ge ba be ba leka go mo kwallela ka khapotong? Ge ele gore ka nnete o ile a fenya gomakanna ya moloi bjale gobaneng Dudley a be a no phela a mo ragaka bjalo ka kgwele?*

'Hagrid' a realo, a bolelela ka pelong, 'ke nagana gore o dirile phošo. A ke nagane gore nkaba moloi.'

Backtranslation – *Hagrid looked at Harry with warmth and respect that were visible in his eyes. Harry instead of being excited (or panicking), felt like what he was told was not really true. A wizard?Him? How? His entire life Dudley was beating him, as for Aunt Petunia and Uncle Vernon, they bothered him every day; if he was really a wizard why couldn't he turn them into 'dinana[10]' every time when they were trying to lock him into the cupboard? If he really once defeated the great bully wizard then why was Dudley always kicking him around like a ball?*

'Hagrid' he said within himself, 'I think you made a mistake. I don't think I could possibly be a wizard.'

A typical normal Pedi boy (or even a girl) would be struck with fear the moment such news is broken to him, especially in front of the very people that have been mocking

[10] This refers to froglike creatures normally seen creeping around after heavy rains. They normally bury themselves in the moist sand.

him all his life. His self-esteem would drop there and then, and the mockery could continue or even be increased. He would think about how the neighbourhood would look at him and treat him in the future. But this is not the case with our protagonist. Although not categorically stated, he feels at that moment akin to a person who has just been born-again in a Biblical sense. He feels like a new creation and as if he could have defended himself against the evil forces that are personified by Uncle Vernon, Aunt Petunia and Dursley if only he had discovered his potential at an earlier stage. One can tell from his questions that he actually feels good about it but withholds his excitement because he needs to hear more about it.

Although not very noticeable, the translator downplayed Harry's state of mind at this particular moment in the story for the target culture. He used a word with multiple meanings, *tlalelwa* meaning *pleased, proud, excited* or *panicked*. It is for the target audience to make their own inference. According to the translator, Harry was actually pleased and proud but he did not show it to Hagrid, hence his state of mind. This becomes clear as the story proceeds. The translator here observed the question of moral value yet at the same time ensured the success of the communication. The concept he used would not complicate matters in terms of the way he intended it to be received. The audience has a choice in terms of context. However, when reading the translation, the TA might also be able to infer that the protagonist was actually excited as opposed to panicked, as they might have initially thought given their cultural background. Either way, the communication would be successful owing to the fact that, firstly, if consumed in the sense of *panicked*; the preconceived idea of witchcraft would be strengthened. Secondly, if it is consumed in the context of mentally *excited* there will be a paradigm shift in terms of how the subject of witchcraft was initially viewed. The audience may start to view witchcraft differently

from how it normally views it. It will therefore begin to seek to understand why it is presented like this, and this would represent the beginning of an understanding of fantasy stories.

Another interesting phenomenon in relation to the subject of witchcraft across cultures– from the *Harry Potter* culture to a Pedi one – is that of owls and their responsibility within the realm of witchcraft. Although this study does not have a translation of it, it is nonetheless clear that there is a meeting of the source culture and the target culture in this regard. The translator would have not had a problem in terms of how to render this item in the target text. The general perception of owls in the target culture is that they are the messengers of witches but, unlike in the source culture, they do not collect and deliver letters. According to target culture perceptions, owls collect information and deliver it to the dispatcher, usually in the form of a witch. If seen during the day, as they are in the source text, their presence would be questionable but not considered as too unusual in the SC. In the ST, Harry regards his owl as a pet and he loves it. Moreover, his guardians do not really disapprove of it as would likely be the case in the TC, where such disapproval would normally result in the owl being killed.

The translator would not have a problem given the common character of owls as messengers in both cultures as well as the fact that the reaction towards them is not extremely different.

5.3.9. *FORMS OF ADDRESS*

As a sign of respect, Harry finds himself being addressed with the title ‘Mr’ at *The Leaky Cauldron* where he receives honour and reverence from everyone who is present at the bar.This continues to be the case in the many places that he and his

friend visit on this day, except for an encounter with Draco Malfoy (see passage 4 and its translation, in the appendices section). The translator here also showed that Harry was granted respect. For the title *Mister*, the translator used *ntate*, a word whose literal meaning is *father*. The translator sought to emphasise that this title was used to show respect. This is seen particularly in the manner he rendered *Mr. Dursley*, *Mr. Dumbledore* to mention a few in the TT. He simply used the title *morena*, which is commonly used. In addition, the target culture is familiar with *Mr* but the translator did not opt for it, because the term is as regularly used as *morena*. *Ntate* is normally used in formal settings. Although *Mister* and *morena* are also sometimes used in such a setting, they are not used in a way that one would feel especially respected.

The translator also used honorific to further highlight the respect granted to Harry. The young Harry is referred to as *lena* and is also addressed as *le.* In the target culture, these pronouns are generally used when addressing more than one person and constitute a form of respect when used to refer to one person.

The point here is that Harry is an eleven year old boy and adults in the SC would never address a young boy of this age as Mister just as adults in the TC would not address a young boy as Ntate. The translator therefore retained this unusual degree of respect.

In this chapter, we have analysed the translator's reasons for making the choices that he did during the translation of categories such as food, houses, personal names, animal names, geographical names, humour, transportation system, witchcraft and forms of address in relation to culture. Moreover, we examined whether they were rendered in a way that the target culture would generally be able

to perceive their intended meaning. In other words, we analysed whether the target text is produced such that the reader gains the contextual effects.This was therefore a question of consistency with the principle of relevance.

CHAPTER 6: Conclusion

This study has shown how, in order to produce a text that is consistent with the principle of relevance and in order to arrive at an appropriate translation, the translator had to familiarise himself with the type of product he intended to produce, and the nature of his audience. Chapter One provided the basis upon which this study rests. It especially oulined the main aim and the rationale of the research report. Chapter Two introduced the product by explaining the crucial aspects that needed to be taken into account before arriving at the final product of a target culture fantasy story. Children's literature was examined, including its historical background in relation to academic research. In addition, the chapter examined the dilemma concerning the precise definition of children's literature, a definition that is seen as an impediment particularly by those in the field of children's literature criticism who are commonly criticised for defining childhood from an adult point of view.

Secondly, the same chapter tackled the concept of children's fantasy literature. Due to its typical character of making the impossible appear possible, this genre of children's literature raises much concern, particularly with parents. The chapter discussed the general attitudes of parents towards this particular type of genre. These were not only examined from the point of view of fiction but also from a psychological one in order to broaden our understanding of the genre of fantasy literature. As a result, we discovered that a dominant or perhaps acceptable view of fantasy is that of mental indulgence. Along with this discovery, we were also introduced to another aspect of fantasy which can be summarised as the opposite of the first one. Of most significance to this study is the manner in which this genre turns the normal into abnormal, and vice versa. This raises the question of values

within cultural groups, which is examined in Chapter Five of this study. For instance, in *Harry Potter and the Philosopher's Stone,* the witchcraft environment is presented as the safest and most acceptable place wherein a person could find himself, whereas the home environment is introduced to the audience as a vile and monotonous place. Another example is the adorability of cats in one culture as opposed to dogs in another culture. Lastly, this chapter continued to provide brief background information about *Harry Potter* and the international impact of the novel. The fact of permanently high levels of demand for subsequent books in the series proves its popularity. For these and many other reasons, this study concludes that if the Sepedi speaking audience were having a copy of this work, they would be likely also to ask for more as has happened elsewhere in the world. This answers the question of how we can encourage reading in the target culture as well as expand the popularity of the genre of fantasy and the *Harry Potter* series, in particular.

Chapter Three examined the concept of translation in relation to children's literature. It is relevant to the main aim of this study due to the fact that, in addition to addressing translation from a broader perspective, it also attended to the challenges of this process in general, raising questions of cultural elements and strategies. Furthermore, it highlighted the problems specifically related to the translation of fantasy stories. Overall, this chapter revolved around the notions that 'the translator can either leave the writer in peace as much as possible and bring the reader to him, or he can leave the reader in peace as much as possible and bring the writer to him' (Wilss, 1982:33). In translation studies, these are accounted for by foreignisation and domestication.

In the theoretical framework, it was indicated that the goal of direct quotation is to reproduce the speaker's thoughts.This implies that the goal of direct translation is

also to produce the thoughts of the original author. In contrast, indirect quotation is meant to express what is seen as relevant to the hearer and indirect translation to convey the thoughts that are seen as relevant to the target audience. These acts of communication cannot be detached from the notion of context as discussed in the the theoretical framework in Chapter Four of the present study.

Regarding interpretive acts of communication across cultures from the point of view of context as used in relevance theory, direct translation accounts for foreignisation while indirect translation accounts for domestication. Gutt proves this when saying that ‘bringing the reader to the original text would correspond to requiring him to process the translation in the context of the original’. He points out that this approach equals transporting the target reader to the location that in reality is foreign to him, hence foreignisation. With regard to indirect translation as a reflection of domestication, he states that to bring the writer to the reader means to adapt the text to the context of the target readers (1998:50).

In terms of these views and according to relevance theory, the translation in the current study falls under indirect translation. Even though the translator did not totally disregard the context of the original text, his translation did not adhere faithfully to it. The translator mainly focused on producing a text that his audience would understand. His approach of ‘radical’ cultural context adaptation clarified this assertion. Although it did not entirely move the story closer to the target culture, it served to clearly indicate that the translator aimed for his translation to succeed as an act of communication. By using mostly familiar elements, the translator undoubtedly did not want his audience to grapple with minor issues such as whether a meal was a starter, main course or dessert.

Note that even though these are examples of minor issues in the target culture, they are likely to be regarded as important in the source culture. The translator thus addressed them the way he did while guided by the principle of relevance. He ensured that familiarity with a type of a food and other factors of importance such as appetite informed his decisions particularly when translating food items. With regard to the places (at home or during ceremonies) where food is served, the translator trod carefully given that, in the target culture, certain foods are associated with particular events. For instance, one would rarely find *morogo* at a wedding ceremony or any kind of a celebration where the celebrants are children. Similarly, it is unlikely in the target culture for people to be served dairy products at a funeral (*my observation)*.

It is necessary to clarify why I mentioned that, although the translator transposed the story, this was not done in its entirety.The content of the original was not completely mutilated in the target text as there are still characters that retained their source text names in the target culture, in keeping with the principle of relevance. Although it was reiterated that they were generally retained because of such factors as commonality, considerations such as adherence to the original text's alphabetical order and ease of pronunciation were also mentioned.

Based on her conception of the notion of context that markedly differs from relevance theory, Mona Baker is likely to infer that the translator has (re)contextualised this act of communication (2006). Supporting the conception of context as a dynamic and ever-changing phenomenon as opposed to an abstract, psychological construct, she suggests that we define context as 'a resource, something that we selectively and strategically construct as we engage in any act of

communication, including translation'. In many respects, this therefore agrees with what has been referred to as indirect translation in this study.

Owing to the localisation approach adopted in this study, I am aware of the fact that if such a translation or adaptation were to be published, it would differ substantially from the original and could even display some major weaknesses if examined in relation to the subsequent books. However, for the purpose of this study I decided to try this approach to see if it might work.

Therefore, problems of recontextualisation abound, and as such it may not be the best approach to translating this particular work. For example, in *Harry Potter and the Goblet of Fire*, there is an exchange with students from *Beauxbaton Academy of Magic* who have French names and speak with a French accent. The rendition of these elements following this approach would likely pose a huge challenge to the translator if the whole series was to be translated. In addition, the scholarly criticism could be that the story is over-mutilated given that most of the cultural elements were changed to suit the target audience. As such the story will not serve the same purpose as does the original. Furthermore, the fact that there is already a film adaptation of the book means that any changes that are introduced are likely to be confusing for the target audience. This refers especially to elements such as race, names, transportation and pictures of dogs, to mention a few. This is particulary true given the fact that the films are easily accessible.

To future researchers who may intend to pursue a similar study, I would recommend a slightly different approach. They may try Baker's (2006) approach of the notion of context. This is because- as opposed to a static, cognitive and neutral phenomenon- Baker perceives context as dynamic and social and also defines it in terms of power-

sensitivity. In addition, their focus could be to attempt to produce a direct translation instead of an indirect one as it turned out in this study.

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APPENDICES (Originals and Translations)

Appendix A

Passage 1 (page 8 – 10 of chapter One of the novel):

It was at the corner of the street that he noticed the first sign of something peculiar – a cat reading a map. For a second, Mr Dursley didn't realise what he had seen – then he jerked his head around to look again. There was a tabby cat standing on the corner of Privet Drive, but there wasn't a map in sight. What could he have been thinking of? It must have been a trick of the light. Mr Dursley blinked and stared at the cat. It stared back. As Mr Dursley drove around the corner and up the road, he watched the cat in his mirror. It wasnow reading the sign that said *Privet Drive* – no, *looking* at the sign; cats couldn't read maps *or* signs. Mr Dursley gave himself a little shake and put the cat out of his mind. As he drove towards town he thought of nothing except the large order of drills he was hoping to get that day.

But on the edge of the town, drills were driven out of his mind by something else. As he sat in the usually traffic jam, he couldn't help noticing that there seemed to be a lot of strangely dressed people about.People in cloaks. Mr Dursley couldn't bear people who dressed in funny clothes – the get-ups you saw on young people! He supposed this was some stupid new fashion. He drummed his fingers on the steering wheel and his eyes fell on a huddle of these weirdos standing quite close by. They were whispering excitedly together. Mr Dursley was enraged to see that a couple of them weren't young at all; why, that man had to be older than he was, and wearing an emerald-green cloak! The nerve of him! But then it struck Mr Dursley that this was probably some silly stunt – these people were obviously collecting for

something…yes, that would be it. The traffic moved on, and a few minutes later, Mr Dursley arrived in the Grunnings car park, his mind back on drills.

Mr Dursley sat with his back to the window in his office on the ninth floor. If he hadn't, he might have found it harder to concentrate on drills that morning. *He* didn't see the owls swooping past in broad daylight, though people down in the street did; they pointed and gazed open-mouthed as owl after owl sped overhead, most of them had never seen an owl even at night-time. Mr Dursley, however, had a perfectly normal, owl-free morning. He yelled at five different people. He made several important telephone calls and shouted a bit more. He was in a very good mood until lunch-time, when he thought he'd stretch his legs and walk across the road to buy himself a bun from the baker's opposite.

He'd forgotten all about the people in cloaks until he passed a group of them next to the baker's. He eyed them angrily as he passed. He didn't know why, but they made him uneasy. This lot were whispering excitedly, too, and he couldn't see a single collecting tin. It was on his way back past them, clutching a large doughnut in a bag, that he caught a few words of what they were saying.

'The Potters, that's right. That's what I heard –'

'–yes, their son, Harry – '

Mr Dursley stopped dead. Fear flooded him. He looked back at the whisperers as if he wanted to say something to them, but thought better of it.

He dashed back across the road, hurried up to his office, snapped at his secretary not to disturb him, seized his telephone and had almost finished dialling his home number when he changed his mind. He put the receiver back down and stroked his

moustache, thinking …no, he was being stupid. Potter wasn't such an unusual name. He was sure there were lots of people called Potter who had a son called Harry. Come to think of it, he wasn't even sure his nephew *was* called Harry. He'd never even seen the boy. It might have been Harvey or Harold. There was no point in worrying Mrs Dursley; she always got so upset at the mention of her sister. He didn't blame her –if he'd had a sister like that…but all the same, those people in cloaks …

He found it a lot harder to concentrate on drills that afternoon, and when he left the building at five o'clock, he was still so worried that he walked straight into someone just outside the door. 'Sorry,' he grunted, as the tiny old man stumbled and almost fell. It was a few seconds before Mr Dursley realised that man was wearing a violet cloak. He didn't seem at all upset at being almost knocked to the ground. On the contrary, his face split into a wide smile he said in a squeaky voice that made passers-by stare: 'Don't be sorry, my dear sir, for nothing could upset me today! Rejoice, for You-Know-Who has gone at last! Even Muggles like yourself should be celebrating, this happy, happy day!'

And the old man hugged Mr Dursley around the middle and walked off.

Mr Dursley stood rooted to the spot. He had been hugged by a complete stranger. He also thought he had been called a Muggle, whatever that was. He was rattled. He hurried to his car and set off home, hoping he was imagining things, which he had never hoped for before, because he didn't approve of imagination.

As he pulled into the driveway of number four, the first thing he saw –and it didn't improve his mood – was the tabby cat he'd spotted that morning. It was now sitting

on his garden wall. He was sure it was the same one; it had the same markings around its eyes.

‘Shoo!’ said Mr Dursley loudly.

The cat didn’t move. It just gave him a stern look. Was this normal cat behaviour, Mr Dursley wondered. Trying to pull himself together, he let himself into the house. He was still determined not to mention anything to his wife.

Mrs Dursley had had a nice, normal day. She told him over dinner all about Mrs Next Door’s problems with her daughter and how Dudley had learnt a new word (‘shan’t!’). Mr Dursley tried to act normally. When Dudley had been put to bed, he went into the living-room in time to catch the last report on the evening news:‘And finally, bird-watchers everywhere have reported that the nation’s owls have been behaving very unusually today. Although owls normally hunt at night and are hardly ever seen in daylight, there have been hundreds of sightings of these birds flying in every direction since sunrise. Experts are unable to explain why the owls have suddenly changed their sleeping pattern.

Passage 2 (page 19 – 27 of Chapter Two of the novel):

Nearly ten years had passed since the Dursleys had woken up to find their nephew on the front step, but Privet Drive had hardly changed at all. The sun rose on the same tidy front gardens and lit up the brass number four on the Dursley’s front door; it crept into their living-room, which was almost the same as it had been on the night when Mr Dursley had seen that fateful news report about the owls. Only the photographs on the mantelpiece really showed how much time had passed. Ten years ago, there had been lots of pictures of what looked like a large pink beach ball

wearing different-coloured bobble hats – but Dudley Dursley was no longer a baby, and now the photographs showed a large blond boy riding his first bicycle, on a roundabout at the fair, playing a computer game with his father, being hugged and kissed by his mother. The room held no sign at all that another boy lived in the house, too.

Yet Harry Potter was still there, asleep at the moment, but not for long. His Aunt Petunia was awake and it was her shrill voice which made the first noise of the day.

‘Up! Get up! Now!’

Harry woke with a start. His aunt rapped on the door again. ‘Up!’ she screeched. Harry heard her walking towards the kitchen and then the sound of the frying pan being put on the cooker. He rolled on to his back and tried to remember the dream he had been having. It had been a good one. There had been a flying motorbike in it. He’d had a funny feeling he’d had the same dream before.

His aunt was back outside the door.

‘Are you up yet?’ she demanded.

‘Nearly,’ said Harry.

‘Well, get a move on, I want you to look after the bacon. And don’t you dare let it burn, I want everything perfect on Dudley’s birthday.’

Harry groaned.

‘What did you say?’ his aunt snapped through the door.

‘Nothing, nothing…’

Dudley's birthday – how could he have forgotten? Harry got slowly out of bed and started looking for socks. He found a pair under his bed and, after pulling a spider off one of them, put them on. Harry was used to spiders, because the cupboard under the stairs was full of them, and that was where he slept.

When he was dressed he went down the hall into the kitchen. The table was almost hidden beneath all Dudley's birthday presents. It looked as though Dudley had got the new computer he wanted, not to mention the second television and the racing bike. Exactly why Dudley wanted a racing bike was a mystery to Harry, as Dudley was very fat and hated exercise – unless of course it involved punching somebody. Dudley's favourite punch-bag was Harry, but he couldn't often catch him. Harry didn't look it, but he was very fast.

Perhaps it had something to do with living in a dark cupboard, but Harry had always been small and skinny for his age. He looked even smaller and skinnier than he really was because all he had to wear were old clothes of Dudley's and Dudley was about four times bigger than he was. Harry had a thin face, knobbly knees, black hair and bright-green eyes. He wore round glasses held together with a lot of Sellotape because of all the times Dudley had punched him on the nose. The only thing Harry liked about his own appearance was a very thin scar on his forehead which was shaped like a bold of lightning. He had had it as long as he could remember and the first question he could ever remember asking Aunt Petunia was how he had got it.

'In the car crash when your parents died,' she had said. 'And don't ask questions.'

Don't ask questions – that was the first rule for a quiet life with the Dursleys.
Uncle Vernon entered the kitchen as Harry was turning over the bacon.

‘Comb your hair!’ he barked, by way of a morning greeting. About once a week, Uncle Vernon looked over the top of his newspaper and shouted that Harry needed a haircut. Harry must have had more haircuts than the rest of the boys in his class put together, but it made no difference, his hair simply grew that way – all over the place.

Harry was frying eggs by the time Dudley arrived in the kitchen with his mother. Dudley looked a lot like Uncle Vernon. He had a large, pink face, not much neck, small, watery blue eyes and thick, blond hair that lay smoothly on his thick, fat head. Aunt Petunia often said that Dudley looked like a baby angel – Harry often said that Dudley looked like a pig in a wig.

Harry put the plates of egg and bacon on the table, which was difficult as there wasn’t much room. Dudley, meanwhile, was counting his presents. His face fell.

‘Thirsty-six,’ he said, looking up at his mother and father. ‘That’s two less than last year.’

‘Darling, you haven’t counted Auntie Marge’s present, see, it’s here under this big one from Mummy and Daddy.’

‘All right, thirty-seven then,’ said Dudley, going red in the face. Harry, who could see a huge Dudley tantrum coming on, began wolfing down his bacon as fast as possible in case Dudley turned the table over.

Aunt Petunia obviously scented danger too, she said quickly, ‘And we’ll buy you another *two* presents while we’re out today. How’s that, popkin? *Two* more presents. Is that all right?’

Dudley thought for a moment. It looked like hard work. Finally he said slowly, ‘So I’ll have thirty…thirty…’

‘Thirty-nine, sweetums,’ said Aunt Petunia.

‘Oh.’ Dudley sat down heavily and grabbed the nearest parcel. ‘All right then.’

Uncle Vernon chuckled.

‘Little tyke wants his money’s worth, just like his father. Atta boy, Dudley!’ He ruffled Dudley’s hair.

At that moment the telephone rang and Aunt Petunia went to answer it while Harry and Uncle Vernon watched Dudley unwrap the racing bike, a cine-camera, a remote-control aeroplane, sixteen new computer games and a video recorder. He was ripping the paper off a gold wristwatch when Aunt Petunia came back from the telephone, looking both angry and worried.

‘Bad news, Vernon,’ she said. ‘Mrs Figg’s broken her leg. She can’t take him,’ she jerked her head in Harry’s direction.

Dudley’s mouth fell open in horror but Harry’s heart gave a leap. Every year on Dudley’s birthday his parents took him and a friend out for the day, to adventure parks, hamburger bars or the cinema. Every year, Harry was left behind with Mrs Figg, a mad old lady who lived two streets away. Harry hated it there. The whole house smelled cabbage and Mrs Figg made him look at photographs of all the cats she’d ever owned.

‘Now what?’ said Aunt Petunia, looking furiously at Harry as though he had planned this. Harry knew he ought to feel sorry that Mrs Figg had broken her leg, but it wasn’t easy when he reminded himself it would be a whole year before he had to look at Tibbles, Snowy, Mr Paws and Tufty again.

‘We could phone Marge,’ Uncle Vernon suggested.

‘Don’t be silly, Vernon, she hates the boy.’

The Dursleys often spoke about Harry like this, as though he wasn’t there – or rather, as though he was something very nasty that couldn’t understand them, like a slug.

‘What about what’s-her-name, your friend – Yvonne?’

‘On holidayin Majorca,’ snapped Aunt Petunia.

‘You could just leave me here,’ Harry put in hopefully (he’d be able to watch what he wanted on television for a change and maybe even have a go on Dudley’s computer).

Aunt Petunia looked as though she’d just swallowed a lemon.

‘And come back and find the house in ruins?’ she snarled.

‘I won’t blow up the house,’ said Harry, but they weren’t listening.

‘I suppose we could take him to the zoo,’ said Aunt Petunia slowly, ‘…and leave him in the car…’

‘That car’s new, he’s not sitting in it alone…’

Dudley began to cry loudly. In fact, he wasn’t really crying, it had been years since he’d really cried, but he knew that if he screwed up his face and wailed, his mother would give him anything he wanted.

‘Dinky Duddydums, don’t cry, Mummy won’t let him spoil your special day!’ she cried, flinging her arms around him.

‘I…don’t…want...him…t-t-to come!’ Dudley yelled between huge pretend sobs. ‘He always sp-spoils everything!’ He shot Harry a nasty grin through the gap in his mother’s arms.

Just then, the doorbell rang – ‘Oh, Good Lord, they’re here!’ said Aunt Petunia frantically – and a moment later, Dudley’s best friend, Piers Polkiss, walked in with his mother. Piers was a scrawny boy with a face like a rat. He was usually the one who held people’s arms behind their backs while Dudley hit them. Dudley stopped pretending to cry at once.

Half an hour later, Harry, who couldn’t believe his luck, was sitting in the back of the Dursley’s carwith Piers and Dudley, on the way to the zoofor the first time in his life. His aunt and uncle hadn’t been able to think of anything else to do with him, but before they had left, Uncle Vernon had taken Harry aside.

‘I’m warning you,’ he had said, putting his large purple face right up close to Harry’s, ‘ I’m warning you now, boy – any funny business, anything at all – and you’ll be in that cupboard from now until Christmas.’

‘I’m not going to do anything,’ said Harry, ‘honestly…’

But Uncle Vernon did not believe him. No one ever did.

The problem was, strange things always happened around Harry and it was just no good telling the Dursleys he didn’t make them happen.

Once, Aunt Petunia, tired of Harry coming back from the barber’s looking as though he hadn’t been at all, had taken a pair of kitchen scissors and cut his hair so short he was almost bald except for his fringe, which she left ‘to hide that horrible scar’. Dudley had laughed himself silly at Harry, who spent a sleepless night imaging

school the next day, where he was already laughed at for his baggy clothes and sellotaped glasses. Next morning, however, he found his hair exactly as it had been before Aunt Petunia sheared it off. He had been given a week in his cupboard for this, even though he had tried to explain that he *couldn't* explain how it had grown back so quickly.

Another day, Aunt Petunia had been trying to force him into a revolting old jumper of Dudley's (brown with orange bobbles). The harder she tried to pull it over his head, the smaller it seemed to become, until finally it might have fitted a glove puppet, but certainly wouldn't fit Harry. Aunt Petunia had decided it might have shrunkin the wash and, to his great relief, Harry wasn't punished.

On the other hand, he'd got into terrible trouble for being found on the roof of the school kitchens. Dudley's gang had been chasing him as usual when, as much to Harry's surprise as anyone else's, there he was sitting on the chimney. The Dursley's had received a very angry letter from Harry's headmistress telling them Harry had been climbing school buildings. But all he had tried to do (as he shouted at Uncle Vernon through the locked door of his cupboard) was jump behind the big bins outside the kitchen doors. Harry supposed that the wind must have caught him in mid-jump.

But today, nothing was going to go wrong. It was even worth being with Dudley and Piers to be spending the day somewhere that wasn't school, his cupboard or MrsFigg's cabbage-smelling living-room.

While he drove, Uncle Vernon complained to Aunt Petunia. He liked to complain about things: people at work, Harry, the council, Harry, the bank and Harry were just a few of his favourite subjects. This morning, it was motorbikes.

‘…roaring along like maniacs, the young hoodlums,’ he said, as a motorbike overtook them.

‘I had a dream about a motorbike,’ said Harry, remembering suddenly. ‘It was flying.’

Uncle Vernon nearly crashed into the car in front. He turned right around in his seat and yelled at Harry, his face like a gigantic beetroot with a moustache,
‘MOTORBIKES DON’T FLY!’

Dudley and Piers sniggered.

‘I know they don’t,’ said Harry. ‘It was only a dream.’

But he wished he hadn’t said anything. If there was one thing the Dursleys hated even more than his asking questions, it was his talking about anything acting in a way it shouldn’t, no matter if it was a dream or even a cartoon – they seemed to think he might get dangerous ideas.

It was a very sunny day and the zoo was crowded with families. The Dursleys bought Dudley and Piers large chocolate ice-creams at the entrance and then, because the smiling lady in the van had asked Harry what he wanted before they could hurry him away, they bought him a cheap lemon ice lolly. It wasn’t bad either, Harry thought, licking it as they watched a gorilla scratching its head and looking remarkably like Dudley, except that it wasn’t bald.

Harry had the best morning he had had in a long time. He was careful to walk a little way apart from the Dursleys so that Dudley and Piers, who were starting to get bored with the animals by lunch-time, wouldn’t fall back on their favourite hobby of hitting him. They ate in the zoo restaurant and when Dudley had a tantrum because

his Knickerbocker glory wasn't big enough, Uncle Vernon bought another one and Harry was allowed to finish the first.

Harry felt, afterwards, that he should have known it was all too good to last.

After lunch they went to the reptile house. It was cool and dark in here, with lit windows all along the walls. Behind the glass, all sorts of lizards and snakes were crawling and slithering over bits wood and stone. Dudley and Piers wanted to see huge, poisonous cobras and thick, man-crushing pythons. Dudley quickly found the largest snake in the place. It could have wrapped its body twice around Uncle Vernon's car and crushed it into a dustbin – but at the moment it didn't look in the mood. In fact, it was fast asleep.

Dudley stood with his nose pressed against the glass, staring at the glistening brown coils.

'Make it move,' he whined at his father. Uncle Vernon tapped on the glass, but the snake didn't budge.

'Do it again,' Dudley ordered. Uncle Vernon rapped the glass smartly with his knuckles, but the snake just snoozed on.

'This is boring,' Dudley moaned. He shuffled away.

Harry moved in front of the tank and looked intently at the snake. He would have been surprised if it had died of boredom itself – no company except stupid people drumming their fingers on the glass trying to disturb it all day long. It was worse than having a cupboard as a bedroom, where the only visitor was Aunt Petunia hammering at the door to wake you up – at least he got to visit the rest of the house.

The snake suddenly opened its beady eyes. Slowly, very slowly, it raised its head until its eyes were on a level with Harry's.

It winked.

Harry stared. Then he looked quickly around to see if anyone was watching. They weren't. He looked back at the snake and winked, too.

The snake jerked its head towards Uncle Vernon and Dudley, then raised its eyes to the ceiling. It gave Harry a look that said quite plainly: '*I get that all the time.'*

'I know,' Harry murmured through the glass, though he wasn't sure the snake could hear him. 'It must be really annoying.'

The snake nodded vigorously.

'Where do you come from, anyway?' Harry asked.

The snake jabbed its tail at a little sign next to the glass. Harry peered at it.

Boa Constrictor, Brazil.

'Was it nice there?

The boa constrictor jabbed its tail again and Harry read on: *This specimen was bred in the zoo.* 'Oh, I see – so you've never been to Brazil?'

As the snake shook its head, a deafening shout behind Harry made both of them jump. ' DUDLEY! MR DURSLEY! COME AND LOOK AT THIS SNAKE! YOU WON'T BELIEVE WHAT IT'S DOING!'

Dudley came waddling towards them as fast as he could.

‘Out of the way, you,’ he said, punching Harry in the ribs. Caught by surprise, Harry fell hard on the concrete floor. What came next happened so fast no one saw how it happened – one second, Piers and Dudley were leaning right up close to the glass, the next, they had leapt back with howls of horror.

Harry sat up and gasped; the glass front of the boa constrictor’s tank had vanished. The great snake was uncoiling itself rapidly, slithering out on the floor – people throughout the reptile house screamed and started running for the exits.

As the snake slid swiftly past him, Harry could have sworn a low, hissing voice said, ‘Brazil, here I come …Thanksss, amigo.’

The keeper of the reptile house was in shock.

‘But the glass.’ He kept saying, ‘where did the glass go?’

The zoo director himself made Aunt Petunia a cup of strong sweet tea while he apologised over and over again. Piers and Dudley could only gibber. As far as Harry had seen, the snake hadn’t done anything except snap playfully at their heels as it passed, but by the time they were all back in Uncle Vernon’s car, Dudley was telling them how it had nearly bitten off his leg, while Piers was swearing it had tried to squeeze him to death. But worst of all, for Harry at least, was Piers calming down enough to say, ‘Harry was talking to it, weren’t you, Harry?

Uncle Vernon waited until Piers was safely out of the house before starting on Harry. He was so angry he could hardly speak. He managed to say, ‘Go – cupboard – stay – no meals,’ before he collapsed into a chair and Aunt Petunia ran to get him a large brandy.

Harry lay in his dark cupboard much later, wishing he had a watch. He didn't know what time it was and he couldn't be sure the Dursleys were asleep. Until they were, he couldn't risk sneaking to the kitchen for some food.

He'd lived with Dursleys almost ten years, ten miserable years, as long as he could remember, ever since he had been a baby and his parents had died in that car crash. He couldn't remember being in the car when his parents died. Sometimes, when he strained his memory during long hours in his cupboard, he came up with a strange vision: a blinding flash of green light and a burning pain on his forehead. This, he supposed, was the crash, though he couldn't imagine where the green light came from. He couldn't remember his parents at all. His aunt and uncle never talked about them, and of course he was forbidden to ask questions. There were no photographs of them in the house.

When he had been younger, Harry had dreamed and dreamed of some unknown relation coming to take him away, but it had never happened; the Dursleys were his only family. Yet sometimes he thought (or maybe hoped) that strangers in the street seemed to know him. Very strange strangers they were, too. A tiny man in a violet top hat had bowed to him once while out shopping with Aunt Petunia and Dudley. After asking Harry furiously if he knew the man, Aunt Petunia had rushed them out of the shop without buying anything. A wild-looking old woman dressed all in green had waved merrily at him once on a bus. A bald man in a very long purple coat had actually shaken his hand in the street the other day and then walked away without a word. The weirdest thing about all these people was the way they seemed to vanish the second Harry tried to get a closer look.

At school, Harry had no one. Everybody knew that Dudley's gang hated that odd Harry Potter in his baggy old clothes and broken glasses; nobody liked to disagree with Dudley's gang.

Passage 3 (Page 47 – 48 of Chapter Four of the novel):

Hagrid looked at Harry with warmth and respect blazing in his eyes, but Harry, instead feeling pleased and proud, felt quite sure there had been a terrible mistake. A wizard?Him? How could he possibly be? He'd spent his life being clouted by Dudley and bullied by Aunt Petunia and Uncle Vernon; if he was really a wizard, why hadn't they turned into warty toads every time they'd tried to lock him in his cupboard? If he'd once defeated the greatest sorcerer in the world, how come Dudley had always been able to kick him around like a football?

'Hagrid,'he said quietly, 'I think you must have made a mistake. I don't think I can be a wizard.'

To his surprise, Hagrid chuckled.

'Not a wizard eh? Never made things happen when you was scared, or angry?'

Harry looked into the fire. Now he came to think about it…every odd thing that had ever made his aunt and uncle furious with him had happened when he, Harry, had been upset or angry…chased by Dudley's gang, he had somehow found himself out of their reach …dreading going to school with that ridiculous haircut, he'd managed to grow it back … and the very last time Dudley had hit him, hadn't he got his revenge, without even realising he was doing it? Hadn't he set a boa constrictor on him?

Harry looked back at Hagrid, smiling, and saw that Hagrid was positively beaming at him.

‘See?’ said Hagrid. ‘Harry Potter, not a wizard – you wait, you’ll be right famous at Hogwarts.’

But Uncle Vernon wasn’t going to give in without a fight. ‘Haven’t I told you he’s not going?’ he hissed. ‘He’s going to Stonewall High and he’ll be grateful for it. I’ve read those letters, he needs all sorts of rubbish – spell books and wands and –’

‘If he wants ter go, a great Muggle like you won’t stop him,’ growled Hagrid. ‘Stop Lily an’ James Potter’s son goin’ ter Hogwarts!Yer mad. His name’s been down ever since he was born. He’s off ter the finest school of witchcraft and wizardry in the world. Seven years and he won’t know himself. He’ll be with youngsters of his own sort, fer a change, an’ he’ll be under the greatest Headmaster Hogwarts ever had, Albus Dumbled –’

‘I AM NOT PAYING FOR SOME CRACKPOT OLD FOOL TO TEACH HIM MAGIC TRICKS!’ yelled Uncle Vernon.

But he had finally gone too far. Hagrid seized his umbrella and whirled over his head. ‘NEVER –’ he thundered, ‘– INSULT – ALBUS – DUMBLEDORE – IN – FRONT – OF –ME!’

He brought the umbrella swishing down through the air to point at Dudley – there was a flash of violet light, a sound like a firecracker, a sharp squeal and next second, Dudley was dancing on the spot with his hand clasped over his fat bottom, howling in pain. When he turned his back on them, Harry saw a curly pig’s tail poking through a hole in his trousers.

Uncle Vernon roared. Pulling Aunt Petunia and Dudley into the other room, he cast one last terrified look at Hagrid and slammed the door behind them.

Hagrid looked down at his umbrella and stroke his beard.

‘Shouldn’ta lost my temper,’ he said ruefully, ‘but it didn’t work anyway. Meant ter turn him into a pig, but I suppose he was so much like a pig anyway there wasn’t much left ter do.’

He cast a sideways look at Harry under his bushy eyebrows.

‘Be grateful if yeh didn’t mention that ter anyone at Hogwarts,’ he said. ‘I’m – er – not supposed ter do magic, strictly speakin’. I was allowed ter do a bit ter follow yeh an’ get yer letters to yer an’ stuff – one o’ the reasons I was so keen to take on the job - ’

‘Why aren’t you supposed to do magic?’ asked Harry.

‘ Oh, well – I was at Hogwarts meself but I – er – got expelled, ter tell yer the truth. In me third year. They snapped me wand in half an’ everything. But Dumbledore let me stay on as a gamekeeper. Great man, Dumbledore.’

‘Why were you expelled?’

‘It’s getting’ late and we’ve got lots ter do tomorrow,’ said Hagrid loudly. ‘Gotta get up ter town, get all yer books an’ that.’

He took off his thick black coat and threw it at Harry.

‘You can kip under that,’ he said. ‘Don’ mind if it wriggles a bit, I think I still got a couple o’ mice in one o’ the pockets.’

Passage 4 (Page 54 – 55 of Chapter Five of the novel):

The low buzz of chatter stopped when they walked in. Everyone seemed to know Hagrid; they waved and smiled at him, and the barman reached for a glass, saying, 'The usual, Hagrid?'

'Can't, Tom, I'm on Hogwarts business,' said Hagrid, clapping his great hand on Harry's shoulder and making Harry's knees buckle.

'Good Lord,' said the barman, peering at Harry, 'is this – can this be – ?'

The Leaky Cauldron had suddenly gone completely still and silent.

'Bless my soul,' whispered the old barman. 'Harry Potter … what an honour.'

He hurried out from behind the bar, rushed towards Harry and seized his hand, tears in his eyes.

'Welcome back, Mr Potter, welcome back.'

Harry didn't know what to say. Everyone was looking at him. The old woman with a pipe was puffing on it without realising it had gone out. Hagrid was beaming.

Then there was a great scraping of chairs and, next moment, Harry found himself shaking hands with everyone in the leaky cauldron.

'Doris Crockford, Mr Potter, can't believe I'm meeting you at last.'

'So proud, Mr Potter, I'm just so proud.'

'Always wanted to shake your hand – I'm all of a flutter.'

'Delighted, Mr Potter, just can't tell you. Diggle's the name, Dedalus Diggle.'

‘I’ve seen you before!’ said Harry, as Dedalus Diggle’s top hat fell off in his excitement. ‘You bowed to me once in a shop.’

‘He remembers!’ cried Dedalus Diggle, looking around at everyone. ‘Did you hear that? He remembers me?’

Harry shook hands again and again – Doris Crockord kept coming back for more.

A pale young man made his way forward, very nervously. One of his eyes was twitching.

‘Professor Quirrell!’ said Hagrid. ‘Harry, Professor Quirrell will be one of your teachers at Hogwarts.’

‘P-P-Potter,’ stammered Professor Quirrell, grasping Harry’s hand, ‘c-can’t t – tell you how p-pleased I am to meet you.

Passage 5 (Page 85 – 92 of Chapter of the novel):

The door swung open at once. A tall, black-haired witch in emerald-green robes stood there. She had a very stern face and Harry’s first thought was that this was not someone to cross.

‘The firs’-years, Professor McGonagall,’ said Hagrid.

‘Thank you, Hagrid. I will take them from here.’

She pulled the door wide. The Entrance Hall was so big you could have fitted the whole of Dursley’s house in it. The stone walls were lit with flaming torches like the ones at Gringotts, the ceiling was too high to make out, and a magnificent marble staircase facing them led to the upper floors.

They followed Professor McGonagall across the flagged stone floor. Harry could hear the drone of hundreds of voices from a doorway to the right – the rest of the school must already be here – but Professor McGonagall showed the first-years into a small empty chamber off the hall. They crowded in, standing rather closer together than they would usually have done, peering about nervously.

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

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

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

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

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

She left the chamber. Harry swallowed.

‘How exactly do they sort us into houses?’ he asked Ron.

‘Some sort of test, I think. Fred said it hurts a lot, but I think he was joking.’

Harry’s heart gave a horrible jolt. A test?In front of the whole school? But he didn’t know any magic yet – what on earth would he have to do? He hadn’t expected something like this the moment they arrived. He looked around anxiously and saw that everyone else looked terrified too. No one was talking much except Hermione Granger, who was whispering very fast about all the spells she’d learnt and wondering which one she’d need. Harry tried not to listen to her. He’d never been more nervous, never, not even when he’d had to take a school report to the Dursleys saying that he’d somehow turned his teacher’s wig blue. He kept his eyes fixed on the door. Any second now, Professor McGonagallwould come back and lead him to his doom.

Then something happened which made him jump about a foot in the air – several people behind him screamed.

‘What the –?’

He gasped. So did the people around him. About twenty ghosts had just streamed through the back wall. Pearly-white and slightly transparent, they glided across the room talking to each other and hardly glancing at the first-years. They seemed to be arguing. What looked like a fat little monk was saying, ‘Forgive and forget, I say,we ought to give him a second chance –’

‘My dear Friar, haven’t we given Peeves all the chances he deserves? He gives us all a bad name and you know, he’s not really even a ghost – I say, what are you all doing here?’

A ghost wearing a ruff and tights had suddenly noticedthe first-years.

Nobody answered.

‘New students!’ said the Fat Friar, smiling around at them. ‘About to be sorted, I suppose?’

A few people nodded mutely.

‘Hope to see you in Hufflepuff!’ said the Friar. ‘My old house, you know.’

‘Move along now,’ said a sharp voice. ‘The sorting ceremony’s about to start.’

Professor McGonagall had returned. One by one, the ghosts floated away through the opposite wall.

‘Now, form a line,’ Professor McGonagall told the first-years, ‘and follow me.’

Feeling oddly as though his legs had turned to lead, Harry got into the line behind a boy with sandy hair, with Ron behind him, and they walked out of the chamber, back across the hall and through a pair of double doors into the Great Hall.

Harry had never even imagined such a strange and splendid place. It was lit by thousands and thousands of candleswhich were floating in mid-air over four long tables, where the rest of the students were sitting. These tables were laid with glittering golden plates and goblets. At the top of the Hall was another long table where the teachers were sitting. Professor McGonagall led the first-years up here, so that they came to a halt in a line facing the other students, with the teachers behind

them. The hundreds of faces staring at them looked like pale lanterns in the flickering candlelight. Dotted here and there among the students, the ghosts shone misty silver. Mainly to avoid all the staring eyes, Harry looked upwards and saw a velvety black ceiling dotted with stars. He heard Hermione whisper, ‘It’s bewitched to look like the sky outside, I read about it in *Hogwarts: A History*.’

It was hard to believe there was a ceiling there at all, and the Great Hall didn’t simply open on to the heavens.

Harry quickly looked down as Professor McGonagall silently placed a four-legged stool in front of the first-years. On top of the stool she put a pointed wizard’s hat. This hat was patched and frayed and extremely dirty. Aunt Petunia wouldn’t have let it in the house.

Maybe they had to try and get a rabbit out of it, Harry thought wildly, that seemed the sort of thing – noticing that everyone in the Hall was now staring at the hat, he stared at it too. For a few seconds, there was complete silence. Then the hat twitched. A rip near the brim opened wide like a mouth – and the hat began to sing:

‘Oh, you may not think I’m pretty,

But don’t judge on what you see,

I’ll eat myself if you can find

A smarter hat than me.

You can keep your bowlers black,

Your top hat sleek and tall,

For I’m the Hogwarts Sorting Hat

And I can cap them all

There's nothing hidden in your head

The Sorting Hat can't see,

So try me on and I will tell you

Where you ought to be.

You might belong in Gryffindor,

Where dwell the brave at heart,

Their daring, nerve and chivalry

Set Gryffindors apart;

You might belong in Hufflepuff,

Where they are just and loyal,

Those patient Hufflepuffs are true

And unafraid of toil;

Or yet in wise old Ravenclaw,

If you have a ready mind,

Where those of wit and learning,

Will always find their kind;

Or perhaps in Slytherin

You'll make your real friends,

Those cunning folk use any means

To achieve their ends.

So put me on! Don't be afraid!

And don't get in a flap!

You're in safe hands (though I have none)

For I'm a Thinking Cap

The whole Hall burst into applause as the hat finished its song. It bowed to each of the four tables and became quite still again.

'So we've just got to try on a hat!' Ron whispered to Harry. 'I'll kill Fred, he was going on about wrestling a troll.'

Harry smiled weakly. Yes, trying on the hat was a lot better than having to do a spell, but he did wish they could have tried it on without everyone watching. The hat seemed to be asking rather a lot; Harry didn't feel brave or quick-witted or any of it at the moment. If only the hat had mentioned a house for people who felt a bit queasy, that would have been the one for him.

Professor McGonagall now stepped forward holding a long roll of parchment.

'When I call your name, you will put on the hat and sit on the stool to be sorted,' she said. 'Abbott, Hannah!'

A pink-faced girl with blonde pigtails stumbled out the line, put on the hat, which fell right down over her eyes, and sat down. A moment's pause –

'HUFFLEPUFF!' shouted the hat.

The table on the right cheered and clapped as Hannah went to sit down at the Hufflepuff table. Harry saw the ghost of the Fat Friar waving merrily at her.

‘Bones, Susan!’

‘HUFFLEPUFF!’ shouted the hat again, and Susan scuttled off to sit next to Hannah.

‘Boot, Terry!’

‘RAVENCLAW!’

The table second from the left clapped this time; several Ravenclaws stood up to shake hands with Terry as he joined them.

‘Brocklehurst, Mandy’ went to Ravenclaw too, but ‘Brown, Lavender’ became the first new Gryffindor and the table on the far left exploded with cheers; Harry could see Ron’s twin brothers catcalling.

‘Bulstrode, Millicent’ then became a Slytherin. Perhaps it was Harry’s imagination, after all he’d heard about Slytherin, but he thought they looked an unpleasant lot.

He was starting to feel definitely sick now. He remembered being picked for teams during sports lessons at his old school. He had always been last to be chosen, not because he was no good, but because no one wanted Dudley to think they liked him.

‘Finch-Fletchley, Justin!’

‘HUFFLEPUFF!’

Sometimes, Harry noticed, the hat shouted out the house at once, but at others it took a little while to decide. ‘Finnigan, Seamus’, the sandy-head boy next to Harry in

the line, sat on the stool for almost a whole minute before the hat declared him a Gryffindor.

‘Granger, Hermione!’

Hermione almost ran to the stool and jammed the hat eagerly on her head.

‘GRYFFINDOR!’ shouted the hat. Ron groaned.

A horrible thought struck Harry, as horrible thoughts always do when you are very nervous. What if he wasn’t chosen at all? What if he just sat there with the hat over his eyes for ages, until Professor McGonagall jerked it off his head and said there had obviously been a mistake and he’d better get back on the train?

When Neville Longbottom, the boy who kept losing his toad, was called, he fell over on his way to the stool. The hat took a long time to decidewith Neville. When it finally shouted ‘GRYFFINDOR’, Neville ran off still wearing it, and had to jog back amid gales of laughter to give it to Professor McGonagall.

Malfoy swaggered forward when his name was called and got his wish at once: the hat had barely touched his head when it screamed, ‘SLYTHERIN!’

Malfoy went to join his friends Crabbe and Goyle, looking pleased with himself.

There weren’t many people left now.

‘Moon’ … ‘Nott’ … ‘Parkinson’ … then a pair of twin girls, ‘Patil’ and ‘Patil’ … then ‘Perks, Sally-Anne’ …and then, at last – ‘Potter, Harry!’

As Harry stopped forward, whispers suddenly broke out like little hissing fires all over the hall.

‘*Potter,* did she say?’

‘*The* Harry Potter?’

The last thing Harry saw before the hat dropped over his eyes was the Hall full of people craning to get a good look at him. Next second he was looking at the black inside of the hat. He waited. ‘Hmm,’ said a small voice in his ear. ‘Difficult. Very difficult. Plenty of courage, I see. Not a bad mind, either. There’s talent, oh my goodness, yes – and a nice thirst to prove yourself, now that’s interesting … So where shall I put you?’

Harry gripped the edges of the stool and thought, ‘Not Slytherin, not Slytherin.’

‘Not Slytherin, eh?’ said the small voice. ‘Are you sure? You could be great, you know, it’s all here in your head, and Slytherin will help you on the way to greatness, no doubt about that – no? Well, if you’re sure – better be GRYFFINDOR!’

Harry heard the hat shout the last word to the whole Hall. He took off the hat and walked shakily towards the Gryffindor table. He was so relieved to have been chosen and not put in Slytherin, he hardly noticed that he was getting the loudest cheer yet. Percy the prefect got up and shook his hand vigorously, while the Weasley twins yelled, ‘We got Potter! We got Potter!’ Harry sat down opposite the ghost in the ruff he’d seen earlier. The ghost patted his arm, giving him the sudden, horrible feeling he’d just plunged it into a bucket of ice-cold water.

He could see the high table properly now. At the end nearest him sat Hagrid, who caught his eye and gave him the thumbs-up. Harry grinned back. And there, in the centre of the High Table, in a large gold chair, sat Albus Dumbledore. Harry recognised him at once from the card he’d got out of the Chocolate Frog on the train.

Dumbledore's silver hair was the only thing in the whole Hall that shone as brightly as the ghosts. Harry spotted Professor Quirrell, too, the nervous young man from the Leaky Cauldron. He was looking very peculiar in a large purple turban.

And now there only three people left to be sorted. 'Turpin, Lisa' became a Ravenclaw and then it was Ron's turn. He was pale green by now. Harry crossed his fingers under the table and a second later the hat had shouted, 'GRYFFINDOR!'

Harry clapped loudly with the rest as Ron collapsed into the next chair next to him. 'Well done, Ron, excellent,' said Percy Weasley pompously across Harry as 'Zabini, Blaise' was made a Slytherin. Professor McGonagall rolled up her scroll and took the sorting hat away.

Harry looked down at his empty gold plate. He had only just realised how hungry he was. The pumpkin pasties seemed ages ago.

Albus Dumbledore had got to his feet. He was beaming at the students, his arms opened wide, as if nothing could have pleased him more than to see them all there.

'Welcome!' he said. 'Welcome to a new year at Hogwarts! Before we begin our banquet, I would like to say a few words. And here they are: Nitwit! Blubber! Oddment! Tweak!

Thank you!'

He sat back down. Everybody clapped and cheered. Harry didn't know whether to laugh or not.

'Is he – a bit mad? He asked Percy uncertainly.

‘Mad?’ said Percy airily. ‘He’s a genius! Best wizard in the world! But he is a bit mad, yes. Potatoes, Harry?’

Harry’s mouth fell open. The dishes in front of him were now piled with food. He had never seen so many things he liked to eat on one table: roast beef, roast chicken, pork chops and lamb chops, sausages, bacon and steak, boiled potatoes, roast potatoes, chips, Yorkshire pudding, peas, carrots, gravy, ketchup and, for some strange reason, mint humbugs.

The Dursleys had never exactly starved Harry, but he’d never been allowed to eat as much as he liked. Dudley had always taken what Harry wanted, even if it made him sick. Harry piled his plate with a bit of everything except the humbugs and began to eat. It was all delicious.

Appendix B

Setsopolwa sa 1 (Letlakala la 8 – 10, Kgaolong ya Pele ya kanegelo):

Mo khoneng ya seterata o bone leswao la mathomo la go makatša – katse e bala mmepe. Ka morago ga motsotswana, Morena Tsotetsi a lemoga seo a se bonego – gomme a taditetša go leka go se bona gape gabotse. Go be go na le katse e emeletše mo khoneng ya Privet Drive, eupša go se na le mmepe. E kabe o be a nagana eng? A ka no ba a e fantšhitše. Morena Tsotetsi a ponyaponya gomme a tsepelela katse yela ka mahlo. Le yona ya mo tsepelela. Ge Morena Tsotetsi a khona gomme a rotoga ka tsela, a lebelela katse yela ka seipone sa koloi. Bjale e be e bala leswao leo le rego *Privet Drive – aowa, a lebelet*še leswao; dikatse ga di kgone go bala mebepe goba maswao. Morena Tsotetsi a šišinya hlogo ya gagwe gomme a ntša katse yela ka hlogong ya gagwe. Ge a ntše a otlela a se hlwele a nagana ka selo, a nagana fela ka diterele tše dintši tšeo a bego a hutša gore di tla rekwa letšatši leo.

Eupša ge a tsena ka toropong, diterele di be di tšwele mo kgopolong ya gagwe a nagana ka tše dingwe. Ge a ntše a eme sephetepheteng sa mesong bjale ka mehleng, a bona batho bantši ba go apara ka mokgwa wa go se tlwaelege. Batho ba apere mašela. Morena Tsotetsi o be a hloile batho ba go se apere gabotse – diaparo tša go apara ke baswa! A no ipotša gore ke moaparo o moswa wa bošilo. A sa ntše a bethabetha seterebedi ka menwana, ge a re phafara a bona batho bale ba go se tsebalege ba le mo kgauswi le yena. Ba sebaseba, ebile ba bontša go thaba. Morena Tsotetsi a tenega le go feta ge a bona gore ba bangwe ba bona ga se ba baswa le ga nnyane; gobaneng, motho yola ke mokgalabje, ga se a swanela go ba a apere lešijana lela nne! Bothata bja gagwe ke eng? Morena Tsotetsi a ipotša gore e

swanetše go ba e le metlaenyana ya go se re selo ya go se kgahliše – batho ba ba swanetše ba be ba kgoboketša se sengwe…ee, e ka no ba e le nnete. Sephetephete sa tšwelapela, morago ga metsotwana e se mekae, Morena Tsotetsi a fihla mo go phakhiwago dikoloi mošomong wa gagwe Grunnings, mogopolo wa gagwe wa boela gape ditereleng.

Morena Tsotetsi ka mehla ge a dula o ithekga ka lefasetere ofising ya gagwe lebatong la senyane. Ge a ka se ithekge, e ka ba e le gore o be a sa kgone go nagana fela ka diterele mesong yeo. O be a sa bone maribiši ao a bego a fofa mosegare o motala, mola batho kua fase seterateng ba a bone, ba be ba šupetšana, ba maketše ge ntše leribiši morago ga leribiši a putla godimo ga dihlogo tša bona. Ba bantši ba bona e be e sa le ba betlwa ga se a ke ba bona leribiši le bošego. Ge e le morena Tsotetsi, o bile le meso ye mebotse le leribiši le le tee a sea lebona. O omantše batho ba bahlano mola gwa sang. O leditše megala e bohlokwa makga mmalwa abe a omana gabedi ga raro. Letšatši la gagwe ebile le lebotse go fihla ka nako ya matena, ge a nagana go otlolla maoto, a tshelele ka mošola wa tsela go ya go reka makuku lepakeng la go lebana le gona mošomong.

O be a lebetše ka batho bale ba go apara bošaedi, go fihlela ga a tlile go feta sehlophana sa bona kgauswi le lepaka. A ba lebelela a befetšwe ge a ba feta. O be a sa kwešiše gore gobaneng, eupša ba be ba sa mo fetiše gabotse. Sehlophana se se be se sebaseba ka lethabo le sona, gape o be sa bone le ge e ka ba tshipinyana yeo go bontšhago ba kgobokeletša ka go yona. Ge a boela morago, a sa re o topa lekuku, a fowa mantšwana a mmalwanyana ao ba bego ba a bolela.

‘Ba ga Photha, ee, se ke se ke se kwelego –’

‘ – ee, morwa wa bona, Harry –’

Morena Tsotetsi a be a sale a totometše. A aparelwa ke letšhogo. A lebelela morago go bahwenahweni bale, o kare o nyaka botša se sengwe eupša a nagana ka mokgwa o mongwe.

A tshela tsela ka lebelo, a hlaganela ofising, a botša mongwaledi wa gagwe gore a se mo tshwenye, a tšea mogala , a re mola a šetše a le kgauswi le go fetša go kgotla dinomoro a fetola mogopolo. A bea mogala fase, a thoma go nganganganga ditedu tša gagwe , a nagana….aowa, o be gafa. Photha ke sefane sa go tlwaelega. O be a na le nnete ya gore go na le batho ba bantši bao ba bitšwago Photha ebile ba nago le morwa wa go bitšwa Harry. Ga se ake ebile a bona mošemane yoo le ga tee. E ka no ba e le Happy. Goba Harold. Go be go se na le lebaka la gore a hlwe a tshwenya mma Tsotetsi. Nako e nngwe le nngwe ge a ekwa leina la sesi wa gagwe o a befelwa. O be a sa mo sole – le yena ge a be a na le sesi o bjalo ka wola….le ge go le bjalo, batho bale ba bamašela ….

Go be go le boima go yena go tšea šedi ya gagwe a e bee diterileng mosegareng woo. Ge a tšhaiša ka iri ya bohlano, o be a sa tshwenyegile gape gore o thutše motho ka ntlenyana ga mojako. ‘Tshwarelo’ a bolelela ka teng, ka nako yeo sekgalabjana se a tšhikatšhika se nyaka go wa. Ge a re o a lebedišiša a lemoga gore monna o o apere lešijana le letalanyana. Ebile o be a sa bontšhe go tshwenyega gore ba nyakile go mo ušetša fase. Sa go makatša ke gore, sefahlogo sa gagwe se be se edile a memyela gomme a re ka lentšwana le lesesane leo le dirilego gore le batho bao ba bego ba feta ba lebelele: ‘O se ke wa kgopela tshwarelo mohlomphegi, gobane ga go se se ka nkgopišago lehono! Thaba gobane sebanesebane o nyamaletše! Le diporane tša go swana le wena di swanetše go keteka letšatši le le bosebose!’

Gomme sekgalabjana sa gokara morena Tsotetsi mo mathekeng, sa fetša sa sepela. Morena Tsotetsi a šala a omeletše mo a bego a eme gona. O gokere ke motho yo a sa mo tsebego le gatee. A nagana gape gore ba mmiditše seporane, ga a tsebe le gore ke eng. O be a hlakahlakane. A kitimela sefatanageng sa gagwe a leba gae, a duma gore dilo tše diregilego e be ele gore ke toro. Ga se motho yoo a bego a dumela gore go na le ditoro peleng. Ge a fihla tseleng ya bone, selo sela sa mathomo a se bonego- seo se mo senyeditšego letšatši le go feta- ke katse yela a go e bona mesong. Bjale e be e dutše terateng ya serapana. O be a na le nnete ya gore ke yona yela; e be e sa no ba le mebala yona yela go dikologa mahlo a yona.

‘Heh banna’ gwa rialo Morena Tsotetsi sa godimo.

Katse ya no fela e eme. Ya no mo tsepelela ka mahlong. Ke ka mokgwa woo katse ya gabotse e ka itshwarago ka gona, morena Tsotetsi o a ipotšiša. A tsena ka ntlong, o leka go itshwara. O ipoditše gore ga a nyake go botša mosadi wa gagwe selo.

Mma Tsotetsi o bile le letšatši le lebotse la go swana le la mehleng. Ka nako ya dijo tša mantšibua o mmoditše ka mathata a mma wa moagelane le morwedi wa gagwe gape le gore Dudley o ithutile lentšu le leswa (“Aowa!”). Morena Tsotetsi o lekile go itira o kare ga a na le bothata. Ka morago ga go robadiša Dudley, a ya ka phapošing ya bodulelo go ya go bona pego ya mafelelo ya ditaba tša mantšibua: ‘tša mafelelo, babogedi ba dinonyana go tšwa mahlakoreng ka moka a naga ba begile gore maribiši a mo nageng lehono a be a dira tšeo ba sekego ba dibona. Le ge go tlwaelegile gore maribiši a bonala bošego fela ebile o ka se no a bona ga bonolo mosegare, go bonwe dinonyana tše difofa naga ka bophara lehono e sale go esa. Ditsebi ga di tsebe gore di hlalose gore ke ka lebaka la eng se se direga.

Setsopolwa sa 2 (Letlakala la 19 – 27, Kgaolong ya Bobedi ya kanegelo):

E be e šetše ele mengwaga ye e balelwago go ye lesome mola ba ga Tsotetsi ba rilego ge ba tsoga ba hwetša motlogolo wa bona mojako, eupša Privet Drive e be e sa no ba gona ka mokgwa wola. Letšatši le be le sa no re ge le hlaba la hlabela kgoro ya bona ya go hlweka, ebile le bonega nomoro ya bone lebating la ga Tsotetsi; le sobelela phapošing ya bodulelo, yeo e nyakilego go ba e sa swana le nako yela Morena Tsotetsi a bona pego ya ditaba yela ya go tšhoša ya mabapi le maribiši. Diswantšho tšeo di bego di le ka mo ngwakong ke tšona di bego di bontšha gore ka nnete go fetile nako e telele. Mengwaga ye lesome ya go feta, go be go na le diswantšho tše dintši di gatišitše seo o karego ke lerotse le lekotokoto ba le apešitše dikefa ka mebalabala. Eupša Dudley Tsotetsi o be a sa hlwe ele ngwana. Ga bjale, diswantšho e be ele tša mošemanyana o mokoto yo a nametšego paesekele ya gagwe ya mathomo, tša lefelong la bana la go bapalela, tša gagwe le papa wa gagwe ba bapala mmogo, tša gagwe le mama wa gagwe a mo gokaretše ebile a mo atla. Phapoši yeo e be e sa bontšhe gore gona le ngwana o mongwe wo a dulago ka mo lapeng leo.

Eupša Harry Photha o be a sa le gona, a robetše ka nako yeo eupša e se go nako e telele. Mmangwane wa gagwe Petunia o be a tsogile, lentšu la gagwe la go tsenelela ke lona la mathomo la go dira lešata. ‘Tsoga!a re ye, tsoga!’

Harry a tsoga ka go iketla. Mmangwane wa gagwe a boa gape. ‘Tsoga’ a tladitše lešata. Harry a kwa a sobelela ka boapeelong, ebile go kwala modumo wa pane a e bea setofong. A boela a kwaela, a leka go gopodišiša toro ye a be go a e lora. E be e tsefa. E be e na le sethuthuthu sa go fofa ka mo gare ga yona. O be a ikwa o kare o ile a lora toro ya go swana le yona kgalenyana.

Ya ba e le gore mmangwane wa gagwe ebile o boile o mo lebating. ‘O šetše o tsogile?’ o mmotšiša ka go mo omanya. ‘Ke kgauswi le go tsoga’ Harry o a fetola. ‘A re ye, tsoga ka pela, ke nyaka gore o hlokomele dibiana. O se ke wa leka wa di tšhuma. Ke nyaka gore tšohle di sepele ka thelelo letšatšing le la matswalo a Dodo.’ Harry a ngunanguna.

‘O reng?’ mmangwane wa gagwe a lebantše lebati ka lebelo.

‘A ke re selo, a ke re selo….’

Harry a ka lebala bjang letšatši la Dudley la matswalo? A tsoga a iketlile, a thoma pele ka go nyakana le masokisi. A a hwetša ka fase ga legoga la gagwe, pele ga ge a a apara, a thoma pele ka go hlohlora segogo seo se bego se le godimo ga wona. Harry o be a šetše a tlwaetše digogo, ka gobane khapoto ye e bego e le ka fase ga ditepisi e be e tletše ka tšona; gomme ke ka moo a bego a robala ka gona. Ge a fetša go apara, a sepela a ya ka boapeelong. Tafola e be e sa hlwe e bonala, e khupeditšwe ke dimpho tša Dudley tša letšatši la matswalo. Go be go bontšha o kare Dudley o reketšwe sellathekeng se seswa, thelebišene e nngwe, le paesekele. Harry o be a sa kwešiše gore Dudley o iša kae paesekele ka gobane e be e le yo mokoto ebile a sa rate go itšhidulla – ntle le ge mohlomongwe a be a itšhidulla ka go itia yo mongwe. Harry yena, o be a dikwelela go feta eupša nako tše dingwe o be a sa kgone go mo swara. Harry o be a sa bontšhe eupša o be ana le matšato. Mohlomongwe, e be e le ka lebaka la gore o be a dula ka khapotong. Harry e sale a no tloga e le yo monnyane gape yo mosesane, a fetwa ke mengwaga ya gagwe. Ka lebaka la diaparo tšeo a bego a di apara, tša Dudley tša kgale, woo a bego a mo feta gane ka bokoto; o be a bontšha o kare ke wo monnyanenyane gape yo mosesesese.Harry o be a na le sefahlogo se se sesane le matolwana a

dikonotswana, moriri wo mosomoso, le mahlo a matala. O be a apara dikokoloso tša dinthokolo, di robegile gomme a dikgorameditše ka selotheipi, di robile ke ge Dudley a phela a mo itia ka difeisi mo nkong. Selo se se tee fela seo Harry a bego a se rata ka sebopego sa gagwe, e be e le lebadi le lesesane la go swana le legadima leo le lego mo phatleng ya gagwe. O sale a e ba le lona go tloga mola a thomago go ipona, gomme potšišo ya mathomo yeo a e gopolago a botšiša mmangwane Petunia ke gore o bile le lona bjang.

‘kotseng ya sefatanaga ka nako ya ge batswadi ba gago ba hlokofala,’ gwa realo mmangwane Petunia.’ O seke wa botšiša dipotšišo.’

O se ke wa botšiša dipotšišo – wo ke molao wo o hlotšego gore Harry a phele a homotše lapeng la ga Tsotetsi. Rangwane Vernon a tsena Harry a sa re o phethola dibiana. ‘Kama moriri wo wa gago!’ a gobula, ke ka mokgwa wo a dumedišwago ka gona mesong. Beke ye nngwe le ye nngwe, rangwane Vernon o be a tlare ge a bala kuranta a ukamela Harry gomme a thoma go omana a re Harry o swanetše go kota. Harry mola ya bago yena, o swanetše go ba a kotilwe makga a manatši go feta bašemane ba a tsenago le bona ka phapošing ya borutelo ka moka ga bona ba hlakane. Eupša go be go no swana, moriri wa gagwe o no buša o gole gape e be o kare a seake a kotiwa. Ka nako ye Dudley a tsena ka boapeelong le mmagwe, Harry o be a gadika mae. Dudley o be a swana kudu le rangwane Vernon. O be a na le sefahlogo se segolo, se sehwibidu, a se na le molala, mahlo a matala-lerata a mannyane a go phela ana le meetse, gape ana le moriri wo mokoto wa go batalla mo godimo ga hlogo ya gagwe ye koto ya makhura. Mmangwane Petunia o be a rata gore Dudley o swana le lengeloi – Harry a rata gore Dudley o swana le kolobe……

Harry a bea dibjana tše di nago le mae le dibiana tafoleng, go be go se bonolo ka lebaka la gore go be go se na le sekgoba. Dudley ge a le gare a bala dimpho tša gagwe, a thoma go nyama.

‘Masometharo-tshela,’ a realo, a lebeletše mmagwe la tatagwe. ‘Tša ngwaga wa go feta e be e le tše dintši kudu’. Sebotsana sa ka, a se wa bala le mpho ya go tšwa go mmane Makie, wa bona, še ka mo fase ga ye e kgolokgolo ye ya go tšwa go mama le papa’.

‘Golokile, eupša ke tše masometharo-šupa ge’, gwa realo Dudley, sefahlogo sa gagwe se fetoga e eba se se hwibidu. Harry a be a šetše a dula mantsaro, a kutetša le go kwametša biana ya gagwe, ka gobane o be a bona gore Dudley o tlile go thoma raurau. Gomme a ka no kuka tafola a kgothola dibjana tše tša bona.

Mmangwane Petunia le yena o be a bona gore ye kgolo e ka no tsoša raurau, a nkgelela kotse, ka pela a re go yena, ‘re tla go rekela dimpho tše dingwe tše pedi ge re etšwa lehono akere. Wena o reng, dipontšopontšo tša mama? Tše pedi gape akere, di lokile akere?

Dudley a homola sebakanyana. Go be go bonala go le boima go yena gore a ka fetola. Mafelelong a re, ‘go ra gore ke tlile go ba le tše masometharo…masometharo….’

‘Masometharo-senyane dipontšopontšo tša ka,’ gwa realo mmangwane Petunia.‘Go lokile’. Dudley a dula fase ka boima, a goga ye nngwe ya dimpho tša gagwe.

Rangwane Vernon a thoma go thaba. ‘Sebata se se nyaka tše di mo swanetšego, o abetše nna tatagwe. Mošemane yo bohlale , Dudley,’ a mo phopoletša hlogo.

Ba re ba sa dutše mogala wa lla, gomme mmangwane Petunia a ya go o araba, ge ele Harry le rangwane Vernon bona ba be ba bogetše Dudley ge a phutholla sešupanako sa letsogo sa gauta. Mmangwane Petunia a be a boa go araba mogala, a bonala a befetšwe ebile a tshwenyegile.‘Ditaba tša go nyamiša, Vernon,’ a realo. ‘Mma Fekisi, o robegile leoto. A ka se kgone go mo tšea’ a šupa Harry ka hlogo. Dudley a be a sale a ahlama, a befetšwe eupša pelo ya Harry ya taboga. Ngwaga o mongwe le o mongwe ka matswalo a Dudley, batswadi ba gagwe ba a mo ntšha, yena le mokgotse wa gagwe. Ba ba iša mafelong ao go rekišwago dipeka, ka cinema go ya go bona difilimi, le mafelong a mangwe a go ithabiša. Ngwaga o mongwe le o mongwe ba be ba tlogela Harry le mma Fekisi, mosadi wo mongwe wa go ratharatha, wa go dula kgauswinyana le bona. Harry o be a sa go rate. Ngwako wo ka moka o be o nkga khabetšhe gape mma Fekisi a nyaka gore Harry a no hlwa a bogetše diswantšho tša dimpša tša gagwe tše a bego a na le tšona.

‘Bjale, re dira bjang?’ gwa realo mmangwane Petunia, a bontšha a befeletšwe Harry o ka re ke yena a dirilego gore mma Fekisi a robege. Harry o be a tseba gore o swanetše go kwela mma Fekisi bohloko eupša o be a ekwa bose ka gore ngwageng wo, o be a tla ikhutša go hlwa a lebeletše Leko, Sibi, Stompi le Stoki.’ Re ka no founela Maki,’ rangwane Vernon a akanya. ‘Tlogela go bapala, Vernon, o tseba gabotse gore o hloile mošemane wo.’

Ba ga Tsotetsi ba be ba no bolela ka Harry ka mokgwa wona wo, o ka re ga a gona – goba e no ba selo se sengwe seo se ka se kgonego go bakwa, go no swana le le letlakala.’ Yvonne, yena o bjang?’‘O etile,’ gwa realo Petunia ka bjako. ‘Le ka no ntlogela mo,’ gwa realo Harry (ka lehutšo la gore o tla šala a bogetše seo a se nyakago thelebišeneng la mathomo bophelong bja gagwe, a be mohlomongwe a šale a ineeletše ka tše dingwe tša dibapadišane tša Dudley)

Mmangwane Petunia ya ba okare o sa tšwa go metša swiri. ‘O šale mo, re re ge re boa re hwetše ngwako o senyegile?’ a omana. ‘Nka se senye ngwako,’ gwa realo Harry, eupša o be a se a theetšwa ke motho.

‘Ke nagana gore re moiše dizung,’ mmangwane Petunia a realo, a bolela ka go nanya‘re tla fihla ra mo tlogela ka koloi….’

‘Koloi yela ke sa tšwa go e reka, a ka se šale ka gare ga yona a nnoši…….’

Dudley a thoma go llela godimo. Gabotse o be a sa lle, e be e tloga e le mengwaga a sake a lla ka nnete, eupša o be a tseba gore ge a ka no šešerekanya sefahlogo gomme a tswinya, mmagwe o tlile go mo fa se sengwe le se sengwe se a se nyakago.

‘Dipontšopontšo tša ka, o se ke wa lla, mama a ka se mo dumelele gore a go senyetše letšatši le akere!’ mmangwane Petunia a e tšwa megokgo, a fetša a gokarela Dudley.’ Nna…a ke nyake….a….sepela…le…rena!’ Dudley a omana ka botleejana bjo bja gagwe. ‘O phela a sssenya dilo kamoka!’ a lebeletše Harry ka lešobana mo matsogong a mmagwe gomme a mo sega eupša mmagwe le tatagwe ba sa bone selo. Ba sa gakanegile, ba kokota mojako – ‘modimo wa ka, ba fihlile!’ gwa realo mmangwane Petunia tlaletšwe – ka morago ga motsotswana, mokgotse wa Dudley o mogolo Phayase Ponkisi, a be a šetše a a tsene le mmagwe. Phayase e be e le mošemanyana yo mongwe wa sefahlogonyana se sengwe okare ke legotlo. Ke yena a bego a rata go swara batho matsogo ka sa morago Dudley a ba kweša dingwathameratha. Ka pelapela Dudley a emiša matepe a le a bego a a dira.

Ka morago ga metsotso ye masometharo, Harry yo a bego a sa tshepe mahlo a gagwe, o be a dutše le Phayase le Dudley ka sefatanageng, ba lebile dizung la

mathomo mo bophelong bja gagwe. Mmangwane wa gagwe le rangwane wa gagwe ba feleditše ba sa tsebe gore ba dire eng ka yena. Eupša pele ba sepela rangwane Vernon o gogetše Harry ka thokwana. ‘Ke go botša e sale bjale,’ a realo, a tšere sefahlogo se sa gagwe sa go tšhoša a se kgomagantše le sa Harry, ‘o hlokomele mošaa – ge o ka dira mathaithai – o tla dula ka khapotong go tloga ga bjale go fihla ka Matswalo a Morena’. ‘Nka se dire selo’ gwa realo Harry, ‘ke a tshepiša….’. Eupša rangwane Vernon a se mo tshepe. Ga gona le wo a kilego a mo tshepa. Bothata ke gore go be go fele go direga dilo tša go makatša ka Harry, gomme go no se tshepiše le ge a botša ba ga Tsotetsi gore ga se yena a di direlego.

Letšatši le lengwe, mmangwane Petunia a šetše a lapišitšwe ke gore Harry le ge ba mo kotile, e no ba o kare le go thoma ga ba thoma. A reka sekero gomme a mo gopa hlogo ye ka sona a tlogela morišana yo monnyane mo kgauswinyana le mo phatleng go šireletša lebadi la go tšhoša le a bego ana le lona. Ka nako yeo, lešilo le ba rego ke Dudley a sega Harry, yoo a bego a kgotsa gore o tlile go bonagala bjang bosasa sekolong, moo ba bego ba no dula ba mo sega ka lebaka la diaparo tše a bego a di apara tša mekaukau gape le ka lebaka la dikokoloso tše a bego a diapara tša go kgorametšwa ka selotheipi. Ge a tsoga mesong a hwetša moriri wa gagwe o boetše sekeng o kare ga se ba o kota. Ba mo laela gore a fetše beke a robala ka khapotong, le ge a lekile go hlalosa gore ga a tsebe gore seo se diregile bjang.

Letšatši le lengwe le gona, mmangwane Petunia a gapeletša go mo rweša kefana ya Dudley ya kgale mo hlogong. Ge a le gare a e gapeletša, e be okare ke ge e ba e nnyane le go feta. Mafelelong mmangwane Petunia a feleletša a nagana gore e boetše ge a be a e hlatswa. Ka mahlatse Harry a se otliwe letšatši leo.

Ka go le lengwe, o ile a ikhwetša a le ka gare ga mathata a magolo. Ba mo hweditše a le ka godimo ga masenke a boapelo sekolong. Bakgotse ba Dudley ba be ba mo lelekiša bjalo ka mehleng, a no re ge a re o a itebelela a ikhwetša a dutše godimo ga tšhemela, le batho kamoka ba makala. Ba ga Tsotetsi ba romelwa lengwalo la pefelo go tšwa go hlogo ya sekolo sa Harry, a ba botša gore Harry o be a nametše meago ya sekolo. Eupša seo a bego a leka go se dira (a ntše a omanya rangwane Vernon a le ka gare ka khapoto) e be ele go tshela metomu ye megolo ya go tšhela ditlakala yeo e bego e le ka morago ga mabati a boapeelo. Harry o be a nagana gore mohlomongwe phefo e mo tšere ge a be a sa tabogetše godimo.

Eupša lehono ga go se se tlilego go dirala. Go be go phala go hlwa le Dudley le Phayase sekolong, gammogo le khapoto yela ya gagwe goba phapoši ya bodulo ya mma Fekisi ya go nkga khabetšhe.

Ge a ntše a otlela, rangwane Vernon, o be a balabalela mmangwane Petunia. O be a rata go balabala ka dilo, batho mošomong, Harry, khansele, Harry, panka, ka Harry gape, tše e be e le dilo tše a ratago go balala ka tšona. Mesong ya lehono e be e le dithuthuthu '…medumo ye ya bona e ya tena, ditšhila tše tša bana tše' gwa realo rangwane Vernon, ge dithuthuthu di be di mo feta.

'Ke lorile ka sethuthuthu,' gwa realo Harry,'se be se fofa'

Rangwane Vernon a nyaka le go thula koloi ye e bego e le mo pele ga gagwe. O be a retologile a lebeletše Harry ka mo morago, a tladitše lešata ka sefahlogo se o karego ke peteroti ye koto sa maledu, 'DITHUTHUTHU GA DI FOFE'. Dudley le Phayase ba sega.

‘Ke a tseba ga di fofe,’ gwa realo Harry ‘ke be ke lora’. Ka seo sebaka o be a duma o kare nkabe a seake a bolela ka taba yeo. Ba ga Tsotetsi ba be ba hloile ge a botšiša dipotšišo, eupša se ba bego ba se hloile go feta ke ge a be a ka bolela ka dilo ka mokgwa woo di sego ka gona, go sa kgathalege gore e be e le toro goba mohlomongwe dipopaye. Ba be ba nagana gore o tla ba le kgopolo tše mpe.

E be ele Mokibelo, letšatši le hlabile gabotse gomme dizung go tletše malapa a go fapafapana. Ge ba tsena ba ga Tsotetsi ba reketše Dudley le Phayase di-ice cream tše dikgolo tša tšhokolete, ba no re ka gobane mosadi wo a bego a le ka mo ba rekišago o botšiša Harry gore yena o nyaka eng, e le gore ba be ba šetše ba nyaka go sepela, ba mo rekela ice-block.

Harry o be a sa belaele, a ntše a latswa ba bogetše korela e ingwaya hlogo e sa fetše. E swana thwii le Dudley, e no ba gore yena o be a sena le maboya mmele wo kamoka.

Harry o be a ekwa bose mesong yeo. O be a dutše matsaro a sepelela kua thokwana ga bona, kudu ka gore ka morago ga matena Dudley le Phayase ba be ba šetše ba thoma go tšwafišega, a nagana gore ba ka no mo thoma ka difeisi nako ye nngwe le ye nngwe. Ba jetše reseturenteng ya gona mo dizung. Gona fao, Dudley a ba tsošetša raurau e le ge a belaela gore namana ye ba mo soletšego yona ke e nnyane. Rangwane Vernon a mo rekela e nngwe eupša Harry yena bare a fetše ya gagwe pele.

Harry a re mola a feditše, wa hwetša a duma okare nkabe a seake a e fetša.

Ge ba fetša go ja ba ya ka mo go lego digagabi. Ka mo gare go be go tonya ga botsana, e le leswiswi, gona le seetša sa mafasetere mo mabotong. Ka mo morago

ga galase, go be go le mehlobo ka moka ya mekgaritswane le dinoga di gagaba godimo ga dikotana le maswikana. Phayase le Dudley ba be ba nyaka go bona dipetlwa tša bohloko tše kgolo le dihlware tša go pšhitlaganya tše kotokoto. Ba re ba sa lebelela, ka pejana Harry a hwetša noga ye kgolokgolo go di feta kamoka ka mo gare. E be e ka itharetša koloing ya rangwane Vernon ya ba ya bošeletša gape, ya e pšhatlaganya ya e lahlela ka gare ga motomu wa go lahlela matlakala – eupša e be e le bodutwaneng. Gabotse e be e ile ka boroko.

Dudley a eme mo galaseng, a ithekgile ka nko a lebeletše magagapi a yona a maporawene a go gadima. ‘E dire gore e šuthe’ a tepelela tatagwe. Rangwane Vernon a itiaitia galase yela, eupša noga ya no fele e sa šišinyege.

‘E itie gape’, o laela tatagwe. Rangwane Vernon a itia galase yela gabotsana ka menwana……., eupša noga ya tšwela pele e gona.

‘Ya tšwafiša,’ Dudley a tšwela pele a tepelela. A boela morago. Harry a šuthela ka pele ga tanka gomme a lebelela noga yela, a e tsitsinketše. O be a ka se makale ge e be e ka be e hwile ka lebaka la bodutu – ga ena bagwera, ntle le go hlwa e lebeletše batho ba ditlaela mosegare kamoka ba bangwe ba duletše go itiaitia menwana ya bona mo galaseng ba leka go e tsoša. E be ebile e phala ke yena ka khapoto, moo moeng wa gagwe e be e no ba mmangwane Petunia a šetše a konka lebati gore a go tsoše – go be go le kaone ka gobane o be a kgona go etela ngwako kamoka.

Noga yela ya bula mahlo a yona, ao okarego ke diphetana. Gannyanegannyane, ya emiša hlogo, go fihlela mahlo a yona a lebana thwii le a Harry.

Ya ponyaponya.

Harry a e lebelela. A taditetša, a lebelela gore ga gona le yo a mo lebeletšego. Ba be ba se ba mo lebelela. A lebelela noga yela le yena a ponyaponya.

Noga yela ya šupa rangwane Vernon le Dudley ka hlogo, ge e fetša ya lebelela godimo. Ya lebelela Harry, e bontšha gabotse gore e re: ‘ke di tlwaetše.’

‘Ke a tseba’ Harry a bolelela fasana mo galaseng, le ge a be a se na le bonnete bja gore noga yeo e a mokwa. ‘O swanetše go ba o tenega.’

Noga yela ya dumela ka hlogo.

‘Gabotse, o tšwa kae?’ Harry a botšiša

Noga yela ya šupa leswawana le le bego le le kgauswi le galase ka mosela.Harry a lebelela.

Boa constrictor, Brazil

‘Go be go le bose gona?’

Boa Constrictor ya šupa leswao lela gape ka mosela gomme Harry a tšwela pele a bala: Sephedi se se tswaletšwe mo dizung. ‘ooh, ke a kwešiša gora gore a seake o dula Brazil?’

Noga yela e sa re e šišinya hlogo, gwa kwala lešata le lengwe la go thiba ditsebe ka morago ga Harry, la go dira gore ba be be tširoge.’ DUDLEY! MORENA TSOTETSI! ETLA LE BONENG NOGA YE! LE KA SE TSHEPE SE E SE DIRAGO!’

Dudley a tla a tšhikatšhika ka pela. ‘Tloga mo tseleng wena,’ a realo a itia Harry kgopo tše ka feisi. Harry a wela fase ga bohloko godimo ga lebato la khonkhorithi, a šala a maketše. Eupša se sa go direga ka morago ga fao, se diragetše ka lebelo la legadima, ga go na le yo a bonego gore go diragetše eng – e se kgale Phayase le

Dudley ba be ba ithekgile ka galase, re sa re go bjalo, ya ba ba šetše ba phapha mokgoši ba tsheletše morago. Harry o be a emeletše, galase ya ka pele yeo *Boa Constrictor* e bego e le ka gare ga yona e be e moyafetše. Sebata ka nako yeo, se itatolla ka lebelo la go makatša se gagaba mo fase – batho ba ba bego bale ka mo go dulago digagabi ba phapha megoši, ba nyakana le mo ba ka tšwago.

Noga yela ge e feta mo go Harry ka lebelo, o kwele o kare ka modumo wa yona e rile, ‘Brazil, ke nna woo ke etla…ke a leboga, amigo.’

Mohlokomedi wa lefelo leo go dulago digagabi o be a tšhogile ebile a tlabegile.

A sa fetše gore ‘eupša galase, e ile kae?’

Molaodi wa dizung a direla mmangwane Petunia tee e bosana ka bo yena, a kgopela tshwarelo a sa fetše. Phayase le Dudley ba be ba tšhogile la go felela. Go ya le ka moo Harry a bonego ka gona, noga yela a se ya ba dira selo, e no kgwathakgwatha direthe tše tša bona ge e be e feta. Eupša ka nako ye ba bego ba le ka koloing ya rangwane ka moka, Dudley o be a ba botša ka mokgwa wo e nyakilego go mo loma leoto ka gona. Ge e le mogala Phayase yena, a hlalosa ebile a sa metše le mare, a hlalosa ka mokgwa wo e nyakilego go mo kgamelela ka gona go fihlela a ehwa. Ka moragonyana mathata a thoma.Ge Phayase a fetša go ba botša lehano leo a bego a ba botša lona, a re ‘Harry o be a bolela le yona, akere Harry?’

Rangwane Vernon o be a no emela fela gore Phayase a laele, pele gage a namela Harry. O be a befetšwe mo e lego gore ebile o be a sa kgone le go bolela. O kgonne fela gore ‘sepela – khapoto – dula – ga o je’, pele ga ge a ewa, a wela setulong,

mmangwane Petunia a swanela ke go kitima go ya go mo tšeela meetsi a go tonya ka setšedifatšing.

Harry a kwaetše ka gare ga khapoto ya gagwe ka leswiswing morago ga sebaka se se telele. A duma okare nkabe a na le sešupanako ka gore o be a sa tsebe gore ke nako mang. Ka go realo a se na le bonnete bja gore ba ga Tsotetsi ba šetše ba ile go robala.

O be a tseba gore ntle le ge ba robetše o be a ka se je ke mahlajana a gore a tsatsabele a ye ka boapeelong go ngwatha diyamaleng.

O dutše le ba ga Tsotetsi mengwaga ye lesome, a hlorišiwa go tloga e sale lesea mola batswadi ba gagwe ba hlokofalago ka kotsi ya sefatanaga. O be a sa ikgopole a le ka koloing le batswadi ba gagwe. Ka nako ye nngwe, ge abe a gapeletša kgopolo ya gagwe go nagana sebaka se se telele, a bona pono ye nngwe ya go makatša: seetša se sengwe se se tala sa go bekenya, se maatla, a ba a kwa le bohloko bjo bongwe bja go fiša mo phatleng. A ipotša a nnoši gore se e swanetše go ba e le kotsi yeo batswadi ba gagwe ba bilego ka gare ga yona. Le ge a se a kgona go naganišiša gore seetša se setala se se ka ba se etšwa kae. O be a sa gopole batswadi ba gagwe le ga nnyane. Mmangwane le rangwane wa gagwe ga ba ke ba bolela ka bona mola ebile ba be ba mo ganetša go botšiša dipotšišo. Go be go se le ge e ka ba diswantšho tša bona ka ngwakong.

Ge ebe a sale o monnyane, o be a lora kudu ka ba gabo bao a sa ba tsebego ba etla go mo tšea. Eupša ga seake go diragala, ba ga Tsotetsi ba be e le leloko le nnoši leo a bego a na le lona. Eupša nakong tše dingwe o be a nagana (goba mohlomongwe obe a duma) gore batho bao a sa ba tsebego mo tseleng ba be ba bontšha okare ba mo tseba. Batho ba gona le ge e be ele batho ba bangwe ba go se

hlamatsege. Monnanyana o mongwe o monnyane, o modumedišitše ka thlompho letšatši le lengwe a ile lebenkeleng le mmangwane Petunia le Dudley. Mmangwane Petunia a botšiša Harry a befetšwe gore o a mo tseba naa, ba fetša ba tšwa ka bjako le go reka selo ba se ba reka selo. Letšatši le lengwe ba nametše pese, mokgekobjana o mongwe o ile a mo dumediša ka lethabo, a apere botala fela. Monna o mongwe wa letwadi, a apere jase e kgolokgolo o ile a tloge a mo dumediša ka letsogo letšatši le lengwe, a re go fetša a mo fa sekgothi ntle le go bolela selo. Sa go makatša ka batho ba ka moka ke mokgwa woo ba timelelago ka gona ge Harry a re o sa nyaka go ba lebeledišiša gabotse.

Sekolong, Harry e be e le tšhikanoši. Mang le mang o be a tseba gore Dudley le bakgotse ba gagwe ba be ba hloile Harry Photha wola wa go se tsebalege, wa marokgo a mekaukau le dikokoloso tša go thokgega. Batho kamoka ba be ba dumelelana le bakgotse ba Dudley.

Setsopolwa sa 3 (Letlakala la 47 – 48, Kgaolong ya Bone ya kanegelo):

Hagrid a lebeletše Harry ka borutho le tlhompho tšeo di bego di bonagala ka mo mahlong a gagwe. Eupša Harry go ena le gore a tlalelwe, o be a ekwa o kare se ba mmotšago sona ga se nnete. Moloi? Yena? Bjang? Bophelo bja gagwe kamoka Dudley o be a mo kweša dingwathameratha, ge ele mmangwane Petunia le rangwane Vernon ba mo tshwenya mehle; ge nkabe ele gore ka nnete ke moloi gobaneng a be a se a ba fetoša dinana nako ye nngwe le nngwe ge ba be ba leka go mo kwalelela ka khapotong? Ge ele gore ka nnete o ile a fenya gomakanna ya moloi bjale gobaneng Dudley a be a no phela a mo ragaka bjalo ka kgwele?

‘Hagrid’ a realo, a bolelela ka pelong, ‘ke nagana gore o dirile phošo. A ke nagane gore nkaba moloi.’

A makala Hagrid a memyela. ‘Ha o moloi, ye? A wa ka wa dia dilo ore di diale, nthangwe o tšhuile oba o kwatile?’

Harry a lebelela ka gare ga mollo. Bjale Harry a gopola….selo se sengwe le se sengwe sa go makatša se se ilego sa dira mmangwane wa gagwe le rangwane wa gagwe gore ba befelwe kudu se diragetše nakong ya ge yena, Harry, a be a nyamile goba a befetšwe….ge a be a lelekišwa ke bakgotse ba Dudley o be a na le go ikhwetša a phonyogile a sa kwešiše gore bjang….letšatši lela a kotilwe ka mokgwa wa go segiša gomme a tšhogile gore o tlile go lebelana le batho bjang, moriri wa gagwe wa no buša wa mela gape….gape la mafelelo ge Dudley a be a mo itia, o ipošeleditše eupša a se kwešiše gore o dirile bjang…..o kgonne go bolela le *boa constrictor.*

‘wa bona’ gwa realo Hagrid. ‘Harry Photha, a sebe moloi? Wena ema, o tile ho tuma Hokowatse.’

Eupša rangwane Vernon o be a sa tšwelapele go lwa. ‘A se ka go botša gore ga a ye felo?’ a sebaseba.‘O ya Moletji High morago ga moo otlile go iteboga. Ke badile mangwalo a le gomme go nyakega ditšhila fela – dipuku tša maleatlana le kotana tša gona gape le..?

‘He a nyaga oya, letekere le le holo la o tshwana le wena le ka se mo thibele,’ a realo Hagrid ka lentšu la makgwakgwa. ‘O hanetja ngwana wa Lily le James Photha ho ya Hokowatse! o a hafa. Leina la haye sale le ngwadiwa ho towa a sa pepiwa. O ya khekolone sa maemo a edimo sa boloi lefatsheng lothe. Mengwaha e supa a le hona kua, o ta ba a sa ke tsebe.O ya wo ba ana le bana ba bangwe ba o tshwana le yena,a toela o thwa a dutje mo le matekere.Hape o ta ba a thokometjwe ke thoho ya sekolo ya maemo a hodimo ka maata, Albus Letompo..’

‘NKA SE TŠEE TŠHELETE YA KA KA LEFELA SETLAELA SA MASEPA GORE SE RUTE NGWANA WO MATHADINTHAKO A MALEATLANA!’ rangwane Vernon a galefile.

Eupša o be a sentše. Hagrid ke ge a phopholetša mo fase a topa serithi sa gagwe a re ke a bona rangwane Vernon hlogo ye, a mo phoša. ‘O SE TSOHE LE KA LETJATJI LA MOTHOLO –’ a bela, ‘ – WA ROHA – ALBUS – LETOMPOLO –PELE HA –KA!’

A re ge a bušetša serithi sa gagwe fase go tšwa mo moyeng a šupa Dudley ka sona – gwa ba le go bekenya ga seetša sa mohutana, le modumo wo o karego ke wa dikhirikhete tše nnyane, ba sare ke tšeo Dudley o be a binabina mo go tee, a swere marago a gagwe a makoto ka matsogo, a golola a re o a babelwa. Ge a retologa, Harry a bona mosela wa go tatagana wa kolobe o tšweletše mo borokgong bja gagwe.

Rangwane Vernon a rora. A gogela mmangwane Petunia le Dudley ka kamoreng e enngwe, a lebelela Hagrid gape ka letšhogo a fetša a fošetša lebati a le kwalela.

Hagrid a lebelela serithi sa gagwe seo a bego a se beile fase, a fetša a bapadiša maledu a gagwe. ‘Nkabe ke se ke kwate,’ a bolela ka go itshola, ‘mara a se wa dieha ka mokhwa wo ke bene ke nyaka ka wona. Ke be ke nyaka wo mofetosa kolobe, mara ke nahana hore e be e roba kolobe ka bo yena ho be ho sena se se šaletjeho hore ke se die.’

A itia Harry ka ntaka ka mahlo a gagwe a go khupetšwa ke sethokgwa sa dintšhi. ‘O seke wa a apa, ha o fitha Hokowatse,’ a realo. ‘Ha – kea – dumelelwa ho dia maleatana, ke o botja nnete. Ke dumeletjwe fela wo dia a mantokwana a ore ke wo

latelele, ke khone o wo fa mangwalo, wa bona – ke le lengwe la mabaka ao a diileho hore ke tjee mosomo wo – ’

‘Gobaneng o se wa swanela go dira maleatlana?’ gwa botšiša Harry

‘eeh – ke be ke tsena Hokowatse le nna mara ba nkoba, ho ro apa nnete. Ka ngwaha waka wa boraro. Ba robile kotana ya ka ka bohare le dilo kamoka tjaka. Eupša Letompolo o rile ke dule bjalo ka mothokomedi wa diphoofolo. Ouwe ke monna, Letompolo.’

‘Ba go rakela eng?’

‘Hoa šehofala ene re na le dilo tje dintji ka maata jeo re swanetjeho re di die hosasa,’ gwa realo Hagrid ka lešata. ‘Re swanetje ho tsoha forugo re ye toropone, ho reka dibuka le se le sela.’

A apola jase ya gagwe ye kotokoto a e lahlela godimo ga Harry.

‘O ka ro robala ka yona,’ a realo. ‘O seke wa makala ha e dia e sisinyeha ha nnyane, ke nahana hore ke sena le matsheladinto ka ho ye nngwe ya dikhoto tja ka.’

Setsopolwa sa 4 (Letlakala la 54 – 55, Kgaolong ya Bohlano ya kanegelo):

Sehebehebe sa ema ge ba tsena. Kamoka ga bona okare ba be ba tseba Hagrid; ba be ba mo dumediša ka lethabo. Morekiši a obelela galase, gomme are ‘ya mehleng, Hagrid?’

‘E sego lehono, Tom, ke mošomong felo mo mabapi le Hokowatse,’ gwa realo Hagrid, a phaphatha Harry ka letsogo la gagwe le o karego ke garafo mo magatleng, matolo a Harry a be a tekateka.

‘Hee banna,’morekiši a tsitsinketše Harry, ‘e ka ba ke – aowa e ka se be yena’

The Leaky Cauldron eile tsetse go sa hlwe go na le yo a bolelago.

‘ka modimo,’ mokgalabje wola wa go rekiši a sebaseba. ‘Harry Photha…. A tlhompho e kaaka.’

A kitima, a potologa a tla ka mo bareki ba dulago ka gona, a lebanya Harry.A fihla a mo swara ka letsogo mahlo a gagwe a tletše megokgo.

‘Re leboga ge le boile, ntate Photha, re leboga ge le boile.’

Harry o be a sa tsebe gore a reng. Kamoka ba be ba mo lebeletše. Mokgekolo o mongwe o be a kgoga pepi e fedile eupša a sa e bone gore e fedile.

Hagrid a thabile go feta ebile a meemela o šoro.

Ka yona nako yeo go be kwala modumo wa ditulo batho ba emelela, Harry a ikhwetša mang le mang a mo swara ka letsogo go na ka The Leaky Cauldron.

‘Ke nna Doris Khofoto, ntate Photha,ijo ga ke tshepe gore mafelelong ke kgonne go kopana le lena.’

‘Ke a ikgantša ntate Photha,ke a ikgantša.’

‘Go tloga kgale ke duma go no ipona ke le swere ka letsogo – ke tlaletšwe mo ke leng, ga ke tsebe gore ke itshware kae.’

‘Ke thabela go le bona ntate Photha, a ke tsebe gore nkareng. Leina ke Tekele; Tetelas Tekele.’

‘E sale ka go bona!’ gwa realo Harry, ya be e le gore kefa ya Tetelas e wela fase ka mokgwa wo a thabilego. ‘O nkhunametše letšatši le lengwe ka lebenkeleng.’

‘Ba sa gopola!’ Tetelas a lla, a taditetša a lebelela ba bangwe. ‘Le kwele? Ba sa nkgopola gabotse thwii!’

Lesogana le le ngwe la go omelela o kare ga le na madi, la batamela ka pele ka letšhogo. Le lengwe la mahlo a gagwe le be le thothomela.

‘Phorofesa Sekhwele!’ gwa realo Hagrid. ‘Harry, Phorofesa Sekhwele o tile ho ba o mongwe wa barutisi ba haho Hokowatse.’

‘Ph-Ph-Photha,’ Phorofesa a kekeretša, a swara letsogo la Harry, ‘a k-k-ke tsebe gore nka hlalosa bjang lethabo la ka.’

Setsopolwa sa 5 (Letlakala la 85 – 92, Kgaolong ya Bošupa ya kanegelo):

Lebati la bulega ga tee fela. Moloi o motelele, wa moriri o moso, ka metlamo e metala ya go gadima a be a šetše a eme pele ga lona. O be a na le sefahlogo sa go tšhoša, Harry ka kgopolong la mathomo a re yo ga se motho yo o ka motelelago.

‘Ditaboswana, Phorofesa McGonagall,’ gwa realo Hagrid

‘Ke a leboga Hagrid, ke tla ba tšea go tloga mo.’

A goga lebati la bulega go felelela. Mo go bego go tsenelwa gona, e be e le mo go golo moo ngwako wa ga Tsotetsi o bego o ka felela ka moka. Maboto a maswika a be a legilwe ke mello yeo e bego e tuka ya go swana le ya Gringotts, siling yona e be ele godimodimo moo o bego o ka setšwe le ge o ka rata, gomme mo pele ga bona go na le ditepisi tše botse tša go ya mabatong a ka godimo.

Ba šala Phorofesa McGonagall morago go fihla ba feta leswika leo le bego le gatišitše folaga mo lebatong. Harry o be a ekwa modumo wa mantšu a batho a makgolokgolo lebating la ka letsogong la go ja – sekolo ka moka seswanetše go ba

se fihlile – eupša Phorofesa McGonagall a tsenya ditlaboswana ka gare ga phapoši e nnyane kua ntle ga holo ya go se be le selo. Ba kgobokane go na ka moo, ba batamelane kudukudu ebile ba tšhogile.

‘Le amogetšwe Hokowatse,’gwa realo Phorofesa McGonagall. Moletlo wa karolo ya mathomo ya ngwaga o tlile go thoma e se go kgale, eupša pele ga ge le dula fase ka holong ya kgoparara, le tlile go beakanywa go ya le ka dintlo tša go fapanafapana mo le tlilego go dula gona. Moletlo wa go beakanya o bohlokwa kudukudu, ka gobane, ge le le mo, dintlo tša lena ke magae a lena a mo Hokowatse. Le tlile go tsenela dithuto le ka moka bao le dulago le bona, la robala gona ka moo la ba la fetša nako ya lena ya boiketlo phapošing yeo le tlilego go ba le robala ka go yona le bao le nago le bona.

‘Mengwako eo e mene e bitšwa Bagale, Batshepegi, Bahlale le Baradia. Ngwako o mongwe le o mongwe o na le tše dikgolo tšeo o tsebegago ka tšona, ebile ka moka e tšweleditše baloi ba banna le ba basadi ba dikakapa. Ge o le mo Hokowatse, tše o di dirago di ka fa ngwako wa gago dintlha, eupša ge o ka tshela molao o tlile go lobiša ngwako wa gago dintlha. Mafelelong a ngwaga, ngwako wa dintlha tše dintši go di feta ka moka o tla abelwa mogopo, woo o bontšhago thlompho e kgolo. Ke tshepa gore yo mongwe le yo mongwe wa lena o tlile go ba mohola ngwakong woo e tlilego go ba wa gagwe.

‘Moletlo wa go beakanya o swarwa pele ga sekolo ka moka, morago ga metsotsonyana ya go se fediše pelo. Ke gopola gore le itokišeng ka moo le ka kgonago ge le sa letile.

Mahlo a gagwe a tsitsinkela sebakanyana roko ya Neville, yeo a bego a e tlemile ka fase ga tsebe ya nngele, gammogo le nko ya Ron ya mmala. Harry ka letšhogo, a leka go robatša moriri wa gagwe.

‘Ke tla boa ge re itokišeditše lena’ gwa realo Phorofesa McGonagall. ‘Le se ke la dira lešata’

A tšwa. Harry a metša lephotho la mare.

‘Gabotse ba re beakanya bjang?’ o botšiša Ron

‘Ke nagana gore ba tlile go re leka. Fred o re go bohloko kudu, eupša ke nagana gore o be a itshwaretše metlae.’

Pelo ya Harry ya kiba ga bohloko. Go re leka? Pele ga sekolo ka moka? Eupša o be a se a ba a tseba maleatlana ka nako yeo – o be a tla dira eng? Ga seaka a emela selo sa go swana le se nakong ya ge ba fihla. A lebelela ka mo le ka mo a tšhogile, a bona gore le bona ka moka ba tšhogile. Go be go se yo a bolelago dilo tše dintši ntle le Hermione Garagopola, woo a bego a sebaseba ka bjako, a bolela ka maleatlana ao a tsebago ebile a ipotšiša gore o tlile go hloka afe. Harry o be a leka ka maatla gore a se motheeletše. A seake a tšhoga ka tsela ye, e sale e e ba yena; le ge abe a fiwa dipoelo tša gagwe tša sekolo tša mafelo a ngwaga gore a di iše go ba ga Tsotetsi, di ntše di ngwadilwe gore o fetošitše meriri ya morutiši gore e be e metala lerata. O be a gotloletše lebati maahlo. Nako e nngwe le e nngwe go tloga ga bjale, Phorofesa McGonagall a ka tsena gomme ya be ga e le mafelelo a gagwe.

A kgwatha ke selwana se sengwe sa modira gore a taboge, kamoka bao ba bego ba le ka morago gagwe ba phapha mokgoši.

‘Mogalammaka –?

A fegelwa, le bao ba le go ka morago ga gagwe. Dipoko tše masomepedi di be di tsene lebotong la ka mo morago ga bona. E be e le tše tshehla, motho a kgona go bona boteng bja tšona, di thulana ka marapo ka mo phapošing, di ntše di boledišana di se na le taba le ditlaboswana. Di be di bonala o kare di a ngangišana. Se sengwe sa go swana le Modulanoši o monnyane o mokoto se be se re, ‘Swarelang le be le lebalele, ke re, re swanetše go mo fa monyetla wa bobedi –’

‘Foraya mokgotse waka, naa ga se ra fa Phifisi menyetla yeo e lekanego? O re senya maina mola ebile e se sepoko, o wa e tseba taba yeo – ke re gabotse le dira eng mo?’

Sepoko se se sengwe sa go apara rafo le setofi, sa bona ditlaboswana.

Ga go na le yo a boletšego selo.

‘Barutwana ba baswa!’ gwa realo Foraya yo Mokoto, a memyela.

Le tlile go beakanywa; ga go bjalo?

Ba mmalwanyana ba dumela ka dihlogo ba homotše.‘Ke duma go le bona ka Bahlale’ gwa realo Foraya. ‘ke mo ke bego ke dula gona kgale’

‘A re yeng’ gwa realo lentšu le bogale. ‘Moletlo wa go beakanya o kgauswi le go thoma.’

Phorofesa McGonagall o be a fihlile. Dipoko tšela ka se tee ka se tee, tša phaphamala go ya lebotong. ‘Dirang moraladi, le ntšhaleng morago’ gwa realo Phorofesa McGonagall.

A ikwa ka mokgwa o mongwe o kare maoto a gagwe a tlaba pele, Harry a a ema moralading ka morago ga mošemane wa moriri wa mobu, Ron a le ka morago

gagwe. Ba tšwa ka mo ba bego ba le ka gona ba feta leboto, ba tsena ka holong ya kgoparara ka mojako wa mabati a mabedi.

Harry a seake le ka letšatši la mohlolo a re a dutše a nagana ka lefelo le lebotse ka mokgwa wo ebile la go makatša ka tsela ye. Le be le legilwe ke dikerese tše diketekete gomme di phaphametše mo moyeng godimo ga di ga ditafola tše diteleleletelele tše nne tšeo go bego go dutše barutwana ka moka go tšona. Mo godimo ga ditafola tšeo go be go beilwe dipoleiti le dikomiki tša gauta tša go benya. Gomme kua godimo ka mo holong go be go na le tafola e nngwe, mo go yona go dutše barutiši. Phorofesa McGonagall o tlišitše ditlaboswana ka mo gore ge ba fihla ba eme ka moraladi wa bona ba lebelelane le barutwana ba bangwe gomme barutiši ba be ka morago ga bona.Ba be ba lebeletšwe ke difahlogo tše makgolokgolo tšeo o karego ke ditotšhe ge di legilwe ke dikerese. Kua le kua ka mo gare ga barutwana go be go bonala sepoko se gadima, di se mo go tee. Harry a lebelela godimo,a tšhaba mahlo ao a bego a ba lebeletše. A bona siling e nngwe e ntsho ye botse ya belebelete ya go kgabišwa ka marobarobana a dinaletšana. A kwa Hermione a sebaseba, ‘ba e loile gore e swane le leratadima le ka mo ntle, ke badile ka yona pukung ya go bitšwa *Hokowatse: Histori.*’

O be o ka se re go na le siling ge o lebeletše. O be otla ipotša gore holo ya kgoparara e be e e fihla legodimong.

Harry a lebelela fase ka pelapela ge Phorofesa McGonagall a bea pankana pele ga bona. A bea kefa ya ntlha ya baloi mo godimo ga pankana. Kefa ya gona e be e na le ditšhesa, e hlagetše ebile ena le ditšhila tše dingwe tša go tšhoša. Ye yona mmangwane Petunia o be a ka se dumele gore e tsene ka ngwakong.

Harry ka kgopolwaneng ya gagwe a no ipotša gore mohlomongwe ba tlile go ntšha legotlo ka mo gare ga yona – e bontšha e le mohutana wona woo. A bona batho ka moka ba e lebetše le yena a se hlwe a široša mahlo a e lebelela. Ka morago ga metsotswana e se mekae, gwa re kgwathi tse. Kefa yela ya thoma ya šišinyega. Mo go bego go tlerogile, kgauswi le mo lekotswaneng la kefa gwa thoma gwa bulega, okare ke molomo. Kefa ya thoma go opela:

'Le ka no nagana gore ke befile,

Ka lebaka la se le se bonago,

Ga go na le kefa e bohlale

Bjalo ka nna.

A kena taba le gore

Maphephe a lena ke

A maso, dikefa tša lena dia gadima

Goba ke tše telele.

Nna ke nna Kefa ya go Beakanya ya

Hokowatse, nka di khurumetša

Ka moka ga tšona.

Ga gona le selo se se lego ka

Kgopolong ya gago se ke sa se bonego,

Nkapare ke tla go botša gore o swanetše go dula kae

O ka no dula Bagale,mo go dulago bao ba lego bogale,

Sebete le mekgwa ya bona e mebotse, di ba dira ba ba kaonekaone;

O ka no dula Batshepegi, moo badudi ba gona ba lokilego

Ba ba dulago Batshepegi ba na le nnete ebile ba šoma ka

Maatla;

Goba ka Bahlale,ge ona le kgopolo ye bogajana, moo

Bao ba ratago go ithuta ebile ba hlalefile ba ilego go

Hwetša ba go swana le bona;

Goba mohlongwe ka Baradia, o ile go

Dira segwera le ba go swana le wena,

Baradia ba mafelelo bao ba ka dirago eng goba eng go

Hwetša seo ba se nyakago.

Nkapare!o se tšhoge! Iketle!

O ka gare ga diatla tše borutho (le ge ke se na le tšona)

Gobane ke nna Kepisi ya go Nagana!'

Gwa kwagala legowa le legolo, mekgolokwane le melodi ge kefa e fetša koša ya yona. Ya fetša ya inamela tafola e nngwe le e nngwe ya tše nne tšela, gwa ba le setu gape.

'Re tlile go no apara kefa!' Ron a sebela Harry.

‘Freddie ke tla mo laetša, o be a sa fetše go ntšhoša a re re tlile go katana le thokolosi.’

Harry a memyela, o kare ga a nyake. Ee, go apara kefa go phala go phekola, eupša o be a duma okare nkabe ba e apara go se na le batho bao ba ba bogetšego. Harry o be a sa ikwe a na le sebete goba a le bohlale ka nako yeo. Ge nkabe kefa e boletše ka ngwako wa batho bao ba ikwago ba se gabotse, e be ka ba mo a yago go dulago.

Phorofesa McGonagall a ya ka pele a swere letlakala le letelele.

‘Ge ke bitša leina la gago, o tla apara kefa gomme wa dula mo pankaneng gore o beakanywe,’ a realo ‘ Abot, Hanna!’

Ngwanenyana yo mongwe wa sefahlogo se se pinki wa meriri ya disengele a tsomuga mo mothaladi. A apara kefa, ya mo khupetša mahlo a ge a fetša a dula fase. Ka morago ga nakonyana –

‘BATSHEPEGI!’ kefa ya bolelela godimo.

Tafola yeo e bego e le ka letsong la go ja ya phapatha diatla, Hanna a ya go dula tafoleng ya Batshepegi. Harry a bona sepoko sa Foraya o Mokoto se mo tataiša ngwanenyana wola se thabile.

‘Bolerapo, Susan!’

‘BATSHEPEGI!’ kefa ya bolelela godimo gape, Susan a sepediša a ya go dula kgauswi le Hanna.

‘Bongputsu, Terry!’

‘BAHLALE!’

Tafola ya bobedi go tšwa ka letsogong la nngele ya phapatha. Badudi ba Bahlale ba emelela ba swara Terry ka letsogo, ge a fihla tafoleng ya bona.

‘Borannyoko, Mandy!’ a ya go dula Bahlale le yena, eupša ‘Borothoporawene, Lesley’ o bile wa mathomo go ditlaboswane yo a ilego Bagale gomme tafola ya kua moragorago ka letsogong la nngele ya dira legowa. Harry a bona bo abuti ba Ron ba mafahlana ba ngapangapana ba šupetšana.

‘Bureaitsi, Millicent’ ya ba modudi wa Baradia. Mohlomongwe Harry o be a no nagana fela, ka morago ga se a se kwelego ka batho bao ba dulago Baradia, o be a bona o kare ke batho ba bangwe ba go se loke kamoka ga bona.

O be a thoma go babja ka nnete bjale. A gopola matšatši a a bego a kgethwa ka wona ka nako ya ge go kgethwa dihlopha tša dipapadi sekolong sa gagwe sa kgale. O be a no dula e le wa mafelelo woo a kgethiwago. E se ka lebaka la gore o be a sa kgone eupša go be go se yo a nyakago gore Dudley a mmone okare o a mo rata.

‘Fokotja, Justin!’

‘BATSHEPEGI!’

Harry o be a lemogile gore ka nako e nngwe, kefa e be e no re ga tee fela e bolele leina la ntlo, eupša go ba bangwe e tšea sebakanyana pele e tšea sephetho.
‘Folaga, Simon’, mošemane wola wa moriri wa mobu a bego a eme kgauswi le Harry moralading, o dutše pankaneng nako ya go nyaka go lekana motsotso pele ga ge kefa e mmotša gore o swanetše go dula Bahlale.

‘Garagopola, Hermione!’

Hermione a gwata a lebile pankaneng, ge a fihla a gapeletša kefa go ikhwamela hlogong.

‘BAGALE!’ kefa ya bolelela godimo. Ron a ngunanguna.

Harry a tlela ke kgopolo ye nngwe ya go tšhoša, bjalo ka ge dikgopolo tša go tšhoša di rata go ba gona ge o tšhogile. Ge a ka se kgethwe? Ge go ka diragala gore a dule pankeng a rwele kefa sebaka se se telele go fihlela Phorofesa McGonagall a mo apola gomme are go diragatše phošo a boele morago peseng?

Ge go bitšwa Neville Maragorago, mošemane yola a bego a duletše go timetša segwegwe sa gagwe, a wela godimo ga pankana. Kefa e tšere nako e telele go tšea sephetho mabapi le Neville. Ge e fetša go goelela ‘BAGALE!’, Neville a taboga a kitima a sa e rwele, a swanela ke gore a boele morago a kitima, a e bošetše go ‘Donald, Morogo’, batho ba le gare ba mo sega.

Malefoye a ya pele a pampa ge leina la gagwe le bitšwa gomme a hwetša ngwako woo a bego a o nyaka ga tee fela: kefa e se ya be ya kgwatha le hlogo ya gagwe ya no thoma le go goelela, ‘BARADIA!’

Malefoye a sepela a ya go bakgotse ba gagwe Kgabo le Kgaogelo, a bontšha a thabile.

Go be go šetše batho ba ba nnyane bjale.

‘Moedi’… ‘Noto’… ‘Phaka’…le mafahlana a banenyana, ‘Phetelo’ le ‘Phetelo’… ka morago ‘Pholi, Sally’…wa mafelelo –

‘Photha, Harry!’

Ge a eya, a ema ka pele, gwa thoma go kwala lehwenahweno ka holong.

‘O rile*Photha*?

‘Harry Potha *kamoka*?

Selo sa mafelelo Harry a se bonego pele gage kefa e mo khupetša mahlo e be ele holo yeo e tletšego ka batho ba mo tsepeletše ka mahlo. Ge are kere a ikhwetša a le ka gare ga leswiswi ka gare ga kefa.A leta.

‘Mmm,’ gwa realo lentšwana le le sesenyane ka tsebeng ya gagwe. ‘Ga go bonolo. Go boima. Ke bona tlhohleletšo e ntši. Le kgopolo ye botse. Gona le bokgoni, jo mmawe, ee – le phišagelo ya go nyaka go ipontšha gore o mang, se ke selo sa go kgahliša….ke go bee kae?’

Harry a kgorametše pankana mo mafelelong a bolelela ka pelong, ‘e sego Baradia, e sego Baradia’

‘E sego Baradia, ye? gwa realo lentšwana le lesesane. ‘ka nnete? O ka ba kakapa, wa tseba, ke bona gabotse ka mo hlogong ya gago, gomme Baradia e ka go thuša go fihlelela seo o lego sona, ke a go tshepiša – ga o nyake akere? Gona, ge e le gore o na le bonnete – ga ebe BAGALE!’

Harry o kwele kefa e goelela lentšu la mafelelo ka mo holong kamoka. A apola kefa gomme a leba tafoleng ya Bagale a thothomela. O be a imologile ge a kgethilwe ebile a se a beiwa Baradia. O be a se a be a kwa gore melodi le mekgolokwane e be e feta ya batho ka moka bao ba tlilego pele ga gagwe. Percy, moithuti wa mohlokomedi, a emelela a amo swara ka letsogo a le šišinya ka maatla, ka nako yeo mafahlana a ga Weledi ba tladitše lešata, ‘Photha, ke wa rena!, Photha ke wa rena!’ Harry a dutše fase go lebana le se sengwe sa dipoko tše a dibonego kgapejana. Sa

mo phaphatha legetla le, Harry a tširoga, a tšhogile. A fetša a hlapa sefahlogo ka meetse a go tonya go tloša letšhogo.

A thoma tafoleng ya godimo gabotse bjale. Ka mo mafelelong kgauswi le yena, go dutše Hagrid, amo re tla ka mahlong. Hagrid a mo emišetša monwana. Harry a šena meno. Gomme, kua bogare bja tafola, ka setulo se segolo sa gauta, go dutše Albus Letompolo. Harry a kgona go mo tseba ka bjako ka gobane o be a mmone karateng ye ae ntšhitšego ka gare ga tšhokolete ya gagwe ya segwegwana ka peseng. Moriri wa Letompolo e be e le selo se nnoši sa go gadima gammogo le dipoko ka gare ga holo. Harry a bona le Phorofesa Sekhwele, lesogana lela le bego le tšhogile The Leaky Cauldron. O be a fapana le mola, ka ge a be apere tukwana e phepholo.

Bjale go be go sa šetše batho ba bararo. ‘Tawana, Lisa’ ya ba modudi wa Bahlale. Nako ya Ron ya fihla. O be a omeletše ebile e le yo motala ka yeo nako. Harry a rapela ka pelo gomme ka morago ga sebakanyana kefa ya goelela, ‘BAGALE!’

Harry a phapatha gore diatla tša gagwe di šale di hlohlona.Ron a tla a wela mo kgauswi ga gagwe.

‘O šomile, Ron, o šomile go šoma,’ gwa realo Percy Weledi a ekwa bose. Ge e le Zulu Bongani ka nako yeo o be a romelwa Baradia. Phorofesa McGonagall a phuthela letlakala la gagwe, a fetša a tšea Kefa ya go Beakanya.

Harry a lebelela poleiti ya gagwe ya gauta e sena selo. E be e le gona a thoma go kwa gore gabotse o swere ke tlala. E sale a e ja dijwana tše di bosana kgale.

Albus Letompolo o be a emeletše ka maoto. O be a memyela le bana ba sekolo o šoro, a ba gokara, go bontšha o kare o be a thabetše go ba bona.

‘Le amogetšwe!’ a realo. ‘Le amogetšwe ngwageng o moswa mo Hokowatse! Pele gage re thoma go keteka, ke rata go bolela mantšu a malwanyana. Wona ke a: Nitwit!Blubber!Oddment! Tweak! ‘ke a leboga!’

A dula gape fase. Batho ka moka ba goelela ba be ba phapatha le matsogo. Harry o be a sa tsebe gore a sege goba aowa.

‘o a gafanyana?’ a botšiša Percy eupša ka letšhogo.

‘Go gafa?’ Percy a realo ka mafololo. ‘O hlalefile kudu motho wo! Moloi o mogolo mo lefaseng! eupša yena go no bolela nnete o na le go gafanyana. Matsapane, Harry?’

Molomo wa Harry wa ba o sale o bulega ebile a etšwa ditete. Dikotlelo tše di lego mo pele di be tletše ka dijo. E sale e eba yena a seake a bona dilo tše dintši tše a diratago ka tsela ye tafoleng e tee: nama ya kgomo ya go gadikiwa, ya kgogo ya go gadikiwa, dipeke tša kolobe le tša nku, diboroso, nama ya kgogo ya go apeiwa, matsapane a go bidišwa, matsapane a go gadikiwa, di-ice cream, dierekisi, dikherotse, sopo ya tamati, khasetete, ba be ba re le ka morogo wa leroto.

A se gore ba ga Tsotetsi ba be ba bolaiša Harry tlala eupša o be a sa dumelelwe gore a je ka mokgwa wo a nyakago. Dudley o be a no phela a tšeela Harry sejonyana se sengwe le se sengwe a se ratago, le ge se ka mo tsenya bolwetši bjang goba bjang. Harry a tlatša sebjana sa gagwe ka dilo tše ka moka ntle le morogo, a thoma go di hlasela. Dilo tše ka moka di be di tsefa go tsefa.