

Translating Names in *Harry Potter*

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By

Despoina Panou

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Στον Αντρίκο, τη Μαριάννα και την Κατερίνα,
names that mean the world to me

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FOREWORD

The main purpose of this book is the investigation of the translation potential of names in children's literature through the analysis of the translational patterns of names from English into Greek. By focusing on the translation of the subgenre of the fantasy novel and adopting a functional approach, the main concern of this study is to unravel the translation procedures employed in the treatment of names of literary characters. The case study is the first book in the famous *Harry Potter* series entitled *Harry Potter and the Philosopher's Stone*.

More specifically, it is argued that names are multidimensional entities consisting of a thematic, syntactic, semantic and pragmatic dimension. Bringing to the fore the thematic and pragmatic dimensions and in particular, focusing on the pragmatic element of whether names are real or fictive, the thematic categories of characters', animals', places', objects' and events' names emerge and are further subdivided according to their real or fictional side and then they are linked with their translation potential through the detailed exploration of name-type and translation procedure of two hundred and twenty-six instances of names. The results indicate that in terms of thematic category, character names had the biggest percentage and in terms of translation procedure, transcription was the preferred procedure of almost all name-types.

It is concluded that the extensive use of the translation procedures of transcription and literal translation could be claimed to seriously affect the functions of the SL names. However, the main argument put forward in this book is that the translator through the extensive use of conservation translation procedures has managed to fulfil other equally important functions, thus bringing to the fore both the micro- and macro-context of names which should not be considered solely as linguistic units but primarily as multidimensional entities encompassing both linguistic and extralinguistic information.

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Athens 2021

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All the pages of this monograph are dedicated to the investigation of translational aspects of fictive names except for this one which is meant to acknowledge the names of real people who helped me bring this project to an end. At the academic forefront, I wish to thank the following academic scholars for providing guidance and inspiration in direct or indirect ways through their stimulative discussions, their thought-provoking articles and their influential conference talks: Anastasia Parianou, Lincoln Fernandes, and David Crystal. I am also indebted to my anonymous reviewers for making constructive comments on various issues that cropped up during the writing of this book. I also owe a special thanks to the Cambridge Scholars team for embracing this project and for their concern all along the publication process. Thanks also go to Pandora Falo who introduced me to the *Harry Potter* world.

The last paragraph is personal and I will try to make it short and concise. I do not think I can find enough words to express my gratitude to my family. My family includes my parents Spiros and Mary who have been ever-present throughout this endeavour. My family also includes my husband Andreas and its two younger members, Marianna and Katerina. These three people have been encouraging, inspirational and at the same time reminders of the double task I was constantly engaged in: being a mother and a researcher. They have been my driving forces and for that I am very grateful. Thus, I would like to dedicate this book to them.

Despite the obvious debt to colleagues and family, all shortcomings of this work are entirely my own.

ABBREVIATIONS

For ease of reference, the following abbreviations will be used throughout this book:

SL: Source Language

ST: Source Text

TL: Target Language

TT: Target Text

HPPS: Harry Potter and the Philosopher's Stone

CHAPTER ONE

INTRODUCTION

“Call him Voldemort, Harry. Always use the name for things. Fear of a name increases fear of the thing itself”.

(J.K. Rowling, *Harry Potter and the Philosopher’s Stone* 2015, 216)

1.1 Opening remarks

The investigation of names in literary contexts calls into question established definitional, categorical and functional patterns of names, thus necessitating a dialectical relationship among fields of study such as linguistics, translation and literature. From a definitional perspective, the Millian view that names are void of any kind of meaning is in direct contrast to a number of studies such as Yvonne Bertills’ treatise *Beyond Identification: Names in Children’s Literature* (2003), where it is clearly stated that when names are used in narrative contexts, they do not only reveal connotative and denotative aspects of meaning embedded in their form and content but they are also entwined in the fictional context they embody (2003, 4). In this respect, semantically significant names challenge static semantic theories where the lexical meanings of names are not taken into consideration.

As Bertills (2003) insightfully observes the main difference between an ordinary name and a literary name is that “the reference of the literary character’s name is substantially different in kind from the reference of a conventional personal name” (2003, 1). Given the artistic and creative character of literature, one tends to assume that names are more dynamic in literature, thus providing a counterargument to the thesis that has been supported by many linguists and philosophers [e.g. Mill (1956 [1843]), Frege (1949), Wittgenstein (1968), Kripke (1972), Lyons (1977), Ziff (1977)], namely, that names do not have meaning. Are we to believe, from such linguists and philosophers, that when authors decide to name the characters of their novels, they name them randomly without

taking into consideration their special characteristics, qualities and merits? Are we to infer that the name of a given character does not directly or indirectly exhibit aspects of the character or even reveal his/her personality? The answer to these questions is supplied by Hramova (2016) who not only claims that names in literary works have meaning but also goes a step further to argue that names grow richer in terms of meaning because they become *more meaningful* in the given literary context they are used (2016, 163). An example of ‘a meaningful’ name in the *Harry Potter* saga is that of *Voldemort*, the villain of the series. Such names with rich meanings are very frequent in children’s literature and especially in comics for children.

The meaning potential of names is inevitably entangled with their function(s), that is, how they operate within the text and above the text. If names do not bear any meaning, then they do not have any function. Fortunately, such claims are no longer considered valid. Some thirty years ago, it was Sophia Marmaridou (1991, 88) who argued that names seem to function on at least two levels of communication, namely the *in-text level* and the *above-text level*. In the former level, the characters communicate with each other in order to facilitate the unfolding of the plot. In other words, all characters are engaged in communicative acts for the creation and maintenance of an eventful plot. The other level refers to the communication of the author with the readers or the audience. It is called the *above-text level* because it somehow operates above and beyond the text to establish a unique relationship between the author and the readers since the readers can “grasp” the meanings conveyed by the author. Obviously, the naming of the characters not only facilitates the readers to interpret the plot but also uniquely identifies some qualities, some special characteristics or traits that characters have. Since both author and readers share the knowledge that names can be used in a meaningful way, the former takes advantage of this fact in order to create more impressive stylistic effects. Of course, there are a number of factors influencing the use of names in literary works, such as the author’s style, their intentions as well as the historical period a novel is set in and the traditions of the target culture. In fact, a detailed discussion on the significance of names in children’s literature is done in chapter 4 whereas chapter 3 is devoted to the discussion of the use and translation of names in literature.

As a starting point, it should be mentioned that the knowledge that names can be used in a meaningful way does not only stem from the knowledge of grammatical or syntactic rules but also from our encyclopaedic knowledge and our sociocultural beliefs. Such a point was made by Marmaridou (1991, 88), who adopts a cognitive perspective to

the tricky issue of names and claims that the concept of language as a social practice “recognises that meaning does not only reside in language but in the concrete forms of differing social and institutional practices, in the differing discourses” (2000, 34). For example, given names often have their origin in customs and traditions. In Greek society, for instance, the tradition still exists that a couple’s first child should be named after the grandmother, if it is a girl, or should be named after the grandfather, if it is a boy, the grandparents in question, always being the parents of the male partner and not those of the female. Also, another factor relating to the social significance of names is that they are chosen according to how appealing they sound or how fashionable they are perceived as being at a specific time. Thus, the encyclopaedic knowledge that readers possess predisposes authors to come up with semantically-loaded names. In fact, literature is abundant with semantically significant names, a fact that calls attention to their denotative and connotative values as well as their functions.

In an attempt to provide a systematic account of the literary functions of names, Bertills (2003, 165) puts forward the idea that names in a given literary context should be viewed as a system. In more detail, names act as narrative devices supplying information about literary characters but they also have a stylistic function in that they aim at creating a certain atmosphere, and more importantly, “awaken feelings towards and a sense of the name-bearer’s nature” (2003, 173). Furthermore, they are meant to bind a character to a certain place, thus indicating the interactive nature of the fictive world and the system of names. In addition, a literary name raises issues of fictionality and authenticity since the personality traits of a character as suggested by their name may also reflect a character’s cultural background, thus bearing culturally connotative values. Moreover, naming invisible characters or not naming existing characters is a rather conscious choice, which, according to Bertills (2003) is motivated by “the size or shame of the character” (2003, 182). In fact, Bertills (2003, 182-183) mentions the child of the short story *Berttelsen om det osynliga barnet* (*The Invisible Child*) as a case in point, where the girl “is too shy to be visible because she has been frightened into invisibility” (2003, 183). Lastly, the fundamental role of illustrations in establishing a relationship between the name and a character cannot be ignored. As Oittinen (2019) eloquently puts it illustrations do not only change the look of the scenes and characters but they “create new lands with new inhabitants with new ideas” (2019, 219). What’s more important, illustrations “serve the purpose of description” better than the text (Nikolajeva 2002, 155, cited in Bertills 2003, 178). Consequently, I tend

to agree with Bertills' claim that "literary proper names reach beyond the functions generally ascribed to personal names" (2003, 4).

In light of the above, I will adopt Duranti's view (1997, 334) that names are mini-narratives. Taking that as my starting point, I will endorse Bertills' view (2003, 6) that names as micro-utterances in literature function as mini-narratives which unfold a multiplicity of meanings and functions on various textual levels and are worthy of our attention. On that note, I will embark on this journey, having as my primary aim the investigation of the translational patterns of names in the Greek rendering of *Harry Potter and the Philosopher's Stone* (henceforth *HPPS*) in an effort to shed light on the English-Greek translation tendencies of names and explain the functions these names acquire when they are translated.

1.2 Fantasy novel: Why *Harry Potter*?

What makes the writing of this book rather intriguing are several factors. On the one hand, the translation of children's literature into Greek is a relatively under-researched area of study and it is the privilege of this researcher to try and fill this gap by putting a particular aspect of it under critical scrutiny. On the other hand, *Harry Potter* is not just a fantasy novel but it is THE fantasy novel of the last two or so decades because of its massive popularity worldwide. It is no exaggeration to say that J.K. Rowling's *Harry Potter* books have achieved a phenomenal success in the publishing story of children's books. The *Harry Potter* mania is manifested by the great number of sites and blogs that have been created by Potterphiles, the films, the products and the whole industry created by this fictional wizard. As stated in the Economist article: "J.K. Rowling's fictional wizard not only created an industry; he has also transformed Hollywood" (2009). In the title of her book, Susan Gunelius (2008) states that *Harry Potter* is a "global business phenomenon" (2008). When she started writing *HPPS*, J.K. Rowling, a single mother living in Edinburgh, never thought that it would be so successful. Her story is reminiscent of Cinderella's since her seven books made her a rags-to-riches entrepreneur. Apart from the phenomenal success the books generated for J.K. Rowling, other companies greatly benefited too from the touch of her commercial magic wand, namely, the London publishing house, Bloomsbury and Heyday films. In fact, she founded a company of her own in 2011 named *Pottermore Ltd.* which is the digital publishing, entertainment, e-commerce, and news company of *Harry Potter* (the official website www.pottermore.com stopped in October 2019 and was replaced by www.wizardingworld.com).

As is stated in *The Cambridge Guide to Children's Books in English* (2001) the success of the books is “partly attributable to the powerful blend of SCHOOL STORY, ADVENTURE STORY and FANTASY” (2001, 322). Harry Potter, an orphan, raised in his aunt's suburban house in the UK, gets an invitation to join Hogwarts School of Witchcraft and Wizardry. It is there that he finds out about Lord Voldemort, his parents' killer, and his mission to save the world from evil, in the form of the notorious wizard Voldemort. To go into detail, Harry's parents, Lily and James Potter were murdered by Voldemort, but when Voldemort attempted to kill Harry, he failed and the only sign of his encounter with Voldemort is a unique lightning bolt-shaped scar on his forehead. Because Harry was left with no other living relatives, Albus Dumbledore, the headmaster of Hogwarts School of Witchcraft and Wizardry, thought it was best to leave him with the Dursleys until he was old enough to attend Hogwarts. At the age of 11, Hagrid the keeper of the Keys at Hogwarts comes to Harry and explains to him that he is a wizard who has been admitted to Hogwarts in order to study magic. It is then, that the adventure begins.

1.3 Translation studies of *Harry Potter*

On closer inspection of the *Harry Potter* books and their translations, one cannot ignore the fact that there are numerous studies on translations of *Harry Potter*. According to Davies (2003, 65-66) there are three major reasons why such a work is worth investigating from a translational point of view. The first and most obvious reason is the number of translations that exist for such series of books. As stated, these books have been translated into more than forty languages within a timespan of five years (Davies 2003, 65). In the September 2014 English edition of *HPPS*, we are informed in the preface that the series has sold over 450 million copies and has been translated into 79 languages. Secondly, the fact that these books are primarily aimed at children makes the translators' task even more challenging since they have to preserve their child-appeal and “transmit it to the child readers of another culture” (2003, 66). Thirdly, the plethora of culture-specific items that exist in these novels make their translation quite an interesting task. For example, Davies (2003, 67) recalls that in the early chapters of *Harry Potter and the Philosopher's Stone* there is a mention of *Bonfire Night* and *Halloween*.

Two other scholars, Katrine Brøndsted and Cay Dollerup (2004, 58) mention that even though translators of *Harry Potter* in various countries were relatively well-known, they did not all “enter the game the

same time”. Lya Wyler (2003, 9), the Brazilian translator, argues that she did not know that there would be a second book. Had she known she says that she would have reinvented certain names. But there was only one name that could not be altered by contract, that of *Harry Potter* “even if children had to struggle to pronounce an aspirated “h” and retroflex “r’s” – an ability found only in seven out of twenty-six states in Brazil” (2003, 12). Moreover, Goldstein (2005, 17) points out that Spanish translators made a gender change to *Profesora Sinistra* since they incorrectly translated it as *Professor Sinistra* (the masculine form). Additionally, in 2002, the Swedish translator admits that translators were obliged by Warner Brothers to sign a contract that in effect forced them to keep names unchanged for commercial purposes.

In trying to capture the real-life translation processes of the *Harry Potter* books, Brøndsted and Dollerup (2004) provide us with a diagram in which the following four facts are asserted: (a) only when the English version of a new book is released, do translators get it for translation, (b) each volume is self-contained, (c) volumes 2,3 etc. are all sequels, and (d) Harry Potter’s journey from childhood to adolescence and adulthood is portrayed throughout the whole series of books (2004, 59).

Another crude factor determining all translations and consequently, *Harry Potter’s* translations as well, is the need for speed. Goldstein (2005) reports that the French translator of *Harry Potter and the Goblet of Fire*, Jean-François Ménard, had to translate this 700-plus book in just 63 days whereas Torstein Høverstad was given a two-month deadline. Along similar lines, Hanna Lutzen and Victor Morozov were made to translate *Harry Potter and the Order of the Phoenix* into Danish and Ukrainian respectively in the timeframe of eight to ten weeks. On top of these arbitrary deadlines, it should be mentioned that when faced with a problematic concept, contacting the author is not an option since J.K. Rowling has not made herself accessible to translators. Thus, translators are left to get on with it by themselves, despite their shortcomings. Relying on their own talent armed with their dictionaries, they endeavour to overcome any potential translation obstacles they might come across. And for all of us who are in this business, we do know that obstacles do crop up.

To my knowledge, there have been numerous studies to date that have been concerned with translational aspects of the *Harry Potter* books in various languages. More specifically, Leonardi (2020) has investigated the intralingual British-American translation of *Harry Potter* arguing that it is an example of cultural ideology manipulation since in the American version, the British element is eliminated and the whole text seems to be

adapted to the American culture (2020, 33). Cultural adaptation is also evident in the interlingual translation of names found in the Italian, Spanish and French translations of *Harry Potter*. Focusing mainly on the translation of the professors' names, Leonardi (2020) argues that in their Spanish, French and Italian translations "the ideological manipulation behind Rowling's naming choices is mostly lost" (2020, 75). With respect to the translation of *Harry Potter* place names, it is shown that the Italian translator has employed domesticating strategies as opposed to the Italian one who has preferred foreignising ones. The French translator seems to be in the middle. Leonardi concludes that different translation strategies are indicative of different ideological manipulations (2020, 86).

Moreover, Brøndsted and Dollerup (2004) deal with the comparative analysis of names in *Harry Potter* books in the Danish, Swedish, Norwegian, German and Italian translations. On the other hand, Dukmak's (2012) doctoral thesis concentrates on the treatment of culture-specific items in the Arabic translation whereas Rebecca Kirkman's Master's dissertation (2015) examines the linguistic and cultural issues in the French translation of the *Harry Potter* novels by looking into how Jean-Francois Ménard, the French translator, transfers the British cultural setting of the *Harry Potter* stories for French readers, and more importantly, how the invented words, names and places are translated in the target culture.

Again, working with the French translation of *Harry Potter*, Feral (2006, 459) investigates the transformative strategies that are used in the target text (henceforth TT) by focusing on the treatment of alien British values. As she maintains (2006, 459), the decision of the translators to eliminate the 'otherness' of British culture and values and to reinforce the fantasy of Harry Potter's world is dictated by the skopos of the target text which is none other than producing a pleasant and comprehensible text for French children. Moreover, the numerous omissions of details concerning food and school activities indicates a shift from a child's perspective in the original to an adult's in translation, thus reinforcing the belief that in order for "a text to be consumed by a child it needs to reinforce the norms governing the socio-cultural and ideological reality in which the child lives" (2006, 478).

Focusing on the Russian translations of two fantasy stories, namely, *The Lion, the Witch, and the Wardrobe* (Lewis 1950) and *HPPS* (Rowling 1997), Inggs (2003, 285) argues that the Russian translator, Oranskii does not make any attempt to give a Russian flavour to the British culture-specific elements. For example, different types of food are retained with minor variations and so are names which are transliterated,

thus failing to exhibit their associative meaning. Inggs (2003, 295) concludes that no consistent strategies can be identified since her analysis indicates a random approach to translation.

Working with more language pairs, Davies (2003) in her article entitled *A Goblin or a Dirty Nose* (2003) discusses the treatment of culture-specific items in translations of J.K. Rowling's *Harry Potter* series by identifying and commenting on translation strategies employed from the French, German, Italian, American, Taiwanese, Japanese and Vietnamese versions. No correlation between the use of a specific translation strategy and the degree of domestication or foreignisation in the target text is found and the conclusion drawn is that more systematic decisions "as to how to treat individual items may be made once they are as part of a network of references which work together to achieve a global impact" (2003, 65).

In an effort to determine the procedures used in the translation of some of the proper names in the novel *Harry Potter and The Goblet of Fire* into Malay, Zabir and Haroon (2018) adopt Fernandes' (2006) classification of ten procedures for the translation of names in children's fantasy literature and maintain that the most common are copying, rendition, and transcription. They conclude their study by admitting that the presence of the media conglomerate leaves little room for adaptation or recreation (2018, 121).

Through the detailed comparison of the names of persons, places, magical objects and school subjects in the 'original' and in the Hungarian translation of the *Harry Potter* series, Minier (2006) tries to capture the translation tendencies of culture-specific concepts. The findings of her research indicate that the translator of the series, Boldizsár Tamás Tóth, is neither in favour of a foreignising policy nor against a domesticating one. In fact, Minier (2006) argues that the *Harry Potter* world is not relocated since the translator seems to show respect for the 'otherness' of the ST. Hence, Lawrence Venuti's strategies of domestication and foreignisation are not unquestionably used.

Lastly, Liang's (2007) study examines the translation problems and strategies regarding culture-specific items by analysing the English-Taiwanese versions of the first five *Harry Potter* books. Concentrating on the translation of food and goods, Liang (2007, 98) found out that the strategies of preservation and addition were employed for the transferring of food concepts whereas preservation and localisation were preferred in the translation of goods. The effectiveness of the translation strategies was evaluated by observing 15 target readers' responses through questionnaires and it was concluded that "although translations with foreign implantations

are more adequacy-oriented, target readers did not find this approach acceptable” (2007, 104).

1.4 English-Greek translation perspectives of *HPPS*: Motivations and data

Seen from a translational perspective, it is of particular interest to investigate the translational aspect of the numerous cultural references embedded in the *Harry Potter* series of books because of its British-based thematology as regards, food, schooling, names and all sorts of cultural items. As Compagnone and Danesi (2013, 127) argue, the names used in the seven bestselling *Harry Potter* novels “reverberate with mythic and occultist meanings” thus determining in part the events in the stories in ingenious ways. In fact, the Greek translation of *HPPS* offers quite a fertile area of research since, to my knowledge, there is no study to date that has investigated the patterns in the English-Greek translation of names found in *HPPS*. Thus, it is worth investigating the processes of intercultural transfer names undergo in the Greek translation of *HPPS* (Panou 2021).

In more detail, the motive for writing this book lies in two statements. The one was made by Yvonne Bertills in her monograph *Beyond Identification: Names in Children’s Literature* (2003) and is as follows:

the diverse natures of the names affect and challenge the notions of the name in translation. In other words, my intention is not to judge or evaluate the already existing translations but to *draw attention to the chosen translation strategies in order to show how these may have altered the original functions of the names.* (Bertills 2003, 186, my emphasis)

This statement was enough to make me formulate my main research questions, namely, a) which translation procedures are employed in the English-Greek translation of names found in *HPPS* and b) what functions these names acquire when they are translated in relation to their functions in the source texts (henceforth ST). In order to answer these questions, some more specific ones need to be firstly addressed such as the definition and classification of names as well as the translation model that will be employed for their analysis. Stemming from these, issues that have to do with the frequency of the translation strategies employed, possible correlations between name category and translation procedure employed as well as the functions that source-language (henceforth SL) names have

and the ones that target-language (henceforth TL) names fulfil will also be tackled. Moreover, the answers to these questions might help us shed light not only on the translational behaviour of names but also on their functional status. In this regard, both translators as well as academics might get closer to uncovering the translation norms that could possibly rule the whole linguistic category of names. This is not pure conjecture nor is it a hypothesis first proposed by the present researcher. Rather its origin lies in Theo Hermans (1988) who argued that:

names constitute a privileged object of enquiry. They stand out among other lexical items and can be isolated with relative ease [...] the translational norms underlying a target text as a whole can in essence be inferred from an examination of names in that text. (Hermans 1988, 14)

The above-mentioned statement is the second one that motivated the writing of this book since it brings into the spotlight the importance of names not just as linguistic entities in their own right but also in corroboration with the context in which they occur, thus pinpointing the need not only to provide a thorough investigation of the translation strategies used for this linguistic category but also highlighting the importance of coming up with an efficient and adequate model that will be able to account for most if not all instances. Thus, the significance of researching names from a translational perspective cannot be overstressed for both disciples of translation and children's literature.

Having explained the motives of my research, I will now turn my attention to the data used in this study. More specifically, the first book of the *Harry Potter* series was chosen, namely *Harry Potter and the Philosopher's Stone* (1997) and its respective translation into Greek by Maya Routsou entitled *Ο Χάρι Πότερ και η Φιλοσοφική Λίθος* (*O Harry Potter ke i Philosophiki Lithos*) published by Psychogios in 1998. The first book of the series was chosen because this is the introductory one and, in a sense, the most important one since it is in this first book that the reading audience - whether source- or target-oriented - gets to become acquainted with muggles, wizards, witches, goblins, squibs and all those magical creatures that make up this fantastic Potterworld.

Since the first Greek translation of *HPPS* in 1998, there have been sixty reprints of the Greek translation of *HPPS*, the last one being in November 2020. It should be mentioned that in the current study the sixth reprint of the Greek translation has been used whereas the digital edition first published by Pottermore Limited in 2015 has been employed with respect to the source text. With respect to the Greek translation, it should

be mentioned that the thirteenth reprint is downloadable and free of charge from the following site: http://dim-agnant.kar.sch.gr/autosch/joomla15/images/bibliothiki/biblia/kseni_logotexnia/pezografia/H_Filosofiki_Li8os.pdf.

However, it was observed that the numbers of pages were jumbled up. Hence, this digital edition was only used for the copy-paste task of the name and its surrounding context, which is the sentence. The numbering of the pages, though, was taken from the sixth reprint of the Greek translation. No specific automatic name extraction programme was used due to the limited size of my corpus. In fact, the interrogation of the corpus for names was done manually. The researcher read the books in question and wherever there was a name, the whole sentence was transferred into a file according to the thematic category of the name as well as its respective translation(s). Moreover, various sites from the internet (e.g. www.pottermore.com, <https://www.hp-lexicon.org/characters/>) that recorded the names found in the first book of the series were used so as to cross-check whether all names had been included in the English version as well as their translations. As Dukmak (2012, 109) maintains there are numerous reliable and comprehensive websites of *Harry Potter* fan's dealing with the investigation of the names in the series and the various references attached to them.

The manual search of the corpus gave us two hundred and twenty-five instances of names which were analysed according to their translation procedure. Details of the data used in this research are mentioned in Table 1.1:

Table 1.1: Data

| Title of Book | Publication Date | Edition used | Number of instances of names |
|---|----------------------------|---------------------------|-------------------------------------|
| <i>Harry Potter and the Philosopher's Stone</i> | 30 th June 1997 | Pottermore Limited (2015) | 225 |
| <i>Ο Χάρι Πότερ και η Φιλοσοφική Λίθος</i> | November 1998 | 6 th reprint | 215 |

With respect to name taxonomy, the claim was made that names are not static linguistic phenomena but are perceived to be multidimensional entities encompassing four dimensions, namely, thematic, syntactic,

semantic and pragmatic dimensions. For the purposes of the current research, a new name taxonomy was proposed where the thematic and the pragmatic dimensions came to the fore and the following five thematic categories of names emerged: 1. *Character names*, 2. *Animal names*, 3. *Object names*, 4. *Place names* and 5. *Event names*. These five categories were further subdivided according to their pragmatic dimension which was defined with respect to the realms of real and fantastic. Hence, the aforementioned thematic categories were divided accordingly into the following sub-categories:

- 1a. Muggles and 1b. Magical beings,
- 2a. Fictive animals and 2b. Fantastic beasts,
- 3a. Conventional objects 3b. Invented objects and 3c. Imaginary objects,
- 4a. Real places and 4b. Fictive places,
- 5a. Real events and 5b. Fictive events

Each of these names was firstly classified according to the name taxonomy mentioned above and was allocated to a translation procedure in accordance with the translation model proposed which is a slightly modified version of Cantora's (2013) translation model. Then, the frequency of each translation procedure was identified and an attempt was made to indicate the translation patterns that emerge according to the strategies that have been used. Lastly, the functions that SL names have were described and an effort was made to identify the functions names have acquired after they have been transferred to the target text.

1.5 Outline of this book

The first chapter of the present book serves as the introduction where all the essential background information concerning the nature and use of names in literary texts is presented. Then, the key research questions formulating this research as well as some more specific ones are explained in detail and the chapter closes with a discussion of the choice of methodology employed.

Chapter Two is a critical overview of some of the most important definitional aspects of names ranging from referential and descriptive to causal, cognitive and pragmatic theories of names. Then, an attempt is made to provide a more elaborate and concise definition of the linguistic category under investigation in light of the linguistic theories discussed.

Chapter Three sets out to tie-up the meaning theories of names with the translational ones and to this end it provides a critical overview of

the main translation models that have been proposed so far for the transferring of names from a given SL to a TL. Furthermore, a detailed examination of Nord's functional translation model (1991, 1997), that will form the backbone of this research, is presented. On these premises, a novel translation model for names is proposed and discussed extensively.

Chapter Four is devoted to the discussion of definitional and translational aspects of children's literature. It starts with a brief overview of the genre under study, that is, children's literature, and describes some of its most basic characteristics. Then, the rest of the chapter deals with name classification and analysis issues. More specifically, names are claimed to be multidimensional entities and a new name-taxonomy is proposed based on these dimensions. Then, the argument is put forward that the thematic and pragmatic dimensions need to be used for the analysis of the translation strategies employed in the English-Greek translation of *HPPS*.

Chapters Five and Six provide us with a critical discussion of these strategies whereas Chapter Seven proceeds with a discussion of the results derived from the analysis of the data by measuring the frequency of each procedure employed in relation to the name category and the total number of each of the strategies used. This is followed by a detailed analysis of the functional perspectives influencing the major name-translation tendencies in the English-Greek translation of *HPPS*, that is, name preservation, modification, expansion, omission, creation and mistranslation. It is concluded that transcription is the most frequently used translation procedure employed by the Greek translator. More specifically, transcription refers to the morphological and phonological adaptation of the SL name to the TL. This is the term used by Cantora (2013) and because it is her translation model that is adopted in this case study -in a slightly revised version- hence, the use of this term. It is argued that the extensive use of such translation procedure may result in a loss of some of the SL functions of names but it could be claimed that such a conservation policy of names fulfils other TL functions which may be considered equally important to the ones of SL names.

Chapter Eight is the concluding chapter where some of the most important conclusions reached in this study are discussed. Lastly, the study's contribution to name translation is highlighted and the chapter closes by paving the way for future research in this area of study as well as others.

CHAPTER TWO

LINGUISTIC ASPECTS OF NAMES

“For most of us, a name is much more than just a tag or a label. It is a symbol which stands for the unique combination of characters and attributes that *define us as an individual*. It is the closest thing that we have as a shorthand for *self-concept*”. (Antisthenes, emphasis added, cited in Rom and Benjamin 2011, 20)

2.1 Names: Some theoretical considerations on their form and use

It is indisputable that names hold a special place in theories of meaning and communication. Given the various and often divergent views that have been put forward by linguists and philosophers concerning their meaning, form and use, the investigation of names within the domains of philosophy and linguistics still remains a tempting topic of research. More specifically, as will be proposed later, the significance of names for linguistic and translation theories does not stem exclusively from the acknowledgement of names as a linguistic/grammatical category by linguists, philosophers and users of language but from other, equally important parameters as well.

In particular, names within a given linguistic theory seem to exhibit important realisations regarding their historical and sociocultural significance since they have been carriers of identity formation as well as socio-political and historical signifiers. The generalisation that we tend as individuals and as societies to assign names to entities, objects, organisms and places which are or seem to be socioculturally important is not an empty statement (Marmaridou, 1991). On the contrary, the importance of naming becomes evident through the variability of names depending on each culture. For example, Inuit names are unusual in that they do not distinguish gender whereas in the European naming tradition, the names