HARRY POTTER AND THE
CHALLENGES OF TRANSLATION:

Treatment of personal names in the
Finnish and German translations of the three first
Harry Potter books by J. K. Rowling

Master's thesis

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Tiivistelmä – Abstract

Lasten ja fantasiakirjallisuudessa henkilöhahmojen nimillä on usein tärkeä rooli ja monia funktioita: ne voivat kuvailla hahmoa eri tavoin tai niiden merkityssisältö voi viitata suoraan tai epäsuorasti siihen, millainen henkilö on kyseessä. Kun tällaisia nimiä sisältävä teksti käännetään toiselle kielelle, käännösratkaisuilla on keskeinen merkitys siinä, miten nimien merkityksellisyys avautuu kohdekielen lukijalle. Tässä tutkielmassa tarkastellaan, kuinka *Harry Potter* -sarjan kolmessa ensimmäisessä osassa esiintyvien velhohahmojen nimet on ilmaistu kirjojen suomennoksissa ja saksannoksissa. Tavoitteena on selvittää, onko nimiä käännetty tai muokattu kohdekielisiksi ja miten nimien mahdollinen merkitys ilmenee kohdetekstissä.

Aineiston muodostavat alkuperäisteoksesta ja käännöksistä kerätyt 299 nimeä, jotka on jaettu kolmeen ryhmään sen perusteella, minkälainen hahmo on kyseessä. Käännöksissä esiintyviä nimiä verrataan sekä toisen kohdekielen käännökseen että alkuperäisteokseen: näin valotetaan käännösratkaisujen eroja, yksittäisten nimien käännösstrategioita sekä sitä, miten alkuperäisten nimien mahdollinen merkitys ja funktiot tulevat ilmi käännöksissä. Nimiä analysoitiin nimistöntutkimuksen, käännöstieteen ja lastenkirjallisuutta ja fantasiaa käsittelevän teoriataustan pohjalta.

Yksi tutkimuksen olettamuksista oli, että kielellisistä eroavuuksista johtuen nimiä olisi suomennettu enemmän kuin käännetty saksaksi. Tulosten valossa olettamus pitää paikkansa: nimet ovat saksannoksessa pitkälti alkuperäisasussaan, kun taas suomennoksessa keskeisten hahmojen nimiä on usein muokattu, jos niillä on selkeä ja hahmon tulkinnan kannalta olennainen semanttinen merkitys. Englannin kielen nimistöön kuuluvat tavalliset nimet puolestaan on säilytetty molemmissa käännöksissä, sillä niiden voidaan katsoa ylläpitävän tarinan brittiläistä kontekstia.

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ABBREVIATIONS

In the present study I use several abbreviations to refer to either the books in the Harry Potter series or to some linguistic terms.

Books in the Harry Potter series

PS	*Harry Potter and the Philosopher's Stone*
CoS	*Harry Potter and the Chamber of Secrets*
PoA	*Harry Potter and the Prisoner of Azkaban*

VK	*Harry Potter ja viisasten kivi*
SK	*Harry Potter ja salaisuuksien kammio*
AV	*Harry Potter ja Azkabanin vanki*

SdW	*Harry Potter und der Stein der Weisen*
KdS	*Harry Potter und die Kammer des Schreckens*
GvA	*Harry Potter und der Gefangene von Askaban*

Linguistic terminology

SL	source language
TL	target language
ST	source text
TT	target text

1 INTRODUCTION

In our everyday life we may not always think that there is anything magical about names. For most of us, names are titles used to distinguish one person from the next, and any possible further functions or meanings of names receive little or no attention at all. Yet if we look at names and naming from another angle, we discover a fascinating world full of meaningful potential and magic. Consider this example: when naming their child, parents pay careful attention to selecting the names that they think most suitable for the new member of their family. Not any name will do – the name must be just right, have the right sound, evoke the right idea.

Similarly, when naming a literary character, many writers pay careful attention to finding a name that most aptly befits the fictive person they are crafting (Ainiala et al. 2008: 335). Not any name will do – the chosen name will need to fulfil various functions in the literary work and also suit the fictive referent. The name – be it selected from among names existing in a particular language or fashioned for the particular occasion and character – can, in the world of fiction, do more than just identify a particular character. The name, if chosen properly, can also describe, sum up and portray the characteristics of the fictional figure, help the reader in getting familiar with the story and the fictive world, and last but not least, also entertain and enliven the reading experience (Bertills 2003a).

In the fantastic world of fiction, names can have a particular magic, especially in fantasy fiction and in literature aimed for children. In these two genres names often play an important role. They can illustrate their referents in various ways – a name like *Mad Hatter* gives an impression of the behaviour of the character, whereas *Piglet* describes the referent's looks. Names can also express where the story is set or what kind of character is in question: normal names, such as *Alice*, refer to people with a specific cultural background, but determining the kind and background of characters called *Bilbo Baggins*, *Pippi Långstrump*, or *Moomintroll* is not as straightforward. Yet we can guess that these characters belong to a world apart from our own – the realm of the magical.

Indeed, often the names in children's literature as well as in fantasy fiction are also somehow magical: they have their "meaning potential activated" (Fernandes 2006: 46). In other words, literary names can, through their semantic, denotative or sound symbolic content, describe their referent, indicate potential development of

the story or amuse the reader, among many other possible functions. The name and the character are a tight package that takes its form and expression in a particular language. But what happens to this entity when it should be expressed in another language? What to do with the name and, moreover, how to convey the meaning potential in another language are quite specific challenges translators need to solve.

Discovering the solution is far from easy: translating does not mean simply taking a word in one language and finding its counterpart in another. Several theories and theorists have proposed a variety of definitions for what translation is, ranging from demands of literal or free translation, preference of form over meaning or vice versa to insisting that target audience needs should first and foremost be taken into account (Bassnett 2002). In actual translational practice such theoretical lack of clarity may not play a major role; the translator's linguistic skill and understanding of source and target cultures may be more crucial in finding the best available solution to a particular translation problem.

A case in point containing many unique translational challenges is the Harry Potter series, which has undoubtedly been one of the biggest literary phenomena of the last decade. Created by British author Joanne K. Rowling, this story about the growth and adventures of a boy wizard and his friends at a school of wizardry unfolds in seven novels: *Harry Potter and the Philosopher's Stone* (1997, hereafter shortened as *PS*), *Harry Potter and the Chamber of Secrets* (1998, *CoS*), *Harry Potter and the Prisoner of Azkaban* (1999, *PoA*), *Harry Potter and the Goblet of Fire* (2000), *Harry Potter and the Order of the Phoenix* (2003), *Harry Potter and the Half-Blood Prince* (2005) and *Harry Potter and the Deathly Hallows* (2007). Millions of copies sold in many different languages, high-grossing film installations of the books, money-making merchandise business – these are only a few indicators of the series' massive popularity. Regardless of the literary achievements of the story, and regardless of whether one has read the books or seen the films or not, there is no denying that the tale about the adolescent wizard has been influential, at least in attracting new generations of readers to the magical world of fantasy literature.

The seven novels composing the series have several charms: they contain stories about friendship and loyalty, but also thrilling adventures and dangerous villains. Manlove (2003: 187) finds the books' attraction in their humour, innovativeness and magic; they are a "child's ideal world" where excitement and safety are in balance. In addition to Rowling's skill as a storyteller, one central aspect in the novels is also

her innovative language: she has created many "Potterisms", invented words, to describe things that exist only in the magical world she has crafted. However, her linguistic inventiveness does not stop at that: also a great majority of the characters appearing in the series have been adorned with unique and expressive names. What kind of an impression will a reader get when first meeting a character called *Albus Dumbledore* or *Severus Snape*? Such names exemplify how names in literature are narrative elements that dynamically contribute to the fictive text and interact with other textual components to build and further the story; therefore names have a central role in the interpretation of the text (Ainiala et al. 2008: 338).

Due to the tremendous popularity of Harry Potter, academia has taken it up as a subject for research, dissecting the books to understand Rowling's magic. The books have been studied in terms of, for instance, how British culture is reflected in them (Lehtonen 2003), how the influences of school stories or fairy tales are discernable in the story (examined for instance in articles in Whited 2002), or how the coined words have been translated into various languages (see e.g. Garcés 2003, Van Coillie 2006). Several scholars (for instance Jentsch 2002, Oittinen 2008) have also focused on Rowling's imaginative fictive names and looked at how this particular category of coined words appears in different translations of the books.

However, the studies analysing the invented words or fictive names often compare only one language with the English counterpart. Comparing and contrasting two (or more) translations might offer interesting insights not only into how differently individual translators can go about treating fictive names, but also into differing culture-related translation practices and values related to them. The aim of the present study is to cast some light on how meaningful fictive names can be variously treated in translation into two very dissimilar languages: Finnish and German. To be more precise, the study compares how personal names of witches and wizards, young and old – students, professors and other wizards – have been treated in the Finnish and German translations of the first three books in J. K. Rowling's Harry Potter series.

When reading the Harry Potter books for the first time in their original language, I was impressed at the variety and expressiveness of many characters' names (and of other types of names, too, which however are not studied in this paper). Not only did they make the story more entertaining to read by enlivening the text, causing an occasional chuckle, but they also often helped me paint a mental picture of their

referents in more vivid colours, thanks to the meaningful hints contained in the name(-form)s. Having examined Rowling's anthroponymy in my Bachelor's thesis I believed the Potter nomenclature would open up possibilities also for a comparative analysis between different languages.

The study is limited to examining the names that appear in the first three books – *Harry Potter and the Philosopher's Stone* (*PS*), *Harry Potter and the Chamber of Secrets* (*CoS*) and *Harry Potter and the Prisoner of Azkaban* (*PoA*) – even though it means leaving out many fascinating names worthy of analysis. However, covering all seven books (and their translations) that practically explode with inventive and illustrative invented literary names is simply out of the scope of such a study. Moreover, names of "normal" human characters (in Rowling's language called *Muggles*, non-magical people) will not be included. Thus, the data consists of literary names in the English original and the two translations. The names appearing in the translations will be compared with each other as well as with the English original.

Such inventive material and greatly differing languages would offer several fascinating research questions. However, the focus here is threefold: first, the present study aims to see if the names have been translated (or otherwise modified) in the respective target languages or not, and to discuss possible reasons why they have (not) been treated so. My second objective is to find out what kinds of names have been translated and to examine what types of translation strategies the translators have made use of to transfer the name into the target language. Third, because many names in the material are descriptive or semantically loaded, the study also tries to discover how the semantic content in the names travels to the translated target language rendering of the name.

The theoretical background for the study is presented in the three following chapters exploring three themes salient for the present research: translation, names, and children's literature. The second chapter contains an overview of some central translation theories, touching on the question of what translation actually is. The chapter also looks at some specific issues related to translating literature for children and how it differs from translating for adults. Chapter 3 examines matters concerning names and naming practices, such as selection criteria and purposes of names. I will also consider how names in literature differ from names in the real world in their form, meaning and functions. Translation of literary names, especially with regard to children's literature, will be discussed, too.

In the fourth chapter the focus is on literature aimed for children: as a genre, what are its defining features and what kinds of problematic issues are related to the concept of children's literature itself? In addition, the chapter includes a closer look at two particular types of literature that many children read, namely school stories and fantasy stories – these are also the genres that many consider Harry Potter books to inhabit. Chapter 5 then presents the data for the study, firstly introducing the author, J.K. Rowling, moving on to examine the Harry Potter series. The Finnish and German translators of the series are mentioned here in a few words as well. Finally, the data and the background for this study are explored in more detail.

Chapter 6 marks the beginning of the core analysis, which is presented in the subsequent three chapters (6–8). The analysis in the chapters is grouped according to the type of characters whose name is being examined: Chapter 6 focuses on names of Hogwarts students, Chapter 7 looks at the names of Hogwarts professors and staff, and Chapter 8 concentrates on the names of other adult wizards who have no connection with Hogwarts. After the analysis I will review the results and discuss them in more detail in Chapter 9. Finally, Chapter 10, the conclusion, summarises the main findings, considers the significance of the present study and provides suggestions for further topics of interest in this field.

2 TRANSLATION

This chapter on translation and translation theory starts with presenting an overview of the various ways different scholars have approached the matter, and then moves on to discuss in more detail two topics relevant for the present paper: functionalist approaches to translation and foreignising and domesticating translations. The chapter will conclude by examining the translation of literature for children and the special characteristics differentiating it from translation for adult readership.

2.1 Translation – theoretical approaches

Translation and translating are concepts with a multitude of definitions, and viewpoints to the topic differ according to school of thought. The layman might equate translation with simply 'changing' a text from one language into another. Linguists may want to describe translation from the point of view of science,

whereas other scholars regard translation as a form of creative art (see e.g. Bassnett 2002: 4, 6; Bell 1991: 4). According to one definition (Bell 1991: xv), translation means transforming a text "originally in one language into an equivalent text in a different language retaining, as far as possible, the content of the message and the formal features and functional roles of the original (…)." Translation is further understood as, for instance, an act of rereading and rewriting (Oittinen 1995, 2008), as "filling up the gaps between languages" (Newmark 1991: 25), as comparing cultures (Nord 1997: 34) or as "bridge-building across the space between source and target" (Bassnett 2002: 10). Such variety of characterizations shows that translation is not that straightforward as many might believe.

Considering the above, the scholarly approach called translation studies has taken up a hard task: developing a translation theory or theories defining and explaining the practices of translation. Bassnett (2002: 43) regards reaching "an understanding of the processes undertaken in the act of translation" as the purpose of translation theory. Newmark (1981: 19), believing translation theory is "neither a theory nor a science, but the body of knowledge (…) about the process of translating", writes that

> [t]ranslation theory's main concern is to determine appropriate translation methods for the widest possible range of texts or text-categories. Further, it provides a framework of principles, restricted rules and hints for translating texts and criticizing translations, a background for problem-solving. (ibid.)

As we can see, there is no consensus within the translation studies as to its purpose; in the quotations above we find a normative view ("appropriate methods", "a framework of principles") contrasted with a more descriptive ("understanding" of what actually happens in translation) approach. (For an account of the history and development of translation studies, see e.g. Bassnett 2002.)

At present, there is no uniform or universally accepted theoretical framework of translation, and producing a general theory on translation that would be applicable on any and all instances of translation, let alone be acceptable to all scholars of the field, seems somewhat unattainable. Even so, translation studies have broadened their scope from old preoccupations such as the age-old "literal versus free" debate to encompass post-colonial or feminist views on translation as well as issues of power, ethics and inequality in translation. Translation is more than merely removing words of a text in one language and replacing them into a text in another language; translation is "now rightly seen as a process of negotiation between texts and between cultures, a process during which all kinds of transactions take place

mediated by [the translator]" (Bassnett 2002: 6). Translation is no longer only of linguistic interest, but interplay of language, culture and people. Of the variety of theories, methods or definitions of translation and translating, some central ones will be touched upon below.

2.1.1 Definitions and the question of equivalence

One of the fundamental issues in translation, as well as in translation theory, is the concept of equivalence; Robinson (1991: 259, cited in Oittinen 1995: 34) maintains that majority of western translation studies has regarded equivalence as the main aim of translation in general. Equivalence is traditionally understood as 'sameness' existing between the source text (ST) and the translated target text (TT); however, Oittinen (1995: 35) argues that the term itself is vague and its definitions unclear. What kind of equivalence is meant – full or partial, at word level or in terms of meaning and so on – and by which means it should be attained has been variously viewed by different theorists.

The traditional view is that when translating, the translator needs to make a choice between seeking for *formal equivalents*, focusing on the semantic sense of the text – known also as word-for-word or literal translation – or finding *functional equivalents*, aiming to maintain the communication, the message of the ST; that is, producing a free translation, translating meaning-for-meaning. (Bell 1991: 7.) However, Newmark (1981: 10) claims that

> [t]here is wide but not universal agreement that the main aim of the translator is to produce as nearly as possible the same effect on his readers as was produced on the readers of the original (see Rieu, 1953). The principle is variously referred to as the principle of similar or equivalent response or effect, or of functional or dynamic (Nida) equivalence. It bypasses and supersedes the nineteenth-century controversy about whether a translation should incline towards the source or the target language, and the consequent faithful versus beautiful, literal versus free, form versus content disputes.

Moreover, instead of using Nida's terminology of *dynamic equivalence* as contrasted with *formal equivalence*, which aims for "closest possible match of form and content between ST and TT" (Hatim and Mason 1990: 7), Newmark argues for the terms *communicative* and *semantic translation*, whereby in the former the translator "attempts to produce the same effect on the TL readers as was produced by the original on the SL readers", while the latter means reproducing "the precise contextual meaning of the [SL] author" (Newmark 1981: 22).

Even these few examples of different views on equivalence (more on equivalence e.g. in Bassnett 2002: 30ff) show that the definitions and terminology can be nebulous and overlap. Moreover, as Bell (1991: 6) writes,

> the ideal of total equivalence is a chimera. (…) To shift from one language to another is, by definition, to alter the forms. Further, the contrasting forms convey meanings which cannot but fail to coincide totally; there is no absolute synonymy between words in the same language.

Focusing on finding or creating sameness where sameness, in fact, cannot exist, seems to overlook other important characteristics of translating. Translation is not only a simple one-to-one exchange between words of two languages; much rather it is "**a communicative process which takes place within a social context**" (Hatim and Mason 1990: 3, emphasis in original). Hatim and Mason (ibid.) further point out that decision-making – what and how to translate – is part of the process. The choices the translator has to make, such as selecting the appropriate TL word for the context, exemplify one aspect that the equivalence view seems to ignore: there is no one correct, or right, translation of a ST, as each translator (and any reader, for that matter) understands and interprets the text in their own way. Consequently, the same ST given to two different translators can yield two differing translations, due to the decisions each make in the process. In the words of translator Kersti Juva (2004: 26), a translated text is more like an unidentical twin in comparison with the original, rather than an attempt at cloning. That is, the source and target texts are somehow similar, yet in important ways very different. As González-Cascallana (2006: 99) puts it, translation is "a matter of semiotic transformations and operations that presuppose choices, alternatives, decisions, strategies, aims and goals."

2.1.2 Translation and the translator

We saw above that the notions about the nature of translation vary – and so do the views about its practitioners, the translators. The contradictions – having a bearing on the attitude to actual translation and how it should be done – spring from the 19th century. The translator was either perceived to be subservient to the "feudal overlord" that was the ST author (Bassnett 2002: 13); the ST was hierarchically above the to-become translated text and required loyalty. Alternatively, the translator was, one might say, "an improver" of the ST, which was considered culturally inferior, consequently allowing for a more liberal, free translation. In more recent times, the translator has on the one hand been considered a liberator, freeing the text

from the chains of the original language, giving it a new identity in the TL. On the other hand, some regard translators as traitors, betraying the original intentions of the writer, if they take too many liberties in translating the text, instead of giving a "loyal" (in many cases, literal) translation; hence the old nickname *belles infidels* (Bell 1991: 6). Accordingly, the properties of a "good" translator or "well" translated text have been mirrored against such value statements, so that a "good" translator, for instance, is someone who is loyal to the source text. Such a division of good and bad (which in reality are a matter of taste and interpretation) has been used in categorisation and evaluation of translations; whether such definitions are fruitful is another matter.

There is no consensus regarding the issue of translator loyalty either. Loyalty, or faithfulness, here means that the translator should have a yardstick, a baseline, to measure the quality of the translation. Some maintain that the translator's loyalty should be to the ST author, others, such as the supporters of functionalist translation theories to be discussed presently, regard it as more important to pay attention to the target readership. Newmark (1991: 26) suggests loyalty to the words of the ST, "not to a nebulous readership". For Bell (1991: 7), "the crucial variable is the purpose for which the translation is being made". That is, the intended function of the TT supersedes the need to observe the ST idiom closely to reproduce it in the TL. In Oittinen's (2004: 901, emphasis added) words, the translators should "aim to create a credible whole, to *recreate their idea of the book*." This last view of the translator as a "re-producer" not only seems to challenge the idea of translator loyalty but also draws attention to matters such as authorship and the translator's impact on the TT.

Each translator is first a reader, a receiver of the ST. Each reader interprets a given text in a particular way, based on several factors, like the cultural background, previous literary experience, expectations or even mood. According to Hatim and Mason (1990: 10),

> G. Steiner (1975) points out (…) [that] each act of reading a text is in itself an act of translation, i.e. an interpretation. We seek to recover what is 'meant' in a text from the whole range of possible meanings, in other words, from the meaning potential (…)

Thus, the translator, as one of possibly many readers, reads and interprets the ST and the ST author's intentions; this will be the starting point for the translated (TL) text. In other words, "what is actually translated is not the sender's [ST author] intention but *the translator's interpretation of the sender's intention*" (Nord 1997: 85,

emphasis in original). The reader of the TT, however, may believe that the text expresses the sender's original intention; accepting that the translator is also active as a reader – and as we saw above, as a re-producer – in the translation process may cause insecurity about the authorship of the text (Oittinen 1995: 64). (For more on different readers and interpreting, see e.g. Oittinen 1995: 53ff.)

Yet another issue concerns the translator's (in)visibility, whether the translator's presence should be acknowledged or discernable from the translated text, or whether the translator should be and remain invisible, or transparent like a window, merely communicating the source author's message in a new language. Still, "any translation will, to some extent, reflect the translator's own mental and cultural outlook, despite the best of impartial intentions" (Hatim and Mason 1990: 11). This, in turn, is related to various issues of power that are at play in the translation process; however, discussing them here is not possible due to the limits of this paper. In any case, as Oittinen (2004: 91) points out, "translators are not neutral factors in the process", since they bring their unique personal and cultural background and experiences with them, all of which impact on their work.

The above is written mainly from the perspective of translating literature, yet to a degree the same issues bear relevance in translating other kinds of texts, too. As a matter of fact, Oittinen (1995: 10) argues that the problematics of translating belletristic and "other" texts, often "technical" texts such as user manuals, law texts or EU-documents, are not that distinct as sometimes presumed. Oittinen further questions (1995: 19) the usefulness of choosing a translation strategy based on the text type, as, in her view, the basic situation in translating is the same, regardless of what kind of text is at hand. Instead of following some rule of thumb as to which texts should be translated in which way, the strategy should be decided upon in each situation individually, because in real life different situations or contexts can require a different approach to the text to be translated. One orientation of translation theory developed out of the need to bring the teaching of translation closer to the requirements of the profession in everyday life: functionalist translation.

2.2 Functionalist views on translation

Functionalist approaches take a different stand on translation compared to the considerations above. As the name suggests, the views under this umbrella term are

concerned with "the function or functions of texts and translations" (Nord 1997: 1). This approach developed in Germany in the 1980s to address certain deficiencies in translation education at universities (Nord 2006: 662); as a practice-oriented method it includes "the evaluation of translations with regard to their functionality in a given situation-in-culture" (Nord 1997: 2), a normative element which other theories of translation often wish to avoid. Even though the term functionalist covers several differing theories (for a more thorough presentation, see e.g. Nord 1997), the focus here will be mainly on Hans J. Vermeer's *skopos theory*, further developed in cooperation with Katharina Reiss (Reiss and Vermeer, 1984).

In this theoretical framework the Greek word *skopos*, 'aim' or 'purpose', refers to the notion that the translator's central task is to address the intended purpose of the translation (Ruokonen 2004: 69). Put differently, instead of focusing on linguistic or any other kind of equivalence, the main concern is how the translation functions in its new textual and cultural context. This means taking the intended audience of the TT into account, "specifically its culture-specific world knowledge, expectations, and communicative needs" (Nord 2006: 663). Skopos theory could also be called a culture-oriented approach to translation: Reiss and Vermeer stress that translating is always also a special kind of cultural transfer, not merely a linguistic one. Therefore the translator must know both the source and target cultures well, their norms, conventions and values, in fact be "bicultural". (Reiss and Vermeer 1984: 4, 13, 26.)

Basing his view on the theory of human action, Vermeer regards translation as purposeful behaviour taking place in a particular situation. Translation, as intentional action, is therefore context-specific and "cannot be considered a one-to-one transfer between languages" (Nord 2006: 662), in contrast with, for instance, Catford's (1965: 20, cited in Nord 1997: 7) somewhat mechanic view of translation as "the replacement of textual material in one language (SL) by equivalent material in another language (TL)". Instead, in the skopos framework, to translate means to produce "a text in a target setting for a target purpose and target addressees in target circumstances" (Vermeer, 1987: 29, cited in Nord 2006: 663). Moreover, the ST is not the ultimate starting point defining the translation process and method, but "an 'offer of information' that is partly or wholly turned into an 'offer of information' for the target audience" (Nord 1997: 12).

As discussed above (2.1.2), each reader, or each translator, will inevitably interpret the 'offer of information' in the ST in his or her own way. In the process of

translation, then, those aspects of the ST that the translator considers of interest or relevance for the particular aim or purpose of the TT are "transferred to the target culture using the presentation the translator believes appropriate for the given purpose" (Nord 1997: 25-26). The TT is then "a new offer of information in the target culture about some information offered in the source culture and language" (Reiss and Vermeer 1984: 76, cited in Nord 1997: 25-26). However, as Nord (1997: 35) points out, "the translator cannot offer the same amount and kind of information as the source-text producer. What the translator does is offer another kind of information in another form". This is because the expectations, knowledge etc., of the TL audience are obviously dissimilar with those of the SL audience.

For the functionalist, equivalence on textual or linguistic level is not desirable or even attainable as the context of the ST invariably differs from the TT one; moreover, structural differences of the two languages make total equivalence impossible. The importance of producing a functioning text overrides the demands to stay true to the ST, "*Der Zweck heiligt der Mittel*" ("The end justifies the means", Reiss and Vermeer 1984: 101), and the question of faithfully observing the source text (being "loyal" to it) is not of as great significance as the need to be "loyal" to the target audience. For this reason I consider the skopos approach to be a target-text oriented translation theory, because the attributes of the TT prevail over those of the ST; in contrast, for instance Nida's and Newmark's notions (see 2.1.1), could be called source-text oriented, where the ST is the benchmark for the TT.

In the skopos framework the ST is *not* the yardstick of the TT or "the first and foremost criterion for the translator's decision; it is just one of the various sources of information used by the translator" (Nord 1997: 25). More important than linguistic or stylistic equivalence is to produce a TT that fulfils its purpose and "functions" for its addressees, the intended audience. The *Skopos*, the purpose of the translation may, depending on the situation and context of translation, "require a 'free' *or* a 'faithful' translation, or anything between these two extremes" (Nord 1997: 29); the Skopos, in turn, is determined by the intended audience. Therefore Reiss and Vermeer (1984) emphasise that all decisions concerning translation are culture-, language- and situation-specific; the target audience and cultural aspects of the TT context help define the translation methods suitable for that particular occasion. (For more on functional translation, see e.g. Nord 1997.)

In this model the translator is allowed more liberties to decide upon the manner and substance of translating than is normally accepted in other theories. For this reason, functionalist approaches have been criticised for not being translation proper but adaptation, because to attain the aim of a functioning translation with regard of the target addressees, translators steer away from strictly observing the ST, instead adapting the TT to the target audience's presumed needs, level of knowledge, and so on. Adjusting the translated text to the needs of the intended audience will also inevitably bring up questions of intentional manipulation of the ST, in the vein of 'ends justifying the means', that is to say that attaining the intended TT purpose would authorise any and all alterations deemed necessary.

Yet what is considered adaptation and/or translation depends on our view of translation: according to Oittinen (1995: 30), if we regard translation as striving for sameness, adaptation must be seen as 'different' from the ST, whereas if translation is seen as human action in varying contexts, as Vermeer and Reiss write, drawing a line between adaptation and translation becomes difficult, if not unnecessary. (More on adaptation and translation in Oittinen 1995: 23ff.) Nevertheless, Nord (1997: 120) stresses that the functionalist model, while accepting adaptation when it helps attain the functionality of the translated text, still "accounts for all sorts of both documentary and instrumental modes of translation." The translator is allowed a fair leeway, but is also given great responsibility in translating the source text.

Functionalist views have not gained ground in the English-speaking academia to the same extent as various equivalence-oriented approaches (cf. Nord 1997: 129-134); however, they are relevant for the present study, as some scholars examining translation for children seem to concur with this theoretical framework. For instance Oittinen (2004, 2006) writes that focusing on TL audience should take precedence over striving for sameness between ST and TT (2004: 902); in fact, in her view,

> translating is a dialogic, collaborative process [taking place] in individual contexts. This implies that no translation produces sameness; instead, translation *creates texts for different purposes*, [situations and audiences]. (Oittinen 2004: 901, my emphasis)

Further, echoing André Lefevere, Oittinen holds that "translation is rewriting for new readers in the target culture" (2006: 39). This perspective resembles the functionalist demands for target audience and target purpose orientation. While I agree that the target audience indeed needs to be taken into account, especially when the audience

will consist of young or child readers, still the original author's intentions and ST style should not be completely disregarded.

In sum, functionalist theories, or *skopos theory* in particular, orient translation on the basis of its purpose, which in turn is mainly defined by the intended audience of the TT. The needs of the addressees also help identify the appropriate translation strategies. However, target-audience orientation in translation can be manifested also in other ways; for instance, in how the translated text is positioned on the scale between a foreignising and a domesticating translation.

2.3 Foreignisation and domestication

We can also examine translation from a somewhat different angle and consider the 'foreignisation' and 'domestication' of translated texts. The question here is whether translated texts should be oriented at the target language, culture, norms and readership or whether they should rather retain significant features of the source language and culture, even if the features are foreign to the target readership and thus might lead to non-comprehension or, at worst, to rejection of the text. We see already that this standpoint slightly overlaps the above discussion on functionalist translation.

When adopting a domesticating method, translators assimilate the text to the target culture's values, both linguistically and culturally (Oittinen 2004: 905). This can be called "invisible translation", as the peculiarities of the source culture text are dissipated and replaced with attributes familiar to the target reader. Foreignisation, in contrast, produces a "visible translation", which "registers the foreign identity by close adherence to the [source text]." (González-Cascallana 2006: 99.) When opting for foreignising, translators retain some considerable features of the original, taking the reader "to the foreign text" (Oittinen 2006: 42), as contrasted to 'bringing the text to the reader' by adapting or accommodating it to match, as said above, target cultural values. Of course, in practice the choice is not between two polar opposites.

In the history of translation the question of foreignisation or domestication has received limited consideration, mostly in the form of contemplating translator loyalty and appropriateness of word-for-word versus meaning-for-meaning translation (Kwiecinski 2001: 16, cited in Ruokonen 2004: 64). The German philosopher and Romantic Friedrich Schleiermacher in the 18th century was the first to define what foreignisation and domestication in translation actually meant. He also commended

foreignisation, maintaining that the translator should concentrate not only on the textual content, but also on delivering the spirit of the foreign language and writer (Schleiermacher 1838: 62, cited in Ruokonen 2004: 66).

Until that time translation had been focused on transferring the meaning, being a more or less domesticating practice, leading in its extremes to demands that the translated TL text should be as if the SL author had originally written it in that [TL] language. Schleiermacher's notion could result in the opposite extreme, where the ST idiom and source culture's possible strangeness is retained at the expense of understandability or readability. Schleiermacher's ideas had only limited influence on translation practice, and domesticating remained in wide use even in the 20th century (Kwiecinski 2001, cited in Ruokonen 2004: 68).

A more recent take on the topic comes from Antoine Berman, who regards maintaining foreignness in the translation as essential in creating a dialogue between the source and target cultures. He emphasises, like Schleiermacher, the need to have foreign elements that are strange enough to 'disturb' the reader; if the TT maintains such elements of the "foreign" text that are already known in the target culture, the effect of the translation is lost. (Ruokonen 2004: 70-71.) Another scholar recommending foreignising translation is Lawrence Venuti, who criticises domesticating practices, for instance for their ethnocentricity. For Venuti (1995: 311, cited in Oittinen 2006: 43), the origins of "the linguistic and cultural differences of the foreign text" should be present and acknowledged in the TT.

As translation takes place under various influences, Venuti holds foreignisation to be more ethical and fairer in that the reader can see and acknowledge the factors that have affected the translation, as contrasted to making the reader believe that the translate and the original are somehow the same text, only in different language. Nevertheless, domesticating and foreignisation are not absolute strategies but rather relative to the values of the target culture as well as the context: the same translation strategy can yield, in different situations, a foreignising or a domesticating result. (Ruokonen 2004: 72, 74.) Venuti's notions are fair, not to mention idealistic, but applying them to actual translational practice may be challenging.

The preference for one or the other strategy does not always result merely from the translator's own wishes, theoretical musings or motives, but from a combination of influences. There are several reasons for domesticating: Oittinen (2004: 905) mentions some of them being, for instance, related to political or moral issues. In

addition, also target culture's values and ideology can play a role. Moreover, there are differences between languages and cultures as to which strategy in general is favoured or is the accepted 'norm'. For example, Ruokonen (2004: 77) claims that in Finland the tradition of translating in a more or less domesticating manner is slowly giving way to maintaining more of the cultural features of the original.

As regards children's literature specifically, the tendencies vary quite much; in some countries the aim is to domesticate as much as possible, whereas in others more features of the original are retained. Various aspects, ranging from names of characters to genres and settings, can be domesticated – or kept in original form (Oittinen 2006: 42). Foreignisation, in turn, can mean anything between following the ST idiom slavishly and keeping strange names or cultural references. Maintaining foreign aspects can be used to highlight and question the values and conventions that exist within the target culture (Ruokonen 2004: 76). In other words, by having a mirror, i.e. "the foreign", present in the text, the reader can become aware of the self-evident features of the "own" culture that can only be revealed through comparison.

However, choosing a foreignising strategy over a domesticating one requires more of the readers: as the text is no longer "taken to them", they face new challenges in understanding the text and its stranger aspects. The reader becomes more of an active participant, responsible for meeting and making sense of "the Other", i.e. all that is foreign or different or unfamiliar, present in the text. This might lead to discoveries, new ways of thinking or understanding; however, if the foreignness surpasses the reader's ability, the text might become incomprehensible and confusing. (Ruokonen 2004: 78.) Especially if the target readership is expected to consist of children, the demands of a foreignising text might be too hard for some readers; this is a likely reason why children's books have been eagerly domesticated.

Yet, as Ruokonen (ibid.) points out, eliminating "the Other" in the domesticated text also takes away the possibility for the reader to decide how to react to the foreignness; by making this choice for the readers, the translators might give the readers a more passive reading experience, where the readers can only, so to say, acknowledge and accept (or refuse) what is given to them about the other culture. In the end, the choice of one strategy or another will consequently influence the reading experience. Perhaps, from the reader's point of view, the wisest approach would be the golden mean, to steer clear of either extreme on the broad middle ground?

Finally, in the context of children's literature, the choice between domesticating and retaining the foreign in texts translated for children is a sensitive topic. Firstly, the tendency to choose only such texts for translation that "will 'travel' and be easily understood" (Oittinen 2004: 905), that is, which are in some ways 'universal', familiar to us or correspond to our preconceptions of the source culture and its texts, can result in delivering an inaccurate image of the source culture. Secondly, domestication is criticized for "denaturalizing and pedagogizing children's literature" and for taking away children's chance of learning to understand and deal with diversity (Oittinen 2006: 43). However, Nord (2003: 185) claims that particularly in cases where the book has a pedagogical message, domesticating the setting, for instance, may be advantageous for reader identification; an unfamiliar setting may result in the reader maintaining a certain distance to the text. Moreover, if the text remains too strange, the child might not want to read it. Whether or not to translate characters' names in a children's book is a prime example of how domesticating and foreignising practices are present in and affect the translation of children's literature. Some other specific issues regarding translating for children will be treated below.

2.4 Translating for children

Even though translating literature, regardless of what genre, is generally regarded as relatively similar in its requirements, there are some specific aspects that translators should consider when translating for children. Some reasons for this stem from the characteristics of children's literature itself and how it differs from adult fiction (to be discussed more in Chapter 4). Further, the audience, or rather the translator's perceived notion thereof, poses some limitations and challenges to the translated text, too. For example, how to translate a text originating in a culture that is almost completely unfamiliar to children of the target culture? We can see that taking the perceived reader's assumed level of knowledge into account is necessary. Moreover,

> Factors such as the status of the source text, its adjustment to ideological and/or didactic purposes, its degree of complexity, the needs of the target audience and the prevailing translational norms in the target culture all present specific areas of challenge. (González-Cascallana 2006: 97-98)

Translated children's literature may have an important role in a given cultural environment, for instance in terms of disseminating knowledge about cultures other than the own. According to Puurtinen (2006: 314),

> Especially in minor language cultures, where translations account for a large proportion of published children's literature, children are likely to come into contact with literature and its educative and entertaining functions mainly through translations. Therefore, translations may have a key role in introducing child readers to characters, events, and language typical of fiction.

One central aspect of children's literature and its translation relates to its ambivalent readership: this matter will be discussed in detail in Chapter 4, but as it is of relevance here, the main point is presented. Namely, children's literature has two target groups, children and adults, which differ considerably in their characteristics, knowledge and understanding. Because of the complex relationship between the texts and their audience, some writers prefer the expression "literature for children" (cf. Hunt 1992) to "children's literature", as the meaning of the latter term is considered too vague; similarly, some translator scholars (e.g. Oittinen 2004, Pascua-Febles 2006) would rather speak of "translating for children" than of "translating children's literature". In the translation process, then, there is not only one but two audiences that need to be taken into account, presuming that the translator is concerned with producing a text which will be of relevance to its target readership.

The dual readership is not the only feature distinguishing children's literature and its translation from translating at large. Other factors influencing the language and subject matter of translated children's literature are "strong ideological, didactic, ethical, and moral norms, ambivalence, aim at high readability and speakability" (Puurtinen 2006: 314), to name a few. Moreover, adults, such as parents or teachers, are also involved, as are the norms enforced by the publisher (Pascua-Febles 2006: 111). Thus, besides the child reader, the translator should take account of several different actors and influences, which adds a further challenge to translation.

As the target readership is younger and inexperienced, they "are not expected to tolerate as much strangeness and foreignness as adult readers" (Puurtinen 2006: 314); as a result, the ST may be subjected to "necessary" alterations in terms of its language or subject matter. For example, "… grown-ups tend to explain more for children than for older readers" (Oittinen 2004: 905). This kind of a predisposition, according to Puurtinen (2006: 314) leads to lack of innovativeness in the translations, as they "tend to conform to conventional, accepted forms, models, and language." However, González-Cascallana (2006:108) claims the contrary, stating that

> translators primarily aim to stay close to the STs and to expose the target child audience to the experience of the foreign text. In some instances, translators do show a concern for the target readers' comprehension and their ability to enjoy the presence of cultural intertextuality but, on the whole, translation strategies involving minimal shifts continue

to abound in the translation of children's literature, ignoring contextual and pragmatic considerations and therefore causing an alienation of the target reader through the presence of culture bumps.

There seems to be certain ambivalence in the translation practices of children's literature: on the one hand the ST can be modified with the "good of the children" in mind, typically by domesticating foreign elements; but, on the other hand, sometimes the texts or their translators do not take the readership enough into account.

We can see that the issue of domestication and foreignisation is very pertinent in this context. For instance, Jobe (2004: 913) advocates a somewhat extreme view, claiming that "[t]he uppermost task for the translator is to try to recreate the work so that it reads as though the author had written it in the target language." This notion accords with the demands for thoroughly domesticating translation of the 17th and 18th century. In turn, Pascua-Febles (2006) regards producing "an adequate and natural translation that facilitates the identification process of the youngsters with the newly introduced cultural elements" (2006: 114) to be the main aim in translating for children. Pascua-Febles acknowledges that "all cultural, linguistic and semantic markers in the source text require a series of adaptations and the specific textual strategies implicit in the source text need to be renegotiated by the translator", and she is ready to accept interventionism, even manipulation of the source text, to attain the aim of a translation that is easily identifiable for the target readership.

This chapter has introduced diverging views of and attitudes to translating, whether in general or for children in particular. Depending on the ideological background of the scholar, translation has been variously seen as a matter of linguistic exchange between languages, as a bridge between cultures, or as purposeful action for the benefit of its target recipients. Actual translation practices are probably as varied as the theories attempting to describe or define them. Based on this background, we might expect some differences to surface when we move on to discuss the translations of Harry Potter. Before that, however, we need to turn our attention to a topic central to the actual analysis in the present study: names.

3 NAMES

This chapter focuses on names and naming, in real life as well as in literature. The first part starts off by looking at what actually constitutes a name, continuing to

consider general naming and name-creation practices. The second part examines names, their functions and name-giving in literary surroundings. A discussion on translating literary names concludes this chapter.

3.1 Names

Name is a universal phenomenon: names are found in all languages and cultures of the world (Ainiala et al. 2008: 9, Van Langendonck 2007: 2). We need and use names, for quite practical reasons: to identify one person from another. However, the use and functions of personal names differ between, for instance, Eastern and Western language cultures. Different languages and cultures may contain identical name material (such as first names of biblical origin) and the principles of naming are to a degree similar worldwide, but often names are culture- and language-specific. (Bertills 2003a: 17.) In fact, names are a part of and contribute to culture; the roots of names and culture are intertwined, since names as a particular class of cultural elements influence the development of that culture and culture similarly impacts on the names by determining norms and acceptability. (Ainiala et al. 2008: 15, 16.) Thus each language has its own anthroponymy, the conventional and approved system of personal names, which changes dynamically when new names are accepted into it and old ones fall out of use (Bertills 2003a: 17, 18). Also culture-specific laws and regulations play a role in upholding and defining the name system.

To find out more about names we can turn to *onomastics*, the study of proper names and their origins. Names are not merely linguistic elements but are connected to the surrounding society, culture and various mental processes that guide name-selection and formation. Thus onomastics is an interdisciplinary branch of linguistics, incorporating approaches from historical, etymological or psychological point of view, to name a few. Onomastics can be divided into the study of personal names, called *anthroponomastics* or simply onomastics, and *toponomastics*, the study of place names or toponyms (Encyclopaedia Britannica 2009). One branch of (anthropon)onomastics is *literary onomastics*, the study of proper names in literature, which will be examined in 3.2.

As the present study concerns proper names of fictive persons, the focus in this chapter is on anthroponomastics, and 'name' is used to refer to proper names only. The main feature distinguishing proper names from appellatives, or common nouns,

is monoreferentiality: proper names, designating an individual person, place, organisation etc., single out their referent from all the other similar ones, whereas appellatives designate a class (Ainiala et al. 2008: 12, 13). The matter gets somewhat complicated when a proper name is in form similar to a common noun, like the name *Apple*, but it is outside the scope of the paper to examine this distinction in more depth (more on onomastics in Van Langendonck, 2007). In what follows the terms 'name' or 'proper name' are used as a synonym for personal names, excluding other proper names (e.g. of buildings, animals) from the subsequent discussion. Moreover, due to the limits and focus of this paper, naming and names are examined from the point of view of Western name tradition, and the specifics of for instance Asian, African or American Indian name-giving practices will not be treated here.

3.1.1 Meanings and functions of names

In the Western name tradition people have a first name (also called Christian name) and a family name (surname); one can also have several first names. The name, i.e. the combination of first and family name, is used to signify and identify an individual. This monoreferentiality can be questioned, however, as it is possible for many people to have the same first or family name – or both. Thus a name is not a totally unique identifying element: it linguistically designates an individual, but other characteristics, such as appearance or family relations additionally help in identifying the particular person in question. (Bertills 2003a: 18-19.)

Even though proper names are considered monoreferential, they are by no means mono-functional (Nord 2003: 183): in addition to their salient function as identifiers, names have other purposes, too. Firstly, names are typically, but not always, gender-specific, allowing us to recognise from the name form if it denotes a male or a female. Secondly, a name can be informative of the social class, religion or ethnic origin of its carrier, in this way presupposing a particular "category". Thirdly, besides manifesting our identity, origins and belonging to a cultural or social group, names have a role in social classification: personal names not only communicate to the community, who an individual is, but also reveal to the individual his or her place in the community (Ainiala et al. 2008: 18).

Traditionally a name was not meaningless, nor was it arbitrary in its phonetic form. (Bertills 2003a: 17, 18.) To a degree names were semantically transparent,

often describing their referent somehow, for instance profession (such as *Smith*, *Potter* in English or *Müller* in German), or physical features (*Crane*, *Armstrong*; *Jung*). These original, etymological meanings of names have by and large been forgotten and we do not pay attention to them in our language use. For nicknames, however, the lexical meaning plays a central role, since they usually are descriptive and meant to be understood – otherwise they would not fulfil their function.

Although lexical or etymological aspects of personal names are not of such importance nowadays, we still have beliefs about names and their power, reflected in old proverbs such as *nomen est omen* ("the name is an omen") or *ei nimi miestä pahenna ellei mies nimeä* (literally "a name does not make a man worse, unless he makes his name worse"), or in the shibboleth that one should not say the name of something sacred or feared (a god, a totem). Euphemisms are used instead of the feared name. Beliefs that a name can affect its referent's personality (for instance through the meaning of or associations aroused by the name) or have magical powers, at worst enabling controlling the name-bearer through witchcraft, could be labelled "name magic" (Ainiala et al. 2008: 19).

Names may evoke other types of meanings or allusions, not related to the possible lexical content of the name (or name elements): they can express desired characteristics or influence the image of the name-bearer; they can inspire ideas, mental images or connotations, based on things such as semantic associations, sound (for example when the name is similar to or resembles an appellative), previous knowledge or experiences. Personal names can also arouse associations about, for example, the person's appearance (*Marilyn)*, voice or temperament (*Pippi Långstrump*). (Ainiala et al., 2008: 34-35, 37.) Such connotations can be shared by everyone within the language community or be unique to a single individual.

3.1.2 Name-formation and selection

As shown above, names can contain a considerable amount of information, in lexical terms or as connotations; it is easy to see that naming or name-creation is not random. Names are born out of the interaction between a person, their language community and environment, formed according to language-specific models and influenced by the surrounding culture and society. Each culture has its own tradition of naming and rules of name-formation. (Ainiala et al. 2008: 15, 16.) New names are modelled on

the already existing ones and formed so that they fit the name system and can be recognised as proper names and not be mistaken with an appellative. Name typology, i.e. names' phonological, morphological, syntactical and semantical features in a specific culture, allows recognition and forming of names that suit the anthroponymy and are appropriate for that context (Ainiala et al. 2008: 39-40). These aspects play a role in the creation and translation of literary names, examined later on in this study.

In name-selection, then, the semantic content of a name, especially if transparent, was significant in earlier times, reflecting the name-giver's hopes and expectations *for* the name-bearer rather than characteristics of the referent (Kiviniemi 1982; cited in Bertills 2003a: 27). The semantically transparent name, in turn, affected the referent because other people expected him or her to "be like the name". A name was thought to "determine the behaviour and the destiny of its possessor" (Brender in Harder 1986: 124, cf. Ainiala et al. 2008: 19), influencing the name-bearer's identity. Even if we may no longer believe that a name would define the behaviour and future of its referent, the name's suitability to its bearer is still a central criterion in name-selection. Several other criteria, which can affect the choice of an infant's name, are for example: family tradition (John Jr.), religious reasons, current fashion, desire to show uniqueness or distinctiveness (names such as Gaia, Suri), aesthetic associations (Dew, Mist), psychological connotations or "magical thinking" (names such as Grace, Hope) or naming for real or fictive persons ("nomen est omen", hopes that the child will become similar to its namesake) (Brender 1986). Name-selection is often a combination of multiple reasons, some of them subconscious. A name is not just any word, but an emotive entity, which should befit its referent.

Typically – at least in Western culture – a person receives a name for a lifetime. However, a name can be altered due to a change in identity (Ainiala et al. 2008: 19), such as marriage, converting to another religion or entering a new stage of life (e.g. on the threshold of adulthood), when the old name is no longer "appropriate". Changing one's name may also be a symbolic or cathartic act; the new name, chosen personally (and not by parents, as usual), can stand for leaving "the old" persona behind and defining "a new me". Names are not just identifying labels but can reflect or we can interpret in them a variety of functions or features: they help us make sense of the world around us (Bertills 2003b: 393) by supplying structure and coherence to it. The same applies to names in fictive contexts, as we will see next.

3.2 Names in literature

Names and naming in literature are naturally related to real-life practices but have some exceptional aspects, too. These unique characteristics of literary names as well as their usage and functions in the "secondary world" of belles-lettres are the subject of literary onomastics (Ainiala et al. 2008: 332). For instance, it is not always possible to draw such a clear line between proper names and common nouns in literature as in real life (Bertills 2003a: 20), as a literary name may be an appellative (such as The White Rabbit in *Alice's Adventures in Wonderland*), or based on one.

Compared to the real world, where names mainly (or only) act as identifiers, names in literature can have, in addition to the primary identifying purpose, various "concomitant functions such as amusing the reader, imparting knowledge or evoking emotions" (Van Coillie 2006: 123). Just like in real life, names enable differentiation between one character and the next, but they also help the reader orientate in and learn to know the fictional world (Bertills 2003b: 394). In fact,

> [n]ames of literary characters may best be described as elements unfolding collages of multiple meanings and functions relevant on various levels of the text (…) In other words, personal names in literature are entangled in the narrative context which they may epitomize. Yet they may also function as independent textual elements upholding linguistic meaning. The lexical meanings of the name elements are particularly important; the form and the content of the name may express significant aspects of the name-bearer on both the connotative and denotative levels. (Bertills 2003a: 4)

How authors use such linguistic aspects in crafting a literary character will be discussed in more detail below.

Names in literature can have, among others, *narrative* functions, where names are elemental parts in the development the story, and *classifying* functions, whereby characters and places of a work of fiction are categorised into various (sub)groups based on the similarity or dissimilarity of their names' content or structure. Names that are structurally or phonetically somehow similar can suggest that the name-bearers have some sort of a connection; likewise giving two characters two strikingly different names may be used to point out that the characters are otherwise, too, very dissimilar. (Ainiala et al. 2008: 337, 338-339.) Names can also have *poetic* or *divertive* functions, where the form or sound is of importance. For example, names can help create a humorous effect (as illustrated by J. K. Rowling's creations *Professor Kettleburn* or *Sir Nicholas de Mimsy-Porpington*), or a sinister atmosphere (such as place names *Mordor* or *Mines of Moria* in J. R. R. Tolkien's epic *The Lord of the Rings* – the names might echo words like *murder* or *mourn*).

Generally, names in fiction are more tied to their context than in real life (Bertills 2003a: 42-43), because they often are formed *for* that particular context and for a particular character; if removed from their original framework, the meaning given to them in the context will change. In other words, names in literature are motivated: there is a clear connection between the name and its referent. Moreover, names in a particular narrative form a "namescape", a name system applicable to that context only. The system builds on the author's cultural and societal background as well as linguistic skill and innovativeness (Bertills 2003b: 394). Therefore names in literature should not be analysed out of but rather within context and with reference to the particular "namescape" (Ainiala et al. 2008: 335).

3.2.1 Categories of literary names

For the purposes of the analysis to be presented further on, we need to consider ways of classifying names in literature. Ainiala et al. (2008: 333-334) divide literary names into two main categories, *fictive* and *non-fictive* (or authentic) names. An authentic name refers to people, places or other targets that actually exist in the real world outside the fictive framework. An example would be using the street names of London or the name of the prime minister of Finland in creating a novel's setting. Fictive names, conversely, refer to things existing only in the fictitious world, in the author's and reader's imagination, such as fictive characters and imaginary places. Nonetheless, fictive names often resemble authentic ones so that the readers can recognise them as denotating, for instance, a person or a place; in fact, fictive names must bear some resemblance to the real-life onomasticon to be understandable. Based on this broad division into fictive and non-fictive names, Ainiala et al. (ibid.) define four types of names in literature: *authentic names* referring to things in the real world; *realistic but unauthentic names*, i.e. names that could be used in the real world but refer to fictional things; *artificial names*, coined by the author, that refer to fictive things and that do not exist in real-life onomastica; and *borrowed names*, taken from other works of fiction, non-existent in real-life.

Bertills (2003a: 10-11) suggests a slightly different classification, proposing that *all* names in literary fiction could be called fictive names; this umbrella term, in turn, is grouped into three subsections: *conventional*, *invented* (or *coined*) and *imaginary* names. Here *conventional* names are what Ainiala et al. call authentic: established

names found in the real-life anthroponymy of a given language. *Imaginary* names are invented, meaningless and have no connections to either the lexicon or the onomasticon of a given language. *Invented* names do not belong to any name lexicon, as of yet; these names are divided further into subcategories based on how easy it is to identify the name's connections to the lexicon (Bertills 2003a: 47). If the name has no transparent link to the lexicon, the phonetic form receives an important role (as no lexical meaning is available), but if the lexical content is visibly evident, the semantic aspect is naturally meaningful. However, discerning only one intended semantic meaning for a given name may not be easy, as "[s]emantic ambiguity in invented names of literary characters is more a rule than an exception" (Bertills 2003a: 162). This ambiguity is challenging to translators, and may often get lost.

Bertills also mentions *semantically loaded names*, a term coined by Theo Hermans (1985, cited in Bertills 2003a) and used to describe invented names that show some link to the lexicon or "in which some kind of semantic content is evident" (Bertills 2003a: 10-11). Such names can be classified on a scale between *expressive* and *suggestive*; in the former the semantic content is transparent, in the latter the connection to the lexicon is more opaque. However, Bertills argues that the division between the two types is seldom as clear as Hermans' definition suggests, as many names have links to both lexicon and onomasticon; therefore she proposes the term *modified conventional name* for names that show tangible similarity to anthroponyms.

3.2.2 Names at the author's service

In literature, names are used – and useful – in the fictive person's characterisation. Names can describe and inform about the name-bearer's personality, looks or profession (Oittinen 2008: 118-119). Semantically loaded or transparent names, in particular, impart important information in a subtler, more indirect way: they often express some features of their fictive referents, for instance appearance, traits or behaviour, and as narrative elements they may hint at the character's future progress or destiny. Also the first descriptive passages of the fictive person are essential for interpretation as they give an idea of and familiarise the character to the readers; "[f]urther descriptions -- limit and change the attitudes that the reader already has formed" (Bertills 2003a: 52). Moreover, "[o]nce a name is mentioned and "charged" by certain traits, the character is limited in her/his development" (Bertills 2003a: 53).

Thus, based on the semantic information in the name, the reader may discover clues for interpreting the name-bearer; in fact, a name's semantic content can "directly suggest a relevant characteristic of the referent, at the same time as the phonetic form of the name simultaneously evokes a certain image, which in turn also contributes meaning to the name" (Bertills 2003a: 100, 101).

Names can also define the relationships between characters: things such as status differences can be revealed by, for instance, using titles like *Professor* or *Minister for Magic*. Names can also express belonging to a group; for example a typically Indian name indicates the referent's ethnic background (Ainiala et al. 2008: 336-337). If a character's name changes, it can reflect developments in the character's identity or psychological growth; similarly, referring to the name-bearer with a different name in different situations can shed light on the relationships between the fictive personae (Ainiala et al. 2008: 337). To illustrate, in the *Harry Potter* books Harry's friend Ron Weasley is variously referred to as *Ronnie* by his mother, with the gently mocking nickname *Ickle Ronniekins* by his brothers, *Ronald Weasley* by his teachers and as *Weasel* by the school bully Draco Malfoy. These four names reflect differences in the relationships, familiarity and belonging between Ron and those using each name.

Should the author choose to use names from the real-life anthroponymy (or toponymy), such authentic names act as 'cultural connectors': they "anchor the name-bearer to a socio-cultural context" (Bertills 2003a: 46). Outside fiction, conventional names are regarded to have no meaning other than the denotative; in a fictive context they can gain additional meaning and connotations through their functions in the text (Bertills 2003a: 151). As many conventional names are culture- or language-bound, they help in creating and upholding the story's cultural context, for instance by giving it a certain geographical setting, a "real" framework outside the book through place names or by activating the reader's previous knowledge on the particular culture. Conversely, invented or semantically loaded place names emphasise the setting's fictiveness and can illustrate the place in the same way as semantically transparent character names describe their referents. (Ainiala et al. 2008: 338.) As we will see below, such functions may pose a challenge to translators.

Literary names can also be motivated in phonetic form, which can offer various ways to entertain and inform the reader. Such *sound symbolism* uses "specific sounds or features of sounds in a partly systematic relation to meanings or categories of meaning" (Matthews 1997: 347, cited in Fernandes 2006: 47). Examples of sound

symbolism are *onomatopoeia*, constructing meaning by mimicking the sound of the phenomenon being imitated, and the use of *phonesthetic* meaning, where specific sounds or sound clusters are perceived to have a particular meaning. (Fernandes 2006: 47-48.) The sound of a name may also resemble other words related to the character (Ainiala et al. 2008: 337), for instance describing the character's looks or behaviour. Further phonesthetic features, such as alliteration or rhyming, are stylistic tools used for atmosphere or impressions. Sound symbolic aspects of a name are used to humorous effect, in "visualizing descriptive characteristics" (Bertills 2003a: 68), or "to create a certain image of the character, to awaken certain feelings and to steer the reader's thoughts in a certain direction" (Bertills 2003a: 143).

The form or sound of a name can also arouse associations and create connotations in connection with the character. In contrast to a word's denotative meaning, connotations, "[t]hat which is implied in a word in addition to its essential or primary meaning" (OED), are subjective interpretations; thus, they may vary and people interpret them according to their own linguistic skill and understanding. Even so, connotations can be useful: presenting information about the character in a particular manner or sequence may be intentionally used to achieve a specific reader reaction (Bertills 2003a: 32, 33). The type of reaction, though, depends also on the reader: adults understand and construe things hinted at on a word's connotative level quite differently compared to younger, inexperienced readers. I agree with Bertills (2003a: 63, 64-65) that adult readers most likely get a fuller picture of and comprehend the implied meanings, whereas younger readers might react more to the sound of the name than its semantic content. This is one example of dual readership which shall be dealt in more depth in the following chapter.

Literary names can be and are meant to be understood in different ways (cf. Bertills 2003a: 55), because they are under a variety of influences from their context, linguistically and culturally – and also because each reader inevitably reads and construes them from his or her own point of view. Yet interpreting semantically loaded names is not always simple. According to Bertills (2003a: 28),

> [a] name may be completely transparent on the level of word semantics but may have various meanings from the point of view of name semantics. In other words, name elements can be completely understood from a lexical point of view but unless considered in relation to the denoted referent, the name-giving or name-selection criteria are not illuminated.

In some contexts, typically in children's literature, the meaning(s) might be somewhat evident, but in other cases uncovering the author's intended meaning – if there is any; names need not necessarily have author-intended semantic message – might not be easy. (Ainiala et al. 2008: 336.) As readers we may never be sure about the author's intentions with the names, unless the author has explicitly explained them. We are left to our own devices to interpret and understand the hints, each in our own way. In sum, names in literature are not "just names", but have various roles in the fictional framework; therefore naming a character is an important procedure.

3.2.3 Naming in literature

Like name-selection in the real world, finding a name for a fictive individual is far from insignificant or random, and similar processes are often at work in name-giving or name-creation in literature as are in the real world. Yet this need not be the case, as the freedom of fiction allows for breaking the rules. Names, especially semantically loaded ones, not only 'name' but also 'mean' something important about their referents (Newmark 1981: 70). For instance, names can contain information on how the character might (or should or would) behave; in such cases a name is selected to emphasise the characteristic behavioural pattern of the denoted person. The character can, of course, behave in a way totally opposite from the behaviour the reader expects based on the name and thus challenge the perceived "identity." (Bertills 2003a: 103, 104, 168.)

Fictive name-bearers exert influence on their own names, as the author often chooses the name to suit a particular character, whose characteristics and personality define the "appropriate" name (Bertills 2003a: 10, 27). Consequently authors may invent a name for their character, instead of using a conventional anthroponym from their native (or writing) language. As we saw above, naming a fictive person with an anthroponym gives the reader different information and impressions compared to a semantically transparent name or a common-noun-turned-name; the degree of motivation, the link between the name and the referent, differs as well (Bertills 2003a: 48, 151). Generally, naming in literature is motivated, at least for the central characters. Minor characters' names may not be so clearly motivated, but they should fit the overall "namescape" in order not to stand out – unless they are meant to do so.

At this point we need to consider what kinds of characters typically receive what kinds of names. This choice largely depends on the type and genre of the story, as well as type of character. In literature in general, the central characters of a novel often represent a fictional world, but the broader setting or context of the work may be an actual real-life one; in fantasy literature, however, the whole setting is usually fantastical and names, too, are mostly fictive (Ainiala et al. 2008: 334). Furthermore, the nature of characters differs between a fantasy novel and a more realistic one: characters in the former tend to be imaginary or fantastical, having particular skills or being in some other way "out of this world", whereas in the latter they are more realistic and reminiscent of real life. Authors often opt for invented or imaginary names for their fantastical characters and select more conventional names for more realistic referents; in fact, "the more uncommon and unfamiliar the character is, the more meaningful and descriptive the name tends to be" (Bertills 2003a: 49, 41). A particular kind of name can also be used to emphasise specific aspects of the character (Ainiala et al. 2008: 336-337): a "fantastic" name may mean that the name bearer, too, is somehow special; similarly, a "normal" name may be used to underline the referent's normality – even if the name-bearer might not be so "normal" as the name leads one to believe.

Names often are a kind of game, especially in children's literature, where the author makes use of language play, on the level of transparent semantic meaning of the word(s), more indirect play with the conventional meaning and play with nonsense or phonetics to readers' amusement. Moreover, to entertain both adult and child readers the authors may use broad vocabulary with various shades of meaning to arrive at a multitude of possible interpretations. The resulting degree of ambiguity is related to the overall ambiguity of the text – the more ambiguous the text, the more meanings are offered by the names (Bertills 2003a: 65, 66, 67). In children's literature the dual readership often plays a role in the author's name-selection process; thus, the names may exhibit certain levels of meaning accessible mostly or only to the older readership (Bertills 2003b: 395).

The criteria for name-selection and name-formation for characters in fiction, especially fantasy, differ quite much from naming in real life as concerns the structure, content and function of the name (Bertills 2003b: 394). Finding an appropriate name for a literary character seems to be a process where various things are taken into consideration; nevertheless, there probably are also such instances

where an author selects a name for an important character randomly, for instance picking out a name from a telephone book. Ultimately, the name should suit its fictive referent, and in the world of fiction, where name magic, impressions and meanings are important, an unfamiliar word, such as an invented or nonsense name, may fascinate the reader more than an ordinary one (Närhi 1996, cited in Bertills 2003a: 68). However, if the name is *too* foreign, or literally of a foreign language, the reader might not be able to grasp its full meaning. This is a crucial issue when literature gets translated: will the reader be able to understand what is meant, if there is too much foreignness in the language?

3.3 Translating names in (children's) literature

A central question in this study is how names are treated in translated literary texts. Many may think that names do not get or should not be translated. Indeed, according to Newmark (1981: 70-71), names in literature are usually left as they are, unless the fictive framework and characters are "naturalized", that is if they are taken from their original setting and replaced in a new, target one, resulting in a change of nationality. As shown above in 3.1, names are an integral part of their cultural context, and "the more important the context is to the book, the less self-evident it is to change [it]" (Van Coillie 2006: 131). The translator should consider carefully how to go about the names, as changing the name would also alter the cultural context of the book, too. Therefore, as a rule of thumb, names in fiction are often left untouched in translation.

However, the above guideline of leaving the names alone does not always apply; whether or not the names are altered is partly a question of genre. Today, names are typically translated in children's literature, comics and fantasy and science fiction (Oittinen 2008: 120). The importance in translating fantasy, for example, is often on "reading pleasure", the fluency and flow of the text; consequently translators take more liberties and translate more creatively (Van Coillie 2006: 135). Such desire for fluency can encourage the translation of names as well. Further, names in these above-mentioned genres are more often translated than in realistic fiction also because names for instance in fantasy fiction typically not only 'name' but also 'mean', having particular functions in the text, as mentioned earlier. These functions might not be carried onto the TT if such names are not translated.

As we saw above, proper names from real-life anthroponymy can act as cultural markers, pointing out their referent's origins; however, this is a culture-specific function which names for instance in Spanish literature do not have (Nord 1997: 97). Generally, authentic names that exist in the real world and (can) refer to real-life targets usually are not translated, whereas fictive or invented names referring to fictive targets are frequently translated (but need not be), especially if they are semantically transparent and exhibit levels of meaning relevant for understanding the story (Ainiala et al. 2008: 341, 342). For example, in translations of *Alice's Adventures in Wonderland*, names of the real world (Britain) are often intact, but names of the fantastic Wonderland are translated; thus the difference between the two worlds comes to fore in the translated text, too (Oittinen 2008: 122). Interestingly, Van Coillie (2006: 130) claims the contrary, saying that names "from the real world are more often replaced than those from fantasy worlds".

In short, there are particular aspects that need to be taken into account when considering whether or not – and moreover, how – to translate names in fiction. As the data for the present study is taken from what many regard as children's literature, the focus here is mostly on translating names in literature for children. The considerations might also be applicable in the context of fantasy fiction, yet the attempt here is not to generalise but rather to point out some particularities.

3.3.1 To translate or not to translate? Arguments for and against

There are some quite clear reasons why names in texts for young readers are often translated. A central factor is the readership: who the text is translated for (target audience) and what their level of understanding is (presumed to be) are relevant when regarding names in translation. The age of the intended audience plays a role in deciding how much strange or foreign material (names and other elements) they can handle; for instance, a name not familiar for the target culture readers can be modified to avoid confusion e.g. about the character's gender (Van Coillie 2006: 130, 135). Children usually do not have as extensive world knowledge as adults; consequently their awareness of different cultures or varying naming practices 'out there' is limited (Ainiala et al. 2008: 342). Enabling a more thorough understanding and fuller enjoyment of the text is thus a strong argument for translating the names.

A significant factor here is the translator's "personal image of childhood, his or her ideas about what children can handle, what they find strange (…) Translators can choose to modify foreign names because they think that children do not tolerate foreign elements in texts as well as adults" (Van Coillie 2006: 132-133). Other related and relevant influences are also the translators' personal notions on the role and function of children's literature in their own culture, what they perceive to be proper or acceptable topics or taboos in works aimed at children, and their ideas of adequate translation strategies in such situations (ibid.). Presumably a translator with what we could call an "optimistic" or positive view of young readers and their capacities might leave more untranslated, to the readers' own understanding and power of deduction, in comparison with a translator who regards child readers' comprehension to be more restricted.

As was mentioned earlier, literature for children typically contains names that are semantically transparent, motivated in their meaning, and that can be more or less readily decoded and understood. Thus, another argument for translating the names is to offer the TT reader similar chances to understand the meaning concealed in the names. Furthermore, names in children's literature may manifest a play on words on the level of form, meaning or sound (or all of them combined). Therefore it is often deemed essential to try and transfer at least some such elements to the target audience. The names' phonetic aspect needs also to be considered: names in works for young readers should be easy to pronounce, not only because the works frequently are read aloud, but also for the children's own enjoyment. According to Van Coillie (2006: 130), "[t]he more 'exotic' (foreign) the name, the more often it is modified (…), particularly if the name is difficult or awkward to pronounce." In addition, motives for changing the names might be connected to cultural or linguistic factors, in cases where the original foreign name, for instance because of its form or sound, calls forth connotations that are unwanted or unsuitable for the TL context (Oittinen 2008: 121). For reasons such as listed above, foreign names can be adapted or replaced with TL ones for fluency and reading pleasure, with the exception of such names that are intended to portray a particular nationality.

However, we can find arguments for retaining names in their original form in the TT. Firstly, maintaining the unfamiliar names can be an educative choice: the foreign material contributes to the child readers' knowledge of other cultures and their naming practices. (Ainiala et al. 2008: 342, 343.) Van Coillie argues that

> [t]ranslators who make identification and recognizability their priorities will tend to modify names. They assume that young readers can more easily identify with a character whose name sounds and looks familiar. (…) Translators who choose to preserve foreign names (and other cultural elements) often do so for the purpose of bringing children into contact with other cultures via the translation. In this way translations give young readers a wider view of the world and of themselves and their own culture. (2006: 133-134)

The question relates to foreignising and domesticating translation strategies and their appropriateness or desirableness in children's literature. Yet Van Coillie (2006: 137) feels that the debate on "the (un)desirability of 'foreignization' and 'domestication' when translating children's books is largely based on suppositions about what children can or cannot handle and what they need". In other words, the translators' (and other interest groups') take on the issue is related to their personal concept of "childhood" and ideas on what children at each age can and should deal with.

Secondly, the translator might want to retain the foreign names in order to be loyal to the source author's original style. As a result, maintaining the aesthetic function overrides the need to modify style to match the readership, "[t]he form of the names takes precedence over recognizability" (Van Coillie 2006: 136). Yet Van Coillie (2006: 124) argues that using the names in their foreign form might result in

> another effect than that originally intended by the author: the name may be too difficult to read, for example, or it may not have the desired connotations in the target language. When a translator changes a name, he or she usually does so to make sure that the translated name will function precisely as the original name does.

We find here the age-old question of where the translator's "loyalties" should lie: on the authority of the original or in the needs of the target readership. I agree with Ainiala et al. (2008: 341), who demand that the translated text should always be related to the target audience and their level of cultural knowledge, all the while still maintaining the main functions of the ST. Van Coillie (2006: 137), in turn, deems it important to respect the original style and intentions of the author, but also to remember that what those 'original intentions' are, is a question of interpretation. Thus the translation choices should be based on those functions the translators discover and interpret from the original text; the result, according to Van Coillie, is loyalty to both the source text and target readership.

3.3.2 Strategies of translating literary names

Should the translator eventually decide to translate the names, it is not only a question between translation and non-translation. Ainiala et al. (2008: 340) describe four possible strategies a translator can choose from: taking the name as it is in the

original or *borrowing* it; *translating* the name into the target language; *adapting* the foreign name phonetically to better match the target language; and *replacing* the original foreign name with a completely different one or an appellative. If the fictive name is constructed out of more than one part, the above mentioned four strategies can be carried out only partly, resulting in *partly translated*, *borrowed*, *adapted* or *replaced* name, whereby part of the original name is changed somehow, and the rest is left untouched (ibid.). Translating a name only partly may, however, result in strange and incongruous combinations, especially if the first name is translated whereas surname is not (Van Coillie 2006: 130). The translator can also *add* explanations or elements to the name or *shorten* it, or *delete* it altogether (Leppihalme 1994, cited in Oittinen 2008: 120). A further method is *phonetic transcription*, often used with imagined names (Van Coillie 2006: 126). If the name's phonetic form arouses associations, the translator may *modify* the name with a view of inspiring similar ideas in the TT reader's mind (Ainiala et al. 2008: 342).

The translation strategy is, naturally, context-specific and dependent on various things: the nature of the work in question, its target audience as well as the fictive names' functions and role in the narrative (Ainiala et al. 2008: 340). Moreover, things such as "resonance, rhythm and puns" (Van Coillie 2006: 131) or "[r]ecognizability, readability and reading pleasure" (Van Coillie 2006: 136) play a role in choosing an apposite translation technique. However, translators need not make an all-or-nothing decision, but they can use a case-specific method, combining different strategies based on the particular situation and context, translating where they deem it necessary while elsewhere leaving names intact (Oittinen 2008: 120).

Whichever strategy the translator decides to implement, it will in one way or another influence how the name functions in the TT. Opting for non-translation might alienate TL readers or diminish reading pleasure, if the name is too foreign or too difficult to read. Moreover, not translating a name with specific (semantic, phonetic) connotations, for instance about personality or profession of the fictive person, may impair the TT reader's understanding of the character, give a wrong impression of the fictive person or change the intended effect of the name. Also the joy of discovering the hidden meanings will be lost. (Van Coillie 2006: 125.) In such cases the functions of the name in the TT will be reduced, in comparison with the ST.

In contrast, when the name is translated, it may gain additional functions or change altogether, if the translator brings to fore such features of the name that

highlight one aspect at the expense of others, for instance emphasising the humorous elements in a character's name or adding connotations that are not there in the original. In such cases the characterisation of the fictive person can change drastically, possibly confusing the TT reader with its incongruity. Nevertheless, one of the central reasons for translating a name can be to retain its connotations also in the TT. (Van Coillie 2006: 128-129). Thus, both translation and non-translation may cause unwanted changes in the name's functioning – the whole matter is a quagmire.

Names with connotations in the SL are particularly difficult for translators: the connotative aspects may be more important in interpreting the fictive character than the actual denotative meaning, especially if the connotation arouses specific feelings or relevant knowledge, which often is culture-specific (Ainiala et al. 2008: 341). But how can such aspects be expressed in the TL? As we saw earlier, connotations are *subjective interpretations* of the possible meanings, and what is considered a central connotation may vary from person to person. Translators typically try to recreate the SL connotation in the TL to preserve the original meaning(s) and function(s) of the name, aiming at a similar emotional effect the name had on the SL readership (Van Coillie 2006: 127-128). How easily this is achieved is of course a question of how distant or close the SL and TL are in terms of, for instance, vocabulary or phonetic form of their words. Newmark's (1981: 71) suggestion that "the translator should explain the connotations [of a fictive surname] in a glossary and leave the names intact" is not very elegant, as it would produce a "bump" in the target readers' reading experience when they would have to stop reading and go to the glossary to discover the name's meaning. In my view the crucial point is that the translator must first understand the meaning behind the name, or even recognize that there *is* meaning to be translated, and then consider how to express it in the TT.

When a word is open to various interpretations and connotations, it is left to the translator to decide which connotation(s) should be carried into the TL – often it is not possible to transfer all connotative meanings from SL to TL due to differences between the languages, as there is no total similarity or equivalence between the two. But what is "the" appropriate or central connotation, if they are subjective? Finding "the right answer" for this question is of course ultimately a chimera. As in any instance of translation, each translator's choices about the translating of connotations rest upon "their own frames of reference, the total sum of their knowledge,

experiences, ideas, norms and values" as well as their skill in and understanding of the source and target languages and cultures (Van Coillie 2006: 132).

This chapter has examined how names are created, selected and used in two different contexts, in real life and in the world of literary fiction. We have discovered several similarities, for instance in how names in both "worlds" act not only as identifiers but can fulfil a variety of other functions. Nevertheless, in some important ways names in literature differ from names in real life: for example, they may be created for a particular referent and reflect that referent's characteristics in their semantic content; consequently, literary names may be more tied to their original context. This kind of connectedness may cause difficulties in translation – especially when translating works written for children. Why makes children's literature different from other types of texts will be considered next.

4 LITERATURE FOR CHILDREN – AND FOR THE CHILD WITHIN

This chapter explores one broad and two narrower categories of literature. The first part discusses the characteristics of literature for children, with a focus on the adult involvement in its production. The two specific genres, viz. school story and fantasy literature, are presented independently, although they could also be grouped under the umbrella of children's literature. However, as they are the genres the Harry Potter books are seen to inhabit, and, moreover, because fantasy literature is far from being read exclusively by children, each genre will be examined in fuller detail.

4.1 Children's literature

Answering the seemingly easy question "what is children's literature" can turn out difficult, as there are various standpoints, ideological and theoretical, contrasting and controversial. For Hunt (1992: 1), children's literature is an "amorphous, ambiguous creature", which encompasses a great variety of different formats and does not easily fit into accepted or typical categorisations of literature. In the main it is defined in terms of its (primary) audience, children, but the concept of that audience is not stable, but rather varying with time and place (Hunt 1992: 6) as well as in age.

In comparison with Hunt's broad definition, Puurtinen (2006) considers children's literature to be fiction aimed at a readership ranging from preliterate children to

teenagers (2006: 314); however, children's literature is read by both children and adults, often the latter reading for the former. Oittinen (2006: 35), in turn, takes both the recipients and producers into account, saying that children's literature is "produced and intended for children and it is also literature read by children". Similarly, Nodelman (2008: 3) uses the term children's literature to refer to "writing for young people by adults". Yet even though children are (regarded as) the main readership, the adult readers, their preferences and beliefs must be taken into account.

The idea of children's literature emerged along with the development of the concept of childhood in the 17th century, when children were no longer seen as "merely small adults" but rather as innocent creatures that needed to be protected (O'Keefe 2004: 13). Lerer (2008: 1) contends that "[t]he history of children's literature is inseparable from the history of childhood, for the child was made through texts and tales he or she studied, heard, and told back." Children's literature as a genre took form in the 1860s in England; at the same time childhood received an idealised aura, becoming "an object of nostalgia and veneration" (Manlove 2003: 13).

In the early 20th century childhood was sometimes seen as an idyllic state, which the daily troubles of adult life could not disturb (Ihonen 2004: 81). Even today adults still often regard childhood as "a desirable area of innocence or retreat, and yet it is constructed as a state that the child wishes to grow out of" (Hunt 2001: 5-6). So there are built-in controversies in the concept of childhood: for adults a safe haven, a shelter from their troublesome life, yet a place from where children should be anxious to move on. Children's literature has developed far since the Victorian idealisation of innocent childhood, yet the notions and interpretation of 'child' and 'childhood' are still essential in producing texts for children. That is, what an author's idea of 'a child', 'children' or 'childhood' is will affect his or her writing.

Without going into much detail on the history of the genre (for a thorough presentation, see e.g. Lerer 2008), mentioning one recent development is in order. In comparison with the 19th century, the world in the late 20th century is wider, more uncertain and less secure, and life is "wildly open, unmanageable, unfathomable" (O'Keefe 2004: 14); as a result, books have become, in many respects, relatively more 'closed'. Moreover, children have become more like adults and vice versa, which is reflected in children's literature: the range of books intended for young readers has broadened in terms of, among others, their subject matter. At present, "there are more books not neatly classifiable for a specific age or gender. These days

categories blur, subject matter is more inclusive, and narrative voices are less euphemistic and less condescending." (ibid.)

Nevertheless, there are still often some ideological issues, norms and values (Puurtinen 2006) that define what is acceptable in children's literature and what is not; texts deviating from the "guidelines" of what children should be allowed to read have been categorised as unsuitable. Furthermore, during the years, texts intended for children have been seen as useful didactic tools used in, for example, moral education (e.g. Hunt 2001: 5), and free reign of imagination or portraying acting against the prevailing norms was regarded as undesirable, even dangerous. Nowadays, although the importance of, among others, explicit moral education through children's literature may have diminished over the years, children's literature functions, for instance, as a means of socialization and spreading world knowledge, not to mention its role in developing a child's language skills (Puurtinen 2006: 314).

Children's literature has been around long enough to have developed some kind of a "canon", and books such as *Alice's Adventures in Wonderland* by Lewis Carroll, originally published in 1865, are still reaching new readerships. Other "acceptable" international classics of children's literature are works such as Kenneth Grahame's *The Wind in the Willows*, *The Chronicles of Narnia* by C. S. Lewis, or the fairytales of Hans Andersen or brothers Grimm (in their edited versions, not in the original). Tove Jansson's *Moomin* stories are an example of Finnish children's classics.

4.1.1 Defining the indefinable

There are three central ways how children's literature could be defined or distinguished from other genres. An often-used definition is based on authorship: children's literature comprises texts made *for* children *by* children or texts made *for* children *by* adults. The great majority of children's literature is authored by adults, and only rarely by the same age group that reads it. In fact, this is perhaps the only genre that is almost never written by people who belong to its target audience (Nikolajeva 1996: 57, cited in Bertills 2003a: 57). Rudd (2004: 33) points out that children do produce literature – both in oral and written form, as rhymes, tales, plays, jokes and so on – which, however, "goes largely unrecognised", with few exceptions, and which only seldom is made available for other children. In the main children's

books are "written at a distance, by people who have to try to remember what it feels like to be a child, or try to construct a childhood to write at" (Manlove 2003: 8).

Children's literature could also be defined according to the attributes or thematic content of the texts themselves. However, the texts in this category can vary greatly in their style and content, form and purpose. A picture book or a collection of nursery rhymes is a far cry from an intricate fantasy novel, yet all three genres are grouped under the umbrella term of children's literature. Myths, legends and fairy-tales can inhabit the same pages as poetry or school stories. The main purpose of a colourful picture book aimed at toddlers is probably simply to give them delight; teenage readers, in turn, may learn about history by reading an historical adventure novel, in addition to being entertained by it. Therefore defining children's literature based on its textual attributes would seem to lead to inconsistency.

The third way of classifying children's literature would be based on its readership, rather than authorship or textual attributes (cf. Hunt 1990: 1, 1991: 60-64). However, to say that children's literature means any text that children read would lead to two major problems. Firstly, the term 'children' has often been used as describing a homogeneous, marginalized group, applying universally to every child on the planet, when, in fact, as Hunt (2001: 6) puts it, 'a child' is an "infinitely varied concept, from house to house and from day to day". Therefore

> we can't speak about the child as a singular entity – class, ethnic origin, gender, geopolitical location and economic circumstances (…) create differences between real children in real places – and, as we also know, children are constructed very differently in different parts of the world. (O'Sullivan 2004: 19)

Secondly, as we saw earlier, it is not always children who read such texts; the texts may instead be read to them by adults. In other words, texts categorised as children's literature often have a dual readership, also called the adult-child dichotomy or the duality of readers and addressees, which for instance Bertills (2003a: 57) considers as one characteristic trait of children's literature. Thus the readership-oriented definition is not totally unproblematic either.

We see that none of the above-mentioned ways of categorising and classifying children's literature delivers a clear-cut and consistent definition of the genre. For Nodelman (2008), what defines children's literature is not so much the actual characteristics of the target readership (i.e. children) than the producers' (or other influential adults') notion of that audience. This suggests that the concept of what constitutes children's literature would change and develop as the notions about the

target audience change (Nodelman 2008: 5, 6). In other words, what is (or has been) considered suitable children's literature will inevitably vary according to time and place, as does the concept of the child.

The term 'children's literature' is sometimes seen to be a contradiction in itself, since "the values and qualities which constitute 'literariness' … cannot be sustained either by books designed for an audience of limited experience, knowledge, skill and sophistication" (Hunt 2001: 2). Therefore Hunt argues for using the term "texts for children"; yet, the meanings of these three words have to be highly flexible. Firstly, "text" can mean anything from picture books through fairy tales to oral forms or multimedia – it can be almost any means of communication. Secondly, "for" in this context means that the author or the publisher can claim a book to be for children, yet it is a completely different matter whether a book defined "for children" is, in fact, suitable for young readers, for instance in terms of its subject matter (Hunt 2001: 4). Thirdly, as we already saw above, the term "children" is perhaps the most difficult to describe, yet due to the limitations of this paper we cannot attempt a more full-bodied definition childhood or children here (for one view, see Hunt 2001). For the purposes of the work at hand, the terms literature/texts for children are used somewhat interchangeably with 'children's literature'.

4.1.2 Characteristics of children's literature

Despite the great heterogeneity of the texts aimed at such a broad readership, we can pinpoint some general trends or characteristics in the texts that comprise the genre. Child (or childlike animal) protagonists, didacticism, language play – these are only a few features found in many texts for children. (Characteristics of children's literature are listed extensively in Nodelman 2008: 76-81.) Moreover, in comparison with "grown-up literature", children's literature is perceived to be more simple in terms of its plot, language as well as psychological depth; in addition, the texts usually have a happy ending (Manlove 2003: 9), thus providing safety to the child reader. One reason for this simplicity of content and language is the belief that child readers cannot deal with the same amount of ambiguity or foreignness that is present in adult literature (Puurtinen 2006: 314); the texts need to be modified to suit the perceived expectations of the readership and to be comprehensible to them.

However, the apparent simplicity does not give a full picture of the possibilities of the genre. For instance, the author Philip Pullman maintains (cited in Blake 2004: 83) that children's books actually deal with "big issues", the fundamental questions of human existence. Pullman's claim is a good reminder that literature for children is not void of such big themes, even though arguably some children's books avoid the fundamental questions and focus on more mundane issues. Also Bertills (2003a: 67) challenges the perceived simplicity by pointing to the linguistic complexity of children's literature in, for example, character names, which often are an interplay of form, meaning and literary function that is significant for understanding the story of the book. In addition, Bertills reminds us that partaking in both the systems of adult and child literature hardly makes children's literature simple.

Even though many texts written for children are formulaic or include stereotypical patterns, there are also those texts that trespass the apparent "limitations" and offer the readers pleasure through, for instance, inventive language or exploration of fresh points of view. Due to the variety of different text types, extending from nursery rhymes to *Narnia*, Hunt concludes that children's literature "is now taken to include virtually *anything* produced for the entertainment, exploitation or enculturation of children" (2001: 3, italics in original). The word 'produced' in Hunt's statement leads us to consider the influence and importance of the producers – the adults.

4.1.3 Children's literature and the adult

The adult's role in the production and selection of literature for young readers is fundamental, since it clearly affects, among others, writing and producing of these texts. Indeed, Jacqueline Rose (1984, cited in Falconer 2004: 571) claims that "children's literature is primarily written, sold, chosen, bought and consumed by adults". Further, as Barbara Wall observes, "if books are to be published, marketed and bought, adults first must be attracted, persuaded and convinced" (Wall 1991: 1-2, cited in Oittinen 2006: 35). For these reasons, authors writing for children

> must make judgments about what to produce based not on what they believe will appeal to children but rather on what they believe adult consumers believe they know will appeal to children (…). (Nodelman 2008: 5)

As a result, such authors need to appeal to adults as well, and they end up creating ambivalent texts that offer different ways of reading and interpretation (Puurtinen 2006: 415). That is, the texts can be read at two levels: young readers understand

them as simple fairytales, whereas adults are meant to grasp them on a "deeper" level, being aware on the ironical or satirical elements which escape the child reader's perception. In fact, in Shavit's view (1986: 63-92; cited in Falconer 2004: 558), children's literature belongs to the systems of both adult and child literature simultaneously. It is precisely because of this ambivalence that a book one has read as a child may open up to totally new interpretations when read again at a later stage in life, as the reader's knowledge and understanding of the world has developed.

In general, adults – parents, grandparents, teachers and so on – act as screens or sieves, deciding what is "appropriate" for children to read (or hear, if the child does not yet know how to read) in very concrete ways, as they most often are the ones who read the book for the child or make the final purchase decision. Of course, children can have a say in what they want to read, as soon as they are old enough to voice their opinion – not to mention old enough to decide for themselves and to read whatever pleases them – yet I believe they only rarely can influence the actual materials, i.e. texts, that are made available – by adults – for them to read. As Rudd (2004: 33) puts it, "only adults are seen to 'authorise' proper children's literature".

This, in turn, brings up various issues of power and influence; as Hunt (1992: 18) writes, people involved in the production and publishing of literature for children are "constrained and influenced by many power groups", such as parents or educators. If we want to imagine – and for the sake of experiment we do – the bleakest situation of such influence, authors writing for children would be "authorised" to write only in ways and of such themes that are in concord with what is deemed acceptable or appropriate. Of course, the other extreme of total literary liberty to explore any topic, like vulgar violence, may not be appropriate either, so some "censorship" is needed for the young readers' benefit. A further discussion of the intricate issues of power relationships in children's literature is, regrettably, beyond the scope of this paper.

Whether we consider the topic at hand to be 'children's literature' or 'texts for children', the essential point is that whoever reads such texts – be it a child or an adult reading for the child (or for their own enjoyment) – should find delight in it. To achieve this, the author must know how to speak to the audience; in some writers' views (Manlove 2003, Lurie 2004), the best children's books are made by authors who either forget that they are writing to a child audience, writing more to their own 'child within', or who "in some essential way [are] children themselves" (Lurie 2004: ix). For example, J. K. Rowling's success is sometimes seen to stem precisely from

the fact that she has retained a close contact with her own childhood (Lurie 2004: 113) and has tapped into her childhood memories and experiences for inspiration. In fact, according to Smith (2003), Rowling's experiences of school and teachers have quite directly influenced her writing and creation of the wizarding school Hogwarts. However, contrary to Rowling's own schools, which were comprehensive, Hogwarts is a boarding school – the reasons for this are explored below.

4.2 School stories

The school story is not an exclusively British phenomenon, but the following discussion focuses on stories originating in Britain. The genre came into being around the time when the British public school[1] system was developing. Butts (1992: xi) considers the birth of school stories

> as an expression not only of changing attitudes towards childhood and adolescence, and the spread of education in general, but to the development of the reformed public (i.e. private) schools in England from the middle of the nineteenth century.

Hunt (2001: 299) traces the origins of the subgenre to two sets of short moral stories, starting with Sarah Fielding's *The Governess* (1794), whereas Manlove (2003: 185) regards *Tom Brown's Schooldays* (1857) to be among the first (boarding) school stories. Thomas Hughes, the author of *Tom Brown's Schooldays*, was a central influence in drafting the genre's 'guidelines', "themes, characters and archetypes that subsequent authors were to develop" (Richards 1992: 4). Talbot Baines Reed eventually popularised the genre (Hunt 2001: 301). Although only a minority of the population or potential readers attended public schools, they remained a dominant feature and a scene of action in the stories for a long time, partly because of early authors' background, principles and ideas, partly as a reaction to early influential writings (Richards 1992: 2).

As is apparent from the name, the stories centre on a school, typically a single-sex boarding school. The first stories were written for boys and of boys' public schools; stories for girls appeared later with the development of all-girls' public schools. In the 20th century, the school stories of 1930s were strictly single-sex, communicating such middle-class virtues as "good manners, the need for self-discipline, a sense of

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[1] In the British education system, a *public school* (also called *independent school*) is a secondary-level institution, a private school independent of the state system both in its funding and administration, and usually fee-paying. Some, but not all, are *boarding schools*, where the pupils are boarded, i.e. stay and live during the school year. (Encyclopaedia Britannica 2009.)

responsibility and a respect for authority" (Ray 2004: 470). Moreover, the narratives for different sexes differed: for instance, the girls' stories depict a close connection between home and school, in the boys' stories references to home are scarce. Stories written after 1950s show more interaction between the sexes (Ray 2004: 467).

Some key "classical" elements of boarding school stories are, among others, the arrival of the new boy, the strangeness of school, developing of friendships and foes, bullying, and the various rituals, codes and school ways the new students must learn (Hunt 2001: 300; Ray 2004: 468). Even the more recent narratives draw on the traditional basis with its trimmings, such as ugly uniforms and discipline; however, the content or setting of the story may be inventive and novel. Since the 1970s, authors have had to recognise that their readers mature earlier and know more of the world; early authors' focus on religion, sports and athleticism have been replaced or supplemented with modern preoccupations. The genre has evolved as a reaction to changes in society and education (Butts 1992: xi) and along with its readership.

Although typical elements and conventions of the genre are still used in modern texts, it does not have to lead to lack of innovativeness. The traditional school story can be spiced up, for instance, by introducing magic into it. Jill Murphy's *Worst Witch* series, written in the 1970s, was among the first in the genre to take place in a magical school (Ray 2004: 477); another obvious example is J. K. Rowling's Harry Potter series, located in Hogwarts School of Witchcraft and Wizardry. Nevertheless, the readers of such "enhanced" school stories need to know the genre's traditions to understand the books (Löfgren 1993: 307, cited in Hunt 2001: 302). Moreover, despite the magical aspect, in many respects Harry Potter books are characteristic school stories and Harry is "like almost all school-story heroes and heroines, keen, upright, truthful and brave" (Ray 2004: 477). Rowling has combined the traditional conventions with her own innovative contribution – with successful results.

However, unlike in earlier stories, the school in the Harry Potter books, Hogwarts, is co-educational. In fact, Smith (2003: 62) considers Hogwarts to be rather a comprehensive than a boarding school: there is no entrance exam, nor is a certain wealth necessary to get in – everyone with the skill for magic is automatically accepted as a student. Nevertheless, for the sake of the narrative Hogwarts is, and needs to be, a boarding school, providing the framework of a closed world (and a world separated from "our own" at that) so essential to the school story. Moreover, in accord with the development of the genre and society since the 1970s, Hogwarts

students come from different backgrounds, both in terms of their cultural origin as well as what I call "race". Some students' cultural or ethnic origin (Indian or Irish, for instance) is visible in their names; "race", in turn, relates to the students' 'magicality': those students, whose both parents are wizards, are sometimes called "pure-blood", but many students are of "mixed race", having a wizard and a Muggle (non-magic) parent. Hogwarts is thus a "multiracial society" (Manlove 2003: 186).

4.2.1 The charms and uses of the school story

From the writer's point of view, school stories offer interesting possibilities. Early authors used the school story for moral education, but it can also help in practical psychological needs and give guidelines to survival (Hunt 2001: 303). With the help of school stories, which typically are read at an age when peers and their opinions are important, children can "learn how people may react in specific situations and see what lies ahead" (Ray 2004: 467, 478). The enclosed boarding school is an especially useful setting for expressing and examining young people's problems, concerns and anxieties within a certain restricting framework, in a safe and closed environment, where only a limited number of options are available. Thus, authors have used school stories to deal with issues such as building friendships, learning to get along with others, coping with differences, but also racial attitudes and sex roles (Ray 2004: 476) – themes that surely are relevant for the readership.

The charms of school stories lie not only in the relevant thematic content, but also in that children are at their focal point; adults often are at a distance, hovering "in the backgrounds, providing some kind of disciplined framework" (Ray 2004: 478). Moreover, the genre may attract in its foreseeability: to a degree the stories are timeless and familiar; the characters are archetypal; friendship and its thematisation are at the core of the narrative; and school life and school days are presented "as they should be", in an ideal form (Richards 1992: 10-12). Most children know the school, its rules and rites; therefore identification is simple (Hunt 2001: 300).

The boarding school stories appeal also to readers who have no personal experiences on them or who do not even live in countries with boarding school systems. In Manlove's (2003: 185-186) view,

> With a boarding school story, [the children] have not only the routine of the school itself, but the sense of a self-contained and organised community, where one's whole life is timetabled, one's place in terms both of house loyalty and school hierarchy settled, and one's values made clear. In addition there is the pleasure of a closed society itself, not

> just from the friendships and the camaraderie (…) but from the sense that all actions will be contained and completed rather than left dissipated or unresolved (...) With such basic assurances, children can enjoy the wildest flights of imagination (…).

The above ideas of safety and closed society reflect O'Keefe's (2004) thoughts, cited earlier: life in the 20th century world is complex and uncertain, and in reaction the books' worlds have – and perhaps also (have) need(ed) to – become more closed to provide stability and comfort to the reader. The clearly structured world of the school story may reassure the reader, as the familiar form of the story gives safety – the risk, however, lies in the formulaic approach (Butts 1992: xii).

School stories have been criticised for painting too romantic a view of boarding school in their unreal depictions of the school life. Moreover, Hunt (2001: 299) claims that the school story might have contributed to the survival of the public school by making this institution accessible to wide audiences. However, Ray (2004: 479) thinks that school stories generally give a positive view of an important and almost universal part of childhood, the school, and "show a respect for intellectual and personal achievement." Perhaps the stories can also make the real school experiences, especially if they are not positive ones, more bearable? Readers can find parallels of their experiences and possibilities of identification in these stories. The stories have been adapted to appeal to modern readership and the time-old themes of friendships and anxieties of young age, ever as actual in children's lives, have been adjusted to reflect contemporary circumstances. Examining difficult topics, such as bullying or loneliness, also by means of elements of fantasy and the fantastical, as in the case of Harry Potter, may open the readers' eyes to new ways of thinking or acting, as we will see in the next section.

4.3 Fantasy

Fantasy literature is nowadays usually considered an independent genre, but as mentioned in the beginning of the present chapter, it could also be grouped under the broad umbrella of literature for children. Blomberg et al. (2004: 6-7) claim that fantasy literature differentiated fairly late from the tradition of fairy tales written for children; they attribute this development to J. R. R. Tolkien and his essay *On Fairy-Stories*, in which he proposed the division between children's fairy stories and actual fantasy. Ihonen (2004: 80), in turn, believes that fantasy became an accepted form of

children's literature already in the 1860's and 1870's through the writing of, for instance, Lewis Carroll. In any case, the common roots of these two genres go deep.

Literary genres aside, it can hardly be disputed that the most essential skill and tool of any author is the imagination, capacity for *fantasy*: "the process or the faculty of forming mental representations of things not actually present" (OED). Fantasy literature, then, is a category of fiction describing "things not actually present": something impossible, unimaginable in terms of the rules of our world, even supernatural. In his essay *On Fairy-stories* Tolkien (1983: 139) writes in similar vein:

> I am thus not only aware but glad of the etymological and semantic connections of fantasy with fantastic: with images of things that are not only 'not actually present', but which are indeed not to be found in our primary world at all, or are generally believed not to be found there.

However, we need to remember that the definition of fantasy as a literary genre varies according to culture (Sinisalo 2004: 11-12); what is categorised as fantasy literature in one country might be regarded as "normal" fiction in another.

In Hume's (1984, cited in Sullivan 2004: 436) broad definition fantasy is "*any departure from consensus reality*" [italics in Hume's original]. Sullivan (ibid.) adds that initially, the only limitations to the possibilities of the narrative are "the author's own imagination and skill". Works of fantasy literature usually show this departure from consensus reality either through the strangeness of the setting or of characters. A fantastical setting can mean, for instance, that the rules of "our world", typically the laws of nature, do not apply anymore (Hunt 2001: 271), or that the story takes place in a completely different world or time, even universe. Fantastic characters, in turn, are somehow supernatural or unnatural, such as fairies, mythical creatures or people with special powers. Thanks to the supernatural elements, impossible is nothing; nearly nothing is impossible – the impossible becomes possible.

Tolkien (1983:132) calls this the act of 'subcreation': the author, as a 'subcreator', "makes a Secondary World which your mind can enter. Inside it, what he relates is 'true': it accords with the laws of that world. You therefore believe it, while you are, as it were, inside." However, to be believable or "real", the secondary world needs internal coherence; therefore the author must pay attention to the details of the new world, such as naming places and characters and creating a background and a history for them as well – it is the author's responsibility towards the reader (Sinisalo 2004: 14). Nevertheless, the world where the story is set must have *some* familiar elements

(Sullivan 2004: 437); everything cannot be completely fantastic, otherwise the reader cannot relate to the story enough to make sense of it.

Some critics consider fantasy literature to be merely imaginative nonsense that has nothing to do with our everyday existence. Yet as Blomberg et al. emphasise, "fantasy is a viewpoint to reality or to its reverse side, not away from reality" (2004: 7-8; my translation); that is, despite being situated in strange worlds and introducing fantastical characters, fantasy stories still eventually tell about us. Therefore fantasy can present fresh observations about us and our world. By exploring the fictional world, readers can find parallels to our own and get new perspective; moreover, in the fantastic setting readers can reflect on things without the restrictions of our normal, rigid way thinking (O'Keefe 2004: 11, 16). By examining issues of our life through a framework that differs completely from the one where we live in, fantasy distances the reader from the problems through this estrangement, thus enabling novel approaches; in addition, its strangeness reminds us that our interpretation of reality may be imperfect. Thus fantasy does not escape the complexities and problems of our life, but offers hope and liberation from them. (Ihonen 2004: 77-79.)

Fantasy is at times labelled escapism, fleeing from everyday life to the realms of the fantastical. This is often used in a negative sense, but not everyone sees it so: for instance Ylimartimo (2008: 23) argues that escapism does not mean escaping from reality but rather moving to another dimension, a *parallel* reality, which gives comfort and consolation (cf. Tolkien's view of fairy-stories as offering "Fantasy, Recovery, Escape, Consolation"; 1983: 139). For Tolkien the consolation, which he calls *eucatastrophe*, offered by the "sudden joyous turn" of the story is not escapist; rather it is the most important function of the story, allowing the reader to experience "a catch of the breath, a beat and lifting of the heart" (1983: 153-154). Similarly O'Keefe (2004: 11) regards fantasy "not so much [as] an escape from something as a liberation into something, into openness and possibility and coherence (…) [where] everything is hypothetical". The stories, to borrow Tolkien's (1983: 129) words once more, open us a "door on Other Time, and if we pass through, though only for a moment, we stand outside our own time, outside Time itself, maybe."

4.3.1 Categories of fantasy literature

Fantasy literature can be categorised in various ways, one of which is to divide it into adult and children's fantasy. Children's fantasy can be distinguished based on its target readership or on the qualities of the story. Manlove's (2003: 11) definition focuses on the readers: children's fantasy is "written or published for a child readership up to eighteen, and which some children have read, whether voluntarily or not". Yet basing the division of adult and child fantasy literature on target readers can be problematic, as on many occasions – Harry Potter being merely one example – children and adults end up reading the same books. In O'Keefe's (2004: 13) words, adult and child fantasy are "collapsing together"; she sees this as a reversion to earlier times when people, regardless of age, were often reading the same stories.

Such works of fantasy, for instance those of Pullman, Rowling or Tolkien, that are read by adults and children alike can also be called crossover literature. Crossover literature is distinct from writing for all ages; it crosses over age boundaries, "from child to adult audiences and vice versa" (Falconer 2004: 556, 557), yet the direction mostly runs from child to adult, as adults snatch up books originally meant for child audiences, Harry Potter being a case in point. Another term is cross-writing (Falconer 2004: 558), in which authors sometimes write for adults, sometimes for children, or simply address more than one age group in their text. Crossing age boundaries is most typical in fantasy; then again, many crossover books belong to several genres simultaneously and combine material from various sources from fairytales to classical epics (Falconer 2004: 560, 562). The definitions are debatable, and it is not necessary to go into detail here (more on crossover literature in Falconer 2004). Nonetheless, crossover literature is closely related to the concept of dual audience; due to this duality differentiating between children's and adult fantasy based on target readership is not always easy.

Possibly a more fruitful way to tell children's fantasy apart from adults' is according to the qualities or characteristics of the story. O'Keefe's (2004: 22) simply states that children's fantasy has children as main characters. Ihonen (2004: 77), in turn, bases her definition on characters, themes and general presentation of the story that arouse the interest of child readers. Children's fantasy typically includes child characters and/or a child protagonist, a storyline which is thrilling and intriguing yet ends happily, and clear-cut distinctions of good and evil. Yet merely having a child

protagonist does not necessarily mean that the fantasy story is aimed at children: the Harry Potter series is read by adults, too.

However, as Ihonen (2004: 77) points out, having a child protagonist offers the child reader a chance of identification and also some psychological significance: with the help of the story the readers can figure out answers to real issues they face in their lives. Both Ihonen (2004: 77) and Ylimartimo (2008: 23) argue that (children's) fantasy stories with their typical structure of a quest (for whatever purpose – discovering one's true identity, saving the world, or anything in between) in fact are symbolic for growing up; the trials and troubles the protagonist faces during the quest stand for the challenges of growing into adulthood. This approach is supported by Bruno Bettelheim's view of fairytales (cited in O'Keefe, 2004: 18) as helping children in their psychological growth; from reading fairytales, children learn models of dealing with difficult situations and feelings.

Yet another way of categorising fantasy literature, instead of grouping it into adult and child fantasy, is according to its several subgenres. This division can be based on various attributes: the genre can be classified according to the "location" of the story, that is, in what kind of a world the action take place; examples are other world fantasies (such as *The Lord of the Rings* by J. R. R. Tolkien) or future fantasies (similar to science fiction). Sometimes the location is very similar to our own, with only some minor (yet important) differences; Sinisalo (2004: 18) calls such cases alternative realities. Fantasy stories can also be grouped according to the characteristics of the storyline, what kinds of typical features are present; a few subtypes are low fantasy and high fantasy, also called heroic or epic fantasy, the foundations for which were laid by Tolkien's epic *The Lord of the Rings*, which has become both a cornerstone and a yardstick for all later attempts of writing in this genre (subgenres of fantasy are examined more in Sinisalo 2004).

4.3.2 Common characteristics

Many fantasy stories, almost regardless of their subgenre, have certain characteristics in common: quests, heroes and antiheroes, stereotypical sidekick-characters or tough-guys (Hunt 2001). The basic (and much-used) plot structure of epic fantasy, often seen as the most complex type of fantasy, is aptly summarised by O'Keefe (2004: 167), who writes that high fantasy stories

> use familiar, archetypal plot motifs and transform them utterly: the hero as a child, often growing up in ignorance of his or hear real power and identity. The hero being trained and tested, often, as a youth, making some bad choice out of impatience or pride. The hero on a quest, one of great importance to the community, often a war against evil; helpers appearing, to share the task – animals, wise mentors, comrades, magic object. And the hero returning home, usually successful, but at a cost – a sacrifice, a loss of normal life, a loss of special powers.

The above elements frequently appear in other types of fantasy, too. It is difficult, if not impossible, to draw clear lines of definition between one type of fantasy story and the next. Strict categorisations are not always necessarily useful, and trying to find a single stamp to describe a multifaceted work is somewhat pointless, especially when the story is, as is often the case, a combination of various features.

On top of the above, fantasy commonly contains elements of folktales and myths – such as witches, spells, dragons – although the extent of such influences varies within the subgenres. Another usual feature in fantasy is the triumph of good over evil – characteristic also of school stories, as we saw earlier. The action in fantasy novels may be meant to be metaphorical rather than realistic (Sullivan 2004: 438), but narrative functions usually disguise the allegorical ones (Sinisalo 2004: 14). There are exceptions, of course; for instance C. S. Lewis's *Narnia* is considered a clear Christian allegory. Moreover, the more recent fantasy novels often are compact, especially in comparison with the vast and structurally somewhat vague *The Lord of the Rings*; what the hero needs to do is clear, and the ending is not left totally open (O'Keefe 2004: 15). This relative 'closedness' is perhaps a reaction to today's world being more complex than it used to be, for instance, in Tolkien's times (cf. also 4.1).

Including some, many or all of the above-mentioned elements in a work of fiction could earn it the label of fantasy, yet the most important factor, of course, is the story and how it is told. Bad writing is bad writing even if it is clad in a fancier form. Having read some examples of less fantastic fantasy, I believe I can safely say that some writers have used the conventional elements listed above to produce stories claiming the title of fantasy but in which there actually is nothing fantastic(al); they merely combine stock features and predictable plot twists with little thematic substance. Several of these classic characteristics can be found in the Harry Potter books as well, but in this case the combination of typical elements and Rowling's storytelling skill results in a spellbinder.

Fantasy literature in all its forms has been and probably remains among the most read genres among readers young and old. O'Keefe (2004: 18) argues that reading fantasy, regardless if the reader is an adult or a child, is

> a practice and example of making sense of a world. – It suggests to readers that they too can find sense and pattern in a confusing world. Fantasy books don't just help readers to develop a self; they help them respond to all that is the non-self.

Fantasy can offer, and often is, an escape and wish-fulfilment, but it can also give readers influences to identification, delight of discovery and the comfort of coherence. The fantastical worlds can be as complex as our own; making sense of the hidden rules and laws of the fictional world challenges the reader (O'Keefe 2004: 20, 21). The same books attract readers of different ages for different reasons: the archetypal characteristics and plot structures are a good invitation to young readers, whereas adults might be drawn to fantasy more for its thematic content and new approaches to old issues. As Ylimartimo (2008) points out, fantasy novels often are enriched with various types of humour, which on some levels, especially in the more subtle or critical forms, may be accessible only to the grown-up reader, whereas the more obvious jokes and puns amuse everyone equally. The delights of fantasy are as varied as its form and readership.

In this chapter we have looked at three types of literature and discovered that they are in many ways interconnected: most school stories and some fantasy stories could be called literature for children; children's literature and fantasy literature share part of their early history; traditional school stories can be complemented with elements of fantasy literature, and so on. Moreover, even though children have been central in this discussion, adults and their involvement in children's literature have been examined, too – as producers and as an influence, but also as readers, either reading for their own child or for the child within. Further, we have seen that defining or describing broad literary categories such as children's literature or fantasy is not always simple; however, we can pinpoint some common characteristics in many texts within each genre. Next we will turn our attention to the common nominator connecting these three literary genres in this study: the Harry Potter series.

5 DATA

The present chapter introduces the data for the study at hand, starting with an account of the life of J. K. Rowling, the author of the Harry Potter series. The next section is dedicated to discussing the Harry Potter books, also briefly introducing the series' Finnish and German translators. Finally, the actual data, consisting of characters' names in the first three Harry Potter volumes is presented. I will also outline the reasons for choosing the present material as the focus of this research.

5.1 About the author – J. K. Rowling

Joanne K. (Kathleen) Rowling was born on 31st of July 1965 into an English family. Having finished school in 1983 she went to the University of Exeter, earning a degree in French and Classics in 1986. Rowling began writing about Harry Potter in 1990 after the idea of the boy wizard, and as she says, all the details of the story "simply fell" in her head during a train ride from Manchester to London. After some years, she left for Portugal to teach English, working on her manuscript in her spare time. Following a short marriage and the birth of her first child, Rowling returned to the United Kingdom in 1993, settling in Edinburgh with her baby daughter; this is probably why she has at times been called a Scottish author. (Rowling 2009.)

Rowling finished the manuscript in 1995, and after being initially turned down by a few publishers, *Harry Potter and the Philosopher's Stone* (*PS*) was released by Bloomsbury in 1997 under the name of J. K. Rowling instead of Joanne Rowling; the extra *K* was taken from Rowling's grandmother Kathleen. The initials allowed room for mystery on whether the author is male or female, since Rowling's literary agent feared that boys would not read works of a woman writer (McGinty in Beahm 2007). *PS*, acclaimed by critics, won several literature prizes, including the British Book Awards' Children's Book of the Year (Bloomsbury 2009). After *PS* was published in the USA in September 1998, renamed *Harry Potter and the Sorcerer's Stone*, Rowling became a full-time writer – fulfilling her life's ambition (Rowling 1998).

Rowling's interest towards reading and literature stems from her childhood; she wrote her first piece, a short story "Rabbit", at the age of six. In addition to her teenage favourites, Jane Austen's *Emma* and J. R. R. Tolkien's *Lord of the Rings*, Rowling has found influence in the writings of C.S. Lewis and Jessica Mitford,

among others – influences she has never sought to hide (McGinty in Beahm 2007: 9). Yet Rowling identifies most with Edith Nesbit, whose children's stories inspired her in her childhood. Echoing Nesbit, Rowling has said that authors should not write children's books unless they remember what it was like to be a child. (Smith 2003: 40, 42, 86.) In her own writing Rowling has used and combined influences from her readings as well as myths, legends, fairytales, creating her own mix of the elements.

In addition to the Harry Potter books, Rowling's written works include three companion books related to the series, with their proceeds donated to charity: *Fantastic Beasts and Where to Find Them* and *Quidditch[2] Through the Ages* were both released in 2001. *Tales of Beetle the Bard*, a set of five fairytales, was originally released only in seven handwritten copies in 2007 after the final instalment of the Potter series; a printed version became available for the general public in 2008. At the request of the English writers' association PEN, Rowling wrote an 800-word prequel to the series (Rowling 2008). Prior to Harry Potter, Rowling worked on two adult novels, which however have never been published.

The tremendous popularity of almost anything related to Harry, from companion books to movies to magic wands and brooms, has created a profitable business, and the interest towards Harry continues, as do hopes of future releases. To many fans' disappointment, Rowling has no intent of writing prequels or sequels to the series she always intended to contain seven parts; however, she has hinted at a possibility of an encyclopaedia (Rowling 2009). For the time being, eager Potterists need to be content with what is available: the seven Harry Potter books.

5.2 Harry Potter series

Discovering the reasons behind Harry Potter's popularity is not easy, as the basic ingredients that make up the story are not really fresh. Morsels of myth, spoonfuls of legend and chunks of school stories have been (and will be in the future) put together in a variety of ways many a time to result in narratives of diverse taste. Rowling's work is a melting pot, a cauldron, of influences from various literary sources, scraps of folklore, reused bits of tales already told. Doniger (2000, cited in Hunt 2001: 123) has described Rowling "a wizard herself at the magic of bricolage: new stories

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[2] *Quidditch* is a magical wizard sport, played in the air with players riding on flying broomsticks.

crafted out of recycled pieces of old stories". In fact, Sullivan's words below could just as well apply to Rowling:

> Tolkien would have known (…) that the traditional story-teller was not inventing new stories but retelling old ones, that the art of the storyteller was not (…) in inventing something new but in retelling something old and retelling it very well. (2004: 443)

Rowling's mixture, "an eccentric blend of the comfortably predictable and the unsettlingly unexpected" (Hunt 2001: 123), turned out successful.

5.2.1 Synopsis

The starting point is classical: Harry Potter is a young and friendless boy orphan, disliked and bullied by his stepfamily. However, Harry's life gets a completely new turn when he discovers that he is a wizard and enrols in the Hogwarts School of Witchcraft and Wizardry to learn magic. He also finds out that his parents had not died in a car crash, like his foster parents claim, but were murdered by the most dreaded dark wizard, Lord Voldemort. Acting upon a mysterious prophecy, Voldemort had tried to use a killing curse on baby Harry, too, but failed and lost all his powers. As Harry is the only known survivor of such a curse, "the boy who lived", in the wizarding world he is a celebrity, yet not everyone admires him because he "defeated" Voldemort: reasons for dislike are either related to the downfall of Voldemort or personal loathing.

As the present paper's focus is elsewhere, a short summary of the series' storyline will suffice. The books move chronologically through Harry's years at Hogwarts and, with the exception of the seventh book, follow the same structure: they start off in the non-magic Muggle world around Harry's birthday, then change the scene to Hogwarts at the beginning of the term, go through the highlights of the year – such as Hallowe'en, Christmas, exams – and in the end the magical train Hogwarts Express brings the students back home for summer. This basic outline is enhanced with intricate plot twists that are mostly book-specific, but some contribute to the main narrative overarching the whole series. I will briefly present the main plotlines of the first three books from which the data for the analysis stems; naturally, all three novels contain other subplots, but as they bear no relevance to the core of this study they will not be dealt with here.

The first book, *PS*, building the foundation of the story, introduces Harry and other central characters and explains the basics of the wizard world and Hogwarts,

such as school rules, subjects or school sport Quidditch. Harry and his new friends, Ron and Hermione, not only learn magic but also end up in trouble when trying to solve the mystery surrounding the enigmatic Philosopher's Stone being kept safe at the school. The second volume, *CoS*, explores sinister events taking place in Hogwarts that seem related to a 50-year old mystery and to an ex-Hogwarts student, Tom Riddle, later revealed to be Voldemort. *PoA*, the only book without a Voldemort-related plot, depicts Harry's third year at Hogwarts, focusing on a wizard-hunt to catch Sirius Black, escapee of the wizard prison Azkaban. *PoA* is thematically darker than previous books, dealing with fear, uncertainty and death, as well as ambiguous issues related to identity, as many characters turn out to be something or somehow different than they seem on the surface.

Although there is an omniscient narrative voice, the books reflect the viewpoint of Harry. The events, and to some extent the characters, are depicted quite straightforwardly, especially in the first book(s), and the differences between good and evil are clear-cut: the personae are presented as either unquestionably good or irrevocably bad. Yet book by book, both Harry and the story mature: Harry moves through the archetypal anxieties of teenage life and the events and the narrative gain more serious tones, depth and darkness. Gradually the black-and-white division of good and bad, too, gets more ambiguity and shades of gray, presented in particular in the shape of Professor Snape, but reflected also in Harry's personal development.

5.2.2 There's something about Harry

According to the theory of mythologist Joseph Campbell (cited in Blake 2004: 24-25), a heroic journey is an age-old narrative, common to all cultures: a hero, who often is orphaned, turns from an anonymous nobody to an important somebody when he (in general the heroes have been males) hears of his destiny and grows stronger and braver to finally face and defeat the powers of darkness. The hero being unaware of his greatness at the beginning of his quest is a classic pattern in fantasy literature, as is the revelation that an orphaned child actually has great powers (Ihonen 2004: 88, 90). Moreover, according to Campbell's theory, the journey to defeat evil is also a quest for identity, as the (orphan) hero tries to find out or define who he is, where he comes from and what his place in this world is.

The above aspects apply to Harry's character: his ordinariness is emphasised in each book, he has no idea of being famous until told, and he is at first a reluctant "hero", crediting his success in thwarting Voldemort to luck or circumstances. Harry is an "archetypal antihero" (Hunt 2001: 122), an outsider destined to great deeds in the future, although at first totally unaware of his role. His growth to be the defeat of Voldemort is simultaneously a journey where he tries to find his roots, define his place among his classmates (and in the wizard society) and form a new identity. Discovering self, growing up, embarking on a quest – the books depict the growth of a young, unimportant person (Blake 2004: 24), which is the classic format of a *Bildungsroman*, describing "a person's formative years and development" (OED). In fact, much of mainstream fantasy could be seen as descendants of the *Bildungsroman* in a simplified format (Ihonen 2004: 90). We see that Rowling has combined various traditional constituents of a hero-in-the-making to make Harry seem sympathetic.

Harry's character as described above is a prime example of the kind of wish-fulfilment this genre can at best depict. Harry is attractive, especially to the younger readership, because he is not a wonder child or a straight-A-student, nor the most popular in his class, albeit famous. Rather, he is average in his looks and studies and breaks a school rule or two in the course of his actions, yet is "a stunning Quidditch player, and a brave, stubborn fighter against the dark lord who made him an orphan" (O'Keefe 2004: 178). Despite being destined to heroism, Rowling's protagonist is not a *super*hero, but more like the boy next door, talented in some things but with problems in other areas of life; a more or less believable creation, not without faults, yet readily likeable. Therefore Harry is easy for many to relate to and identify with.

Not only Harry, but also other characters, even if slightly archetypal (Beahm 2007: 24), offer young readers chances of identification. Harry's friends, most importantly Ron and Hermione, form a kind of "dream-team", standing by his side through thick and thin and developing a strong bond through shared experiences, boring classes, exciting and dreadful adventures – who would not want to be a part of such friendship? Moreover, Hogwarts is a safe haven, a world closed from outsiders, "reassuring, clearly structured, and hierarchical" (O'Keefe 2004: 177); our own, non-magic Muggle world is left outside its borders. Complicated themes, such as friendship, growing up, or varying forms of evil, can be dealt with in controlled ways in such a secure setting. In sum, relatable characters, experiences reflecting those of the readers, and the possibility to explore difficult thematic territory in assuring

textual surroundings are, although not unique, nevertheless important factors contributing to Harry's popularity.

5.2.3 Commendations and criticism

Rowling's work has been both acclaimed and criticised, often because of the same reasons: for recycling old themes and ideas and building the story around clichés. For instance Holden (Observer 2000) considers the Potters to be "one-dimensional children's books" full of nostalgia, offering a conservative and condescending view of Britain. Holden further questions the "generic" orphan child-hero and the boarding school setting, preferring instead a comprehensive, "a school of the kind with which most of those millions of young readers can identify". Critique has also been aimed at, for example, black-and-white characters, the books' structure where exciting adventures are followed by stagnant phases repeating and explaining the previous action, as well as lack of clear rules, inner coherence and dimensionality in the magical world (Sinisalo 2001). Ihonen (2004: 92), however, considers it as a strength of the story that the revelation of who actually are the good guys is not as clear-cut as the black-and-white characterisation would have the readers believe.

Criticising Rowling's way to cram revelation of 'behind-the-scenes' information into final chapters, Manlove (2003: 190-191) feels that the narrative levels of school life and detective-story "can produce too violent a jerk when brought together". Moreover, using Philip Pullman's *His Dark Materials* as a benchmark, Manlove contrasts Pullman's main character, the active Lyra, who "has to journey away to find her happiness", with a more passive Harry; "[t]hings are done to Harry (…) he himself actually initiates little" (ibid.). For instance, in his "fight" against Voldemort, Harry reacts more to events as they happen to him, instead of actively trying to prevent evil things from taking place.

One should remember that the above criticisms were written around the publication of the fourth book and the points made might not apply to later volumes. The first book or two are somewhat straightforward, light and childish in their tone, but the following volumes, especially books four to seven, out of the scope of the present study, are more multifaceted in their treatment of the characters and development of the story; also their language develops along with the maturing of Harry and the narrative. Yet some things remain, such as Rowling's tendency to

present "what really happened" chapters at the end of the book, and there is no "wider explanation" to be expected at the series' end.

In Manlove's (2003: 190-191) view, the Harry Potter series is devoid "of a rationale, a fabric of meaning into which events are fitted." However, as Falconer (2004: 562) points out, the books "are not built to convey epic gravitas" and their lightness, in her view, is their strength. Manlove (2003: 192) finds the series' charm in Rowling's skill to express "a child's ideal world and a child's way of seeing" through her words. Moreover, for Ihonen (2004: 92) Harry's ambivalence is a strong point of the story; Harry is most unsure of himself when his skills and actions resemble the evil forces of his nemesis too much. The "generic orphan hero", the boarding school setting and other "clichés" are, I believe, narrative tools used to deliver the story in a format understandable and easily followable for young readers.

Harry Potter has become what Hunt (2001: 3) calls a "multi-dimensional experience": on top of books and films, there are hundreds of websites about the series; fans write "fan fiction", i.e. their own spin-offs, sequels and prequels to the books; one can buy all sorts of related merchandise from brooms to wands to action figures; even the actors in the films and Rowling herself have become part of the larger community (Hunt 2001: 123). Fantasy mixes with reality – an interesting parallel to how the wizard world blends with that of Muggles in the books – as fans can attend organised Harry Potter tours, visit the filming locations or pose with the luggage trolley at the platform 9¾ at King's Cross station in London, not to mention dressing up in robes and wizard hats and act out live role playing games as Harry, Hermione or Draco. Even academic studies, such as the one at hand, contribute to the experience. Rowling has successfully updated old narratives to the 21st century.

5.2.4 Magic in translation

This phenomenally successful series has, of course, been made available for readers outside the English-speaking world, too, in 67 languages. The Finnish translations of Harry Potter books were the creation of Jaana Kapari-Jatta (born 1955), who has been translating from English into Finnish since the 1980s, working mostly on literature for children and young adults. Kapari-Jatta's vivid Potter translations have received acclaim and she has been awarded, for instance, the FIT's (International Federation of Translators) Astrid Lindgren prize in 2002 and Finland's State Award

for Children's Culture in 2007. (Facta 2007.) The German translator, Klaus Fritz (born 1958), is a freelance journalist who started his career in translation with non-fiction. Harry Potter was new ground for him, as, contrary to Kapari-Jatta, he had not translated children's literature (uebersetzerportal.de 2003).

Like all other translators, Kapari-Jatta and Fritz faced certain challenges, especially with the first part *PS*, as decisions had to be made that would bear on all the upcoming books: what to translate, and how? A wrong choice made in earlier volumes can have serious repercussions in later ones and any small and seemingly insignificant detail can turn out to be of great and surprising importance. Characteristic of Rowling's writing and challenging the translator are "Potterisms", newly coined words, such as *Quidditch* or *Muggle*. A central translatorial decision regarded the names in the books, and translators in different countries found varying solutions in treating Rowling's imaginative anthroponymy. Some, such as the translator of the Brazilian Portuguese version Lia Wyler, have translated everything, whereas others have left most of the names intact. In the core analysis, beginning in Chapter 6, we will discover the Finnish and German solutions to this issue; however, before proceeding there we will take a closer look at the data for the present study.

5.3 Data

The primary sources for this study are the first three *Harry Potter* books (published 1997, 1998 and 1999) and their Finnish and German translations (see Bibliography). The data consists of characters' names collected in the first three books in all three languages. The names are divided into three groups: names of Hogwarts students, names of Hogwarts professors and other staff members, and names of wizards other than Hogwarts students or Hogwarts personnel. From the English originals I collected 99 names, out of which 33 are names of Hogwarts students, 19 belong to Hogwarts personnel and 47 are names of other wizards. Similarly, the three books in German have 99 names that are divided in the same way in the three groups. The Finnish translation, however, has 101 names; the two extra names are found in the category of names of other wizards, making its total name count 49. In total the data for the present study contains 299 names (see Appendices 1–3).

In the analysis, which follows in chapters 6–8, I will mainly focus on the names of central characters or on such names that otherwise are important and significant

for the purposes of the study. Therefore each name listed in the Appendices 1–3 will not be discussed in equal detail, due to the sheer size of the data. However, if same kinds of translation patterns can be found in several names, I will attempt to generalise, where possible, supporting my conclusions with examples taken across the material. Inevitably the analysis will also contain consideration about the meaning of the names, because many names in my data are in some ways expressive or semantically loaded. My method of studying the names and their translations is descriptive, but also comparative; I do not wish to make value judgments on the success of the translations, but rather focus on what in my view is gained, or lost, by the translatorial decisions. In my analysis I will make use of terminology presented in Chapter 3 concerning the translation of literary names (see 3.3.2).

Because the data contains several semantically loaded or meaningful names, a central question in the analysis is whether they are understandable to the reader, especially if they are retained in their original form. As I am not a native speaker in German, I unavoidably approach the issue of the names' understandability from an outsider, or etic perspective. I am aware that my assumptions about how the German translations work (or do not) and what kind of effect they have on their intended German readership may not reflect the actual way how German readers feel about and react to them; nevertheless, I believe that including my comments is valid for the purposes of the paper. In comparison, as a Finn my evaluation of the names in the Finnish translations stems from an emic point of view, from within the language and culture; nevertheless, how I understand the names here is by no means the "correct" interpretation – only my personal view. Therefore the claims in the following chapters are open for debate.

To return to the research questions presented in Chapter 1, they were as follows: 1) to find out if the names have been translated (or otherwise modified) in the respective target languages or not, and to discuss possible reasons why; 2) to discover what kinds of names have been translated and how; 3) to see if and how the semantic content in the semantically expressive names found in the data is transferred in the translations. I had some hypotheses about potential answers prior to the analysis: the first assumption is that the languages in question would influence the extent of translation, as one is a Germanic language like English and the other is not; therefore linguistic reasons would necessitate more translation into Finnish. My second assumption is that semantically transparent names would be more readily

translated than names with more obscure meanings. Thirdly, I assume that the differences in the two translators' professional background might influence their decisions to some extent. In the following chapters we will discover answers to the above questions and see if the hypotheses were accurate.

6 ANALYSIS OF HOGWARTS STUDENTS' NAMES

In this first chapter of the core analysis I will study how the names of Hogwarts students are treated in the translations and discuss possible reasons why the names are presented as they are. The complete list of Hogwarts students' names can be found in Appendix 1. At first, I will examine the names of three protagonists, Harry, Hermione and Ron, more thoroughly because the characters are in the core of the action throughout the series. Next I will look at the names of other students, and finally analyse the name of Harry's school antagonist, Draco Malfoy, in more detail.

The names of other students are grouped according to their Hogwarts houses. School houses are a boarding school phenomenon: students are divided into different groups called houses which compete against each other during the school year. At Hogwarts there are four houses, *Gryffindor*, *Hufflepuff*, *Ravenclaw* and *Slytherin*, and the students' lives are determined and limited by the choice of the house, which

> […] 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. … Your triumphs will earn your house points, while any rule-breaking will lose house points. (*PS*: 126)

Each house values somewhat different qualities in their students; qualities that to a degree are reflected in the house names, and sometimes in the students' names too. (In Appendix 1, each student's house is indicated by a letter following the name.) Yet before we reach that point in the study, we will first look at the names of the central characters, starting with the person who gave his name to the whole series.

6.1 Harry Potter

> *'What's his name again? Howard, isn't it?'*
> *'Harry. Nasty, common name, if you ask me.' (PS: 13)*

The name of the protagonist is central in probably all works of fiction, because it can influence the reader's impression not only about the character but also about the whole piece of writing. Nord (2003: 183) believes that there is "no name in fiction without some kind of auctorial intention behind it." As Bertills (2003a: 54) states,

> The name is the umbrella term for all the other characteristics, for example descriptive passages about the character's appearance, age and behaviour (…) given in the context.

A poorly-chosen name that is ill-suited or unsympathetic might even diminish reading pleasure and distance the reader from the protagonist's fate, instead of arousing empathy and identification. In contrast, a memorable, inventive or in other ways suitable name may live on even outside the fictive context – consider, for instance, such protagonists as *Pippi Långstrump*, *Frodo Baggins*, or *Oliver Twist*. Nowadays the name *Harry Potter* is close to arousing as strong connotations or ideas as the three names quoted above.

The name, *Harry Potter*, is almost as typical a British name as a name can get, with the first name *Harry* regularly appearing in the top 5 of most popular baby names in Britain (Office for National Statistics 2009). The preceding sentence points out two functions of the name, which likely at the same time are reasons for selecting it: firstly, the name is *ordinary*, in no way outstanding or special. Giving a fictive person such a normal name can be used to emphasise the character's normality in comparison with the surroundings (Ainiala et al. 2008: 336-337). Harry is removed from his British backdrop and introduced to the world of wizards, and just like Alice in Wonderland, is suddenly among curious characters like ghosts hovering through walls in a strange setting, where staircases move and ceilings reflect the weather outside. A name taken from normal anthoponymy serves to accentuate the contrast between the two worlds. However, in Harry's case the name's normality functions also contrarily, simultaneously highlighting the fact that Harry is "as not normal as it is possible to be" (*CoS*: 9) – after all, he is both the boy next door and a descendant of wizards, and a famous one at that. If we look closer at the name *Harry*, it is a Medieval English form of *Henry*, a popular name for rulers, which in turn derives from Germanic *Heimirich/Heinrich* 'home ruler' (behindthename.com 2010). How much such etymological meanings have influenced Rowling in selecting this name for her protagonist is debatable, but we can presume that she has not been completely ignorant of the name's origins.

Secondly, as Oittinen (2008: 125-126) mentions, the name clearly refers to Great Britain, connecting the story to a particular culture, and therefore Harry's British background, visible also in the name, is of importance. Renaming the protagonist *Harri* or *Henry* would give a different impression and change both the character's cultural background and the story's context. Therefore translators of this series in general have not altered the name, because it is such a clear cultural connector. However, according to Van Coillie (2006: 133-134), translators whose aim is to facilitate readers' identification with the story may want to change a character's name; they "assume that young readers can more easily identify with a character whose name sounds and looks familiar." Such an argument could be used to justify even (or especially) the translation of the protagonist's name.

Yet the name is only one, albeit central, aspect in a character that can influence how well the reader identifies or empathises with the fictive person. In Harry's case, as we saw above in 5.2.2, his character is drafted in such a manner as offers many chances of identification: on the one hand his average looks and mediocre success in his studies, on the other hand his skill as a Quidditch player and his transformation from a bullied nobody to a significant somebody. In other words, the reader, whether English-speaking or not (and furthermore, whether young or old), is presented with plenty of points of identification other than the name. Even if the name Harry seemed foreign to for instance a Finnish reader (which it nowadays probably would not, as young readers are extensively exposed to the English language quite early on), it would not hinder the reader's identification with the character.

6.2 Hermione Granger and Ron Weasley

As Harry's closest friends, fellow Gryffindor students and central characters in the series, Hermione Granger and Ron Weasley deserve a more thorough examination. Rowling has given her female heroine a very exceptional name of Greek origin: Hermione. Rowling "consciously set out to choose" (Rowling in Lydon 1999) such an unusual name for her bushy-haired bookworm know-it-all character because she "didn't want a lot of fairly hard-working little girls to be teased" (ibid.). The name might seem strange and old-fashioned, especially to young readers, but to others it might bring to mind another heroine, Shakespeare's Hermione in *The Winter's Tale*. True enough: the Shakespearean Hermione has influenced Rowling in creating her

own, even though the characters are not alike (Smith 2003: 68; Rowling in Lydon 1999). For those familiar with French, the name might also call to mind the word *hermine*, in English 'ermine', a small animal in the weasel tribe (OED). We will return to this association below.

In the Finnish translations, Hermione's full name is retained, but the German translator has opted for changing the first name into *Hermine*. This rare German name is a female form of *Herman*, an originally Old High German (*Althochdeutsch*) name meaning warrior (behindthename.com 2010). On the one hand it makes sense that a foreign-sounding name is replaced with one existing in German anthroponomy, especially since in their spelling the two resemble each other; on the other hand such a change inevitably slightly alters the idea of the character, especially if we take into account the names' etymological roots (one is of Greek origin, the other of German). Moreover, the result is an incongruous combination of a German first name and an English surname Granger.

Harry's best mate Ron (Ronald) Weasley is the youngest but one of the brood of seven red-haired Weasley children. If we consider the etymological origins of Ron's full first name Ronald, we discover interesting connections to his role in the books: the name is derived from the Old Norse *Ragnvaldr*, a composite of *regin* 'advice, counsel' and *valdr* 'ruler' (behindthename.com 2010). Thus, from an etymological point of view the name Ronald could be interpreted as describing a person who is an advisor for someone in power. In the books, Ron is in many respects Harry's "adjutant", an associate in his actions and a loyal friend; moreover, remembering the etymological connections of the name Harry to rulers, as discussed above, we could argue that the level of motivation in Ron's name is not coincidental.

Ron's surname Weasley inescapably calls up connotations with the word *weasel*. This connection is also made clear in the books, when Draco Malfoy taunts Ron with the nickname Weasel, calling Harry and Ron "Potty and the Weasel" (*PoA*: 80). The German version expresses the same taunt as "Potty und das Wiesel" (*GvA*: 86) "with the expectation that the German reader will make a connection between 'Wiesel' and 'Weasley'" (Jentsch 2002: 295-296). In the Finnish translation the connection of this nickname with Ron's surname is lost, as the gibe is rendered with "Potta-Harry ja Rotta-Ron" (*AV*: 88); the word *rotta* (rat) associates the insult with Ron's pet rat Scabbers, rather than with Ron's surname.

However, even though the animal referred to changes from a weasel to a rat, the connection to a small animal is nevertheless maintained. Moreover, the translated taunt makes elaborate use of alliteration by repeating the letters *ro-* (*Rotta-Ron*); in addition, the close connection between the two characters, Harry and Ron, is highlighted with the rhyming words *potta* and *rotta*. On a side note, the double entendre of the nickname Potty, meaning both 'slightly crazy' and 'chamber pot', is partly rendered in the Finnish translation (*potta* 'chamber pot'), and the association to Harry's surname Potter, of which the nickname derives, can still be recognized. The German translation, in turn, takes the insulting nickname Potty as is – whether the German readers can grasp (either of) the meaning(s) of this taunt can be questioned; moreover, if the lexical meaning of the nickname is not available to the reader, the nickname loses its central function, as nicknames typically are *meant to be understood* and therefore are descriptive, as pointed out earlier in 3.1.1.

Of special interest in the surname *Weasley* is its connection to Hermione's name: the French *hermine* and English *ermine* both mean an animal in the *weasel* tribe. It is unlikely that Rowling with her extensive studies and knowledge in French would have been unaware of this connection. According to Ainiala et al. (2008: 337), if characters have names that structurally resemble each other, this may infer that the characters have a special relationship or connection to each other. As concerns Ron and Hermione, what kind of a special relationship they have may be discovered in later volumes of the series. The etymological connections underlying this bond will, however, remain in the dark for many readers, even in English, but especially for those whose access to the story is in a language other than English.

6.3 Other students from Gryffindor, Hufflepuff and Ravenclaw

As may be expected, based on the previous examples, the names of other Gryffindor, Hufflepuff or Rawenclaw students appear in their original form in the Finnish and German translations. Just like in the case with Harry's name, the students' names belong to real-life English language anthroponymy and they anchor the story in its cultural, i.e. British, context, so it is reasonable to leave them untouched. Changing a name such as *Hannah Abbott* into *Hanna Apponen* would shift the name and its referent into another language-cultural context (cf. Bertills 2003a: 18) and cause

confusion, because the overall frame of reference of the story is British. Thus, keeping the English names helps "create a sense of place" (Jentsch 2002: 286).

Accordingly, in the Finnish and German translations these names function as cultural markers, implicitly indicating the character's cultural origins. However, this function is culture-specific: in other words, while proper names function in this way in Finnish and German literature, proper names in Spanish literature, for instance, "are more generally adapted to Spanish morphology" (Nord 2003: 184) and the character's nationality or cultural origins need to be made explicit in other ways. Interestingly, according to Van Coillie (2006: 136), in the Spanish translations of Harry Potter the characters' names have consistently been kept in their English form.

Many of the names in this group are in other ways suggestive of their referent's cultural background, such as the names *Parvati Patil* (Indian), *Seamus Finnigan* (Irish) or *Cho Chang* (Chinese). In these cases a translation is not necessary or even hoped for, because the names indicate their referent's nationality or cultural background, in comparison with the fellow students that have more "typically English" names (*Hannah Abbott, Katie Bell*). As such they are an example of what Ainiala et al. (2008: 341-342) call *realistic but unauthentic literary names* (cf. 3.2.1 in the present paper). Consequently, retaining them in the translation helps maintain the authentic feeling of the story.

Moreover, the culturally connotative value of these names may be a central part of their informative content (Bertills 2003a: 196), which is yet another reason why such names should not be changed in translation. The cultural content of these names is probably self-evident to native English readers, but it is more difficult to estimate the extent to which non-native readers (young ones in particular) can grasp these connotations, especially if they do not live in a multicultural society where such "foreign" names are a commonplace. However, even if the reader does not recognize the cultural meaning of such names, what every reader surely *can* understand is that the characters with so different names also have different (cultural) backgrounds.

In both Finnish and German renderings the translators have opted for non-translation of the students' names. In light of the above this solution seems reasonable. As the majority of the students' names belong to English anthroponymy, and as the guiding idea for both translators seems to have been not to distort the Britishness of the names, the names have not been changed. Furthermore, according to Klingberg (1986, cited in Bertills 2003a: 196), names "belonging to everyday

language and without any special meanings that the readers have to understand should not be altered without a strong reason". Nevertheless, things such the comical aspect of the (sur)name *Neville Longbottom* or the Irishness of the name *Seamus Finnigan* might be lost to TL (Finnish and German) readers, and therefore the aid offered by the name to this fictive person's characterisation is similarly unavailable.

6.4 Draco Malfoy and other students from Slytherin

An important character in the Potter series is Draco Malfoy, a student in the house of Slytherin. As Manlove (2003: 189) puts it, Slytherin is "filled with the malevolent, the envious and the bullying sides of the human characters", of which Draco is a good illustration: a nasty young boy, who does not shirk from hurting others – a schoolbook example of a bully. He shows clear disdain towards people he considers his inferiors and towards "the others", or *mudbloods*, wizards who come from a family with no wizards, i.e. of "pure human" descent. Draco is the figurehead of Slytherin students and leads his pack of bullies, Vincent Crabbe and Gregory Goyle.

Now why would we suddenly find among a group of school kids with clearly British names a boy with such a distinct name as Draco Malfoy? One explanation can be discovered in the name itself: firstly, *Draco* is Latin for dragon; the name could also derive from the adjective *draconic*, 'rigorous, harsh, severe, cruel' (OED). As Oittinen (2008: 125) says, the name may remind us of Dracula and dragons; these connotations are open for non-English readers, too. Secondly, *Malfoy* is a compound of the prefix *mal-*, originating in Old French *mal* or classical Latin *male* 'ill, badly' or *malus* 'bad', and the word *foy*, which is obsolete in Modern English, but one of its old meanings was 'faith, allegiance, homage' (OED). Thus, Malfoy would mean bad allegiance or bad faith. Even if the English-language reader would not understand the compound *Malfoy*, he or she will realise to which direction the name hints at, thanks to other English words containing the negative prefix *mal-*, such as the word *malice*.

We see that the name and its semantic content add to the portrayal of this character: Draco's nature as harsh and cruel towards others as well as his family allegiance to Voldemort, revealed early on in the books, are reflected or intensified in his name. By means of a name with such linguistic content and, moreover, a name that in its form clearly stands out from among the other students' names, Rowling can point out that this character is in juxtaposition to Harry and his friends. Yet both

Finnish and German translators have chosen not to translate the name. We may ask, like Oittinen (2008: 125), whether the connotations contained in the name, which clearly are of importance to the interpretation of this character, are discernable in the translations, especially in Finnish.

Further fascinating names are given to Draco's bully buddies, Vincent Crabbe and Gregory Goyle, who are both thickset and mean-looking (*PS*: 119-120). Their first names belong to English anthroponymy, but the surnames are more imaginative, giving additional information about their referents. The word *crab* is quite clearly detectable in the surname *Crabbe*, which might reflect the character's slowness of wit or stupidity. In fact, neither of the two is very bright, as is exemplified by Malfoy's comment to Goyle: "Honestly, if you were any slower, you'd be going backwards" (*CoS*: 243). The name *Goyle*, in turn, could be a clipping of *gargoyle*; this notion is further augmented when the character's name is pronounced as a whole, as the sound of the first name Gregory seems to echo the lacking prefix *gar-*. The name calls up connotations of something ugly, even grotesque, and Goyle, with his wide and muscular body and "long, gorilla arms" (*PoA*: 63), would appear to fit the description. Crabbe and Goyle are described as brawn-over-brain types, who as Malfoy's minions form the antagonist trio to the triad of Harry, Hermione and Ron. We may question if the Finnish and German readers can grasp these subtle implications, as the names are retained in their original form in both translations.

Also other Slytherin students have names that on the one hand reflect their unpleasant character (which in the books is taken for granted for everyone in Slytherin) and on the other hand create unity within the namescape of this house, making the students' belonging to Slytherin more evident. For example *Millicent Bulstrode* and *Marcus Flint* are described to be just as nasty and ruthless as their names make them seem. However, because the names are not translated or explained in the Finnish and German versions, most of the connotations in these names, and consequently the consistent image of the house Slytherin created and supported by them, may open up only for those readers with an understanding of English.

Yet, as the names of these Slytherin students stand out from the otherwise quite consistent namescape of Hogwarts students – British, real-life anthroponymy – we may presume that this is intentional. Names that are discernibly different from the rest can be used to emphasise that their referents, in the same vein, are different from other students. Thus we may argue that even when the readers of Finnish and

German translations might not have access to the semantic levels of the names, they can nevertheless observe the differences between the names of Slytherin students and those of others. In other words, the names might still to some extent fill their classifying function by pointing out the similarities or belonging of Slytherin students, contrasted with the more "normal" names of students of other houses.

6.5 Summary

We saw above that with one exception the students' names appear in the translations in the same form as in the English originals. Firstly, one central reason for such non-translation throughout both translations, as explained above, is that proper names in Finnish and German literature act as cultural markers. Hogwarts is a British boarding school, with British students; therefore the students' names are retained in the translation so that the cultural context is not disturbed by non-English name material. (How various other cultural aspects, such as appellations for food and feasts, are treated in the translations is another matter, outside the focus of the present paper.) Names and culture are intertwined, and as Van Coillie (2006: 131) notes, "[t]he more important the context is to the book, the less self-evident it is to change that context".

Secondly, Newmark (1981: 70-71; cf. also Ainiala et al. 2008: 341-342) contends that names in literature are usually not translated, unless they are naturalised, meaning that the names, context and location of the original work is changed into another one (such as from British to Swedish). Nonetheless, if a translated text contains many foreign names with phonological features or spellings that are untypical for the TL, it may create "linguistic barriers" for the young readership (Puurtinen 1995, cited in Fernandes 2006: 48) and also disrupt the smoothness of reading. Despite Newmark's statement, names in literature are often translated for various reasons as discussed earlier in Chapter 3.3, especially in writing aimed for children; however, such a change is not called for here.

Today, at least in Western societies, even quite young readers can have a fairly broad knowledge of the world and other cultures and languages, thanks to the Internet and globalised children's culture and media. Since the Finnish and German translations of Harry Potter appear not to be aimed for the youngest readership, we may presume that the readers are not put off by the British/English context and names to the extent that they would not want to read the story. In other words, the

possible alienating effect caused by non-translation of foreign names seems not to play a role here; it seems rather that the translators wish to offer the TL readers a possibility to enhance their knowledge of the world around them and to access the other, British, culture through the translation (cf. Van Coillie 2006: 125, 134).

Thirdly, as concerns names with implied connotations, they are always a difficult case for translators. The connotative connections in a name like Hermione (especially the ones linking the name to Ron's surname) may be vague even for native English speaking readers, and transferring such connotative information to other languages might not even be possible. In contrast, it might be feasible to render in another language the implications of more clearly descriptive names, such as Draco Malfoy, that are not so clearly taken from the anthroponymy of a particular language. If, however, the importance of the name as cultural marker is greater than the informative value of the semantically loaded name, or if the descriptive content of the name is more implicit, the connotative information might be lost in the TT if the translator does not express the information elsewhere in the context (Nord 2003: 184). Here, however, it seems reasonable that the translators have consistently maintained the names, even those with connotative content, in their English form. Having a broad mass of British names suddenly interrupted with a meaningful name translated into another language would distort the unity of the namescape.

Having said that, some names of Slytherin students, the name Draco Malfoy in particular, *do* stand out from the rest of the students' nomenclature. Would it not seem tempting to translate such names, especially since the names are descriptive of their referents, to give the target readers a similar access to the names' semantic meanings? Such a solution could be argued for by saying that because the names are unusual and stand out already in the source text, translating them and thus making them stick out from among the otherwise British names in the target text too would not change their position in the namescape of the books. However, the Finnish and German translators have not opted for this strategy. Their overriding principle, as concerns Hogwarts' students names, seems to have been to maintain the Britishness, in other words, the cultural marker function of the names, even in the few cases where the names are not so clearly British and also demonstrate descriptive content that could contribute to the readers' understanding of the characters.

Bertills (2003a: 194) holds it important that both the source and target text readers get the same impression of the characters in a piece of writing; nevertheless, the

names in both ST and TT should also have the same functions. As we saw above, the cultural marker function of the Hogwarts students' names seems to be the primary one, and it has been maintained in the translated texts as well. But how have the Finnish and German translators treated names that clearly are something else than cultural markers – names that have significant semantic content? We will discover their solutions when we move on to consider the names of Hogwarts personnel.

7 ANALYSIS OF NAMES OF HOGWARTS PROFESSORS AND STAFF

This chapter concentrates on analysing the names of Hogwarts professors and staff; the complete list of names belonging to this group can be found in Appendix 2. The main focus here is on the names of such characters that have a key role in the series; a more thorough examination of their names will form the first part of the present chapter. How the names of not so central Hogwarts teachers and other personnel are treated in the translations will be studied in further parts of the chapter in less detail.

7.1 Albus Dumbledore and Minerva McGonagall

Two central adult characters in the Harry Potter books are the Hogwarts Headmaster Albus Dumbledore and deputy headmistress, Head of House Gryffindor Minerva McGonagall. As a matter of fact, they are the first wizards to make an appearance in the story, which underlines their importance to the series as well as to Harry. In the books' child-centred world these two teachers are among the handful of important adult figures that provide safety and stability, even though at a distance (cf. Ray 2004: 478). In fact, Dumbledore has a specific interest for the safety and well-being of parentless Harry, and for Harry he becomes a substitute parent, albeit a distant one.

The character of Professor Albus Dumbledore is in keeping with other well-known wizards in the literary tradition: just like the Arthurian *Merlin* and *Gandalf* from *The Lord of the Rings*, Dumbledore has the double role of a powerful wizard and "the avuncular guide and wisdom-giver who superintends the Hero's growth" (Sullivan 2004: 441). Just like Merlin and Gandalf, Dumbledore looks like a classic wizard: "tall, thin and very old, judging by the silver of his hair and beard" (*PS*: 15). His appearance is completed with half-moon spectacles and long, sweeping wizard robes. And just like other great wizards in the literary tradition, he has a name to suit

his significance: his full name is *Albus Percival Wulfric Brian Dumbledore*. The name *Percival* does, in fact, connect him with the Arthurian legends, as Percival was a knight in King Arthur's court. Thus, Dumbledore epitomises in many ways the archetypal wizard that dwells in most readers' imagination.

Dumbledore's eccentric character is reflected in his highly unconventional name. The first name *Albus*, Latin 'white', could refer to the character's silvery white hair, but it could also be symbolic of Dumbledore's role as the defender of "good" and counterforce to the Dark wizard Lord Voldemort; in the books Voldemort embodies all that is dark, evil and inhumane, whereas Dumbledore is benevolent, humane and trusting. The surname *Dumbledore*, in turn, is an old English word for bumblebee (OED); the name was chosen because Rowling "always imagined [Dumbledore] as sort of humming to himself a lot" (Rowling in Lydon 1999). However, some (such as Oittinen 2008: 123) have understood the surname to mean a golden bee, a compound of *bumble* and the French *d'or*. This different interpretation serves to show that discerning the (possible intended) meanings in the names is not always unambiguous; in fact, "we can never say for sure why a certain name with specific content is given to a character" (Bertills 2003a: 208) – we can only speculate.

The etymological and semantic meanings found in Dumbledore's name might not open up easily, especially for young readers. Thus, the name's semantic aspect is not of priority; instead, the possible connotations caused by such an unusual name or its sound, for instance relating to the character's strangeness, are more relevant. In both the Finnish and German translations the name has not been modified. Because the character is an imposing wizard, a strange and foreign-sounding name may impart an image of great wisdom and dignity (Oittinen 2008: 123); moreover, the exotic name emphasises the magical element and clearly connects the character to Hogwarts, a place apart from our Muggle world. As Jentsch (2002: 286) points out,

> [t]his juxtaposition of magical and Muggle worlds is integral to the original text and must be a serious consideration to its translators. The translator thus has to decide not only how to translate, but when to translate and when to leave words in the original.

The non-translated name functions in the translations in a similar way as in the original, firstly because it maintains the tension between the two worlds, and secondly because we may presume that many who read the original English version are not aware of the semantic content of the name either.

The potential semantic content in Professor Minerva McGonagall's name, too, may remain opaque for many readers. According to Kapari-Jatta (2008: 107-108), the rare saying *gone a gall* means being in a terrible rage; however, this meaning does not exactly characterise McGonagall, who is described as a severe-looking, stern, no-nonsense teacher but who rarely is enraged. The discernable meaning in this name seems to be merely an accident: Rowling has said that she named the Transfiguration teacher after a Scottish poet William McGonagall, whose name she "just loved" (Rowling in Lydon 1999). Thus, here the sound of the name seems more essential in terms of possible meaning than the name's semantic value; moreover, the name also serves to point out that Professor McGonagall is of Scottish origin. Her Scottishness is further emphasised by details such as her tartan dressing gown.

In the German translation the professor's full name is retained as is, but the Finnish translator Kapari-Jatta has opted for renaming the character *McGarmiwa*, which could be seen as a *partly translated* or *adapted* name. The Finnish word forming the base for this new name is the adjective *karmiva* 'creepy', which, on a side note, in my view does not appositely describe the character in question. Nevertheless, both in its phonetic and written form the surname is untypical of Finnish; it imitates the original English with its Scottisch prefix *Mc*, also retaining the initial [g] sound and adding an exotic *w* to the spelling. It seems that even though Kapari-Jatta has deemed it important to render the name, she did not want to naturalise or "to finnicise" it too much to maintain both its foreignness (Britishness) and its magical aspect. The prefix also preserves the Scottish connection.

Based on Rowling's comment above, the surname McGonagall was not intended to impart any particular semantic content. Therefore it is interesting that Kapari-Jatta has added connotations to the name that originally had different or no (depending on whether we consider the meaning of *gone a gall* to be of significance here or not) intended meaning. This change inevitably also slightly alters the characterisation of the teacher; where the readers of the English original may only observe the name's Scottishness, Finnish readers are more readily offered the meaning of *karmiva*, indicating that the teacher in question is intimidating. In fact, Oittinen (2008: 124) thinks that the translated name imparts an aura of coldness and impressiveness to the character. The German readership, in turn, may realise the Scottish connection of the surname *McGonagall*; other potential meanings remain opaque.

7.2 Severus Snape

One of the most fascinating characters in the books is Professor Severus Snape, Potions master and Head of Slytherin. From early on he is depicted as a very unpleasant person, both in his appearances and behaviour. The first descriptions paint a picture of a man with greasy black hair, a hooked nose, sallow skin and black eyes that "were cold and empty and made you think of dark tunnels" (*PS*: 150). As a teacher he is an unjust, harsh and strict person, who does not shun from humiliating his students or calling them idiots if they do not perform up to his high standards. This behaviour is further intensified in contact with Harry, whom Snape seems to loathe right from the beginning; this becomes clear in the way he treats Harry, for instance sneering at Harry's lack of knowledge and punishing him for things he has not done. In many ways, Snape is the antipode of sympathetic Dumbledore.

When we study the character's name closely, we find certain aspects of the above descriptions reflected in the name elements. The first name comes directly from Latin *severus*, 'severe', for which OED gives among others the following meanings:

> I. Rigorous in condemnation or punishment.
> 1. a. Of persons, their temper, disposition, etc.: Rigorous in one's treatment of, or attitude towards, offenders; unsparing in the exaction of penalty; not inclined to indulgence or leniency.
> c. Of a person's looks, demeanour, etc.: Betokening a severe mood or disposition
> 3. a. Unsparing in censure, criticism, or reproof.
> b. to be severe on (or upon): to pass harsh or sarcastic judgement on, 'to be hard upon'.
> c. Of an utterance, opinion, etc.: Unsparing in censure; strongly condemnatory.

The above meanings match quite well the idea of this character that the reader is intended to glean from the text. The surname *Snape* further intensifies this image: *to snape* can mean being hard upon, to harm or damage (in Modern English this meaning is obsolete) or, as a dialectal verb, to rebuke or snub (a person, etc.) sharply or severely. Accordingly, as a noun, a snape is "a snub, rebuke, or check". (OED.)

Furthermore, the surname is phonetically and in its spelling quite similar to *snake*, which not only calls up further unpleasant connotations about the character, but also clearly links the character's name and his position as the Head of school house *Slytherin*. The name of the house can be traced to words *sly* and *slither*, which both aptly describe the characteristics of Slytherin students and could be descriptive of Professor Snape as well; moreover, the house emblem is a snake. When we remember that the name form and its semantic content can attach more aspects of meaning to a name (Bertills 2003a: 55), Severus Snape seems to be "true to his

name": as suggested by his first name, he is severe and rigorous in his treatment of others, and like his surname implies, he snubs others, giving a cold, snakelike impression of himself. In short, there are several layers of meaning, both on semantic and connotative level, present in this character's name.

The name is semantically clearly expressive, as it contains significant lexical and also connotative content that strengthens the descriptions of the character given in the text and also offers further information about the fictive person. Sometimes the connotative aspects of a name can be more important than the actual denotative meaning, especially when they arouse affective meanings, invoking either positive or negative feelings (Ainiala et al. 2008: 341). In the case of the name Severus Snape both these levels of meaning intertwine so as to reinforce the reader's interpretation of this character as a bully teacher to the degree that the authorial intention becomes quite clear. As Fernandes (2006: 44) points out, names in fantasy for young readers typically portray "characters' personality traits, which will often guide the reader throughout the plot of the story". The name *Severus Snape* clearly lives up to this function and steers the readers' interpretation to the direction Rowling intended.

Despite such semantic transparency, the German translator Fritz has chosen not to translate the name, in keeping with his general strategy of non-translation. However, as this character is of such central importance in the books, and as this name has such a multitude of meanings, non-translation might put German readers at a disadvantage in terms of interpretation of this character, hindering their access to the layers of connotative connections contained in the name. The Latin-based *Severus* can be used as a first name also in German, yet like the name *Hermine*, it is quite rare. Moreover, young German readers may realise for instance the link between the words Snape and snake, even though the German word for snake, *die Schlange*, is quite different from the English counterpart; yet if they can grasp the more ambiguous connotations depends greatly on the individual reader's linguistic skill (in English).

In the Finnish translation the semantically transparent content of the original name has been taken into account. Because the name so clearly describes its referent, Kapari-Jatta has partly translated the name as *Severus Kalkaros*. The new surname rhymes nicely with the first name, as they both have three syllables; moreover, as both end in a sharp [s], they add a touch of sound-symbolic/phonesthetic meaning to the name, calling forth ideas of the sizzling of a snake. The name *Kalkaros*, derived from *kalkkarokäärme* 'rattlesnake', aptly replaces the name Snape, as both words

have associations with snakes. However, the connotative level of *to snape* 'to rebuke sharply' contained in the surname inevitably is lost in translation. For the Finnish reader the first name Severus might not arouse associations of severeness, but the name, especially in combination with the semantically accessible surname, nevertheless fulfils the function of pointing out the character's magicality.

7.3 Other professors

Also many of the other professors among Hogwarts personnel have names that show semantic content or describe either their character traits or their school subject. For instance, the subject of Herbology is taught by Professor *Sprout*, Professor *Vector* teaches Arithmancy [divination by numbers], and *Sybill Trelawney's* field is Divination. *Sybill* is an Antique name for a woman with powers of prophecy and divination; the word can also mean fortune-teller or witch (OED). These names exemplify well how names in literature not only identify their referents but also fulfil other functions, in this case offering information about the character, arousing connotations and entertaining the reader (cf. Van Coillie 2006: 123).

   With a few exceptions, Kapari-Jatta has systematically changed the character's surnames in her translation (for a full list, see Appendix 2): thus, in the Finnish books Herbology [yrttitieto] is taught by *professori Verso*, Arithmancy [numerologia] teacher is *professori Vektori* and Divination [ennustaminen] is the responsibility of *Sibylla Punurmio*. The latter is the only one among the 19 names in this group which has been modified in full (both first and surname) and not only partly. The name *Sybill* has been replaced with the Finnish word *sibylla* for a female fortune-teller. The original surname *Trelawney* is an actual British last name; however, Kapari-Jatta has interpreted it as a compound of *tree+lawn* with a suffix *-ey* and promptly translated the name components as a compound of *puu+nurmi*, adding a suffix *-o*. Presuming that Rowling did not choose the surname for its semantic meaning, this translatorial decision adds a surplus connotation to the name that originally had none; thus, the function of and the TT reader's perception of the name change slightly.

   Another of Kapari-Jatta's translatorial decisions that adds a connotation to a name is in my view more successful and concerns the name of Quidditch teacher *Madam Hooch*. The meaning of *hooch* (liquor, home-distilled whiskey) is discernable in the name *matami Huiski*, especially when one says the name out loud: the pronunciation

resembles the Finnish word *viski* 'whisky'. The additional connotation in this name comes from the connection of the surname with the translated term for the school sport, which Kapari-Jatta has rendered as *huispaus*. We see that the two words strongly resemble each other in spelling and pronunciation; thus the translated name suits quite aptly its referent and offers, if possible, even more appropriate information about the character in question.

In the German translations the professors' names are predominantly retained in the original form, with a few interesting exceptions. The only characters in this group whose surnames have been translated in the German books are *Professor Kettleburn* (who never appears as an actual character, but is merely mentioned in passing) and *Professor Vector*: the former name has been translated as *Professor Kesselbrand* (a compound of *der Kessel* 'kettle' and *der Brand* 'blaze; burning') and the latter is rendered as *Professor Vektor*. The Herbology teacher is presented as *Professorin Sprout*, with an added suffix *-in*, which in German serves to point out that the person in question is female. However, the Divination professor Sybill Trelawney, also a woman, is presented in the German books as *Professor Sibyll* Trelawney: here the German suffix *-in* has been left out for some reason. Like in the Finnish translations, the first name *Sybill* has been replaced with the target-language counterpart *Sibyll*.

Two characters that have not been renamed in either Finnish or German are both Professors of Defence against the Dark Arts: *Gilderoy Lockhart* and *Remus Lupin*. The former is an egoistical, foppish and self-praising wizard, who likes fancy robes and does not have a clue about the school subject of which he is the professor. In his surname, the word *lock* may refer to this character's wavy hair, which he obsessively tries to keep immaculate; *lockhart* could also relate to the words 'locked heart'. The first name *Gilderoy*, possibly a compound of *to gild* and French *roy* 'king', appositely reflects his conceited character, also reminding the reader that all that glitters is not gold; Lockhart shows his true colours quite early on. The name's suggestive and informative functions are not readily available in the translations: German readers may discover the allusions to gold and kings in the first name, but for Finnish readers the semantic content probably remains inaccessible.

The name *Remus Lupin*, in contrast, is more accessible to both Finnish and German readership, if they remember enough from history lessons – and know some Latin. This name is clearly suggestive or expressive, as both its parts refer to wolves: Remus, according to Roman myth, was one of the founders of Rome and was

suckled by a wolf; Lupin, in turn, derives from the Latin word for wolf, *lupus*. The level of motivation of this name becomes self-evident when the reader finds out that the character in question is a werewolf. Presumably at least older readers of the translations can work out the name's semantic content, especially after the revelation of Lupin being half human, half wolf. Thus, the name's associations should be understandable even for non-English readership. Moreover, keeping the name in its original form in the TT maintains the polarity between Muggle and magic worlds.

7.4 Hogwarts staff

Above we have been examining the names of professors and students, but Hogwarts School of Witchcraft and Wizardry houses also a handful of other staff members – as well as a number of other magical beings, such as ghosts, boggarts and house-elves, but they will not be treated here. The students – and readers – are introduced to *Rubeus Hagrid* (Gamekeeper and Keeper of the Keys of Hogwarts); caretaker *Argus Filch*; school nurse Madam *Poppy Pomfrey*; and school librarian Madam *Pince*. When we look at these names, we see that each one is in some way descriptive or informative of the character, looks or profession of the fictive person.

The caretaker *Argus Filch*, together with his watchful cat Mrs Norris, is both feared and loathed by the school students because he obsesses about discipline and order, lurks around the school trying to catch mischief-makers red-handed, and is always eager to take disciplinary action and punish the students severely even for milder misconduct. The first name suits his ever-suspicious character: *Argus* is a "mythological person fabled to have had a hundred eyes. Hence, a very vigilant person, a watcher or guardian" (OED). His last name *Filch* (*to filch* is slang for *to steal*) represents his habit of confiscating anything and everything the students might use for wreaking havoc in the school corridors. Thus, this cantankerous character is yet another example of how characters are true to their names in the books.

Some of the above *nomen est omen* aspects have found their way into the translations. The German translation does not change the name, but adds a respectful title to it, calling the caretaker *Mr. Argus Filch*. This appellation creates a different image of the character: the polite *Mr.* points out the English context, but also adds a touch of respect, which the students positively do not feel towards him. The surname *Filch*, however, might inspire similar semantic associations as in the original, if the

German readers can associate the word with German *filzen*, an informal verb for stealing. The Finnish translation renders the surname to *Voro* 'a thief', clearly bringing up a similar semantic notion as the original; the first name remains unchanged. Thus, it would seem that the readers of the two translations are offered comparable chances of understanding the name – and the character.

The two female characters in Hogwarts staff, nurse *Poppy Pomfrey* and librarian *Pince,* have been endowed with illustrative names, too. Madam Pomfrey's first name Poppy is an example of an appellative-turned-name, with plain lexical content. The surname, then, shows links to *comfrey*, an herb which has medicinal uses, for instance to treat wounds (Encyclopedia Britannica 2010). Both names are derived from plants that could be used for curative purposes; in this way, both parts of the name allude to being a healer. With this connection in mind, the alternative view that the surname stems from *pommes frites* (Garcés 2003) seems somewhat unlikely. The librarian's surname *Pince* is a clipping of *pince-nez* (spectacles pinched on the nose by a clip); avid readers often need glasses, so we may interpret the name to imply to Madam Pince's profession as a guardian of the extensive Hogwarts library.

Even though the names are both expressive, in the translated books, only the name of Madam Pince has been rendered into *matami Prilli* ('prillit' being a colloquial word for eyeglasses) in Finnish. In this way both the name's semantic content and its descriptive function are retained for target readers' enjoyment. In contrast, the German readers are devoid of this associative aid, as the name is kept in its original form. Furthermore, the allusions in the nurse's name are inaccessible to readers of either translation, because the name remains unchanged. Eventually for the German audience the surname might call up connotations with French fries (*Pommes frites* in German). Thus, as concerns these characters, the names offer less potential information to the readers of the translations than to those reading the original.

Discovering the meaning potential in the name of Hogwarts gamekeeper Rubeus Hagrid is not as straightforward as with names discussed above, as the name is semantically suggestive rather than clearly expressive. However, the surname is a dialectal word *hag-rid* or *hag-ridden,* which means being oppressed in mind or being afflicted by nightmares (OED). The meaning of *hag* 'an ugly old woman; a witch' (OED) seems not to be relevant here. The name illustrates a central characteristic of the person in question; according to Rowling, "Hagrid is a big drinker - he has a lot of bad nights" (Rowling in Lydon 1999). So here we find yet another semantically

transparent name that not only identifies but also subtly describes its referent. Because the name is retained in the translations, this additional indirect information about the character is lost on the German and Finnish readers – yet all English-language readers may not comprehend the meaning of the surname either. Arguably this case is similar as with the name of Dumbledore: the semantic content of the name is somewhat elusive, and transferring it to the TL might present insurmountable difficulties, thus keeping the name in its original form is reasonable.

7.5 Summary

In comparison with students' names, analysed in Chapter 6, the names discussed here are not so clearly linked to a particular source culture; instead, they have more "magical" connections. In other words, they reflect and describe their referents more than an ordinary name could. Names connect fictive characters to a particular context, and in many cases the names of Hogwarts professors "are suggestive to their school subject and consequently also to the surrounding" (Bertills 2003a: 175). Moreover, giving a literary character extraordinary names, such as Albus Dumbledore, can be used to point out that the fictive person is in other ways special as well (Ainiala et al. 2008: 336-337) vis-à-vis characters with more normal names.

The names in this group also form their own "namescape" that clearly differs from that of the school students. This kind of a unified naming pattern can be used to indicate that the characters with such strange names all belong to a specific group – in this case wizards. This illustrates literary names' classifying function: the names of Hogwarts personnel show certain similarity with each other in two ways, firstly because most contain meaningful lexical, semantic or connotative elements, and secondly in that they are different from the real-world British anthroponymy. Thus these characters are not only separated from the Muggle British society (and the students) by their extraordinary names; their names also serve to show that these name-bearers have a certain "connection" with each other and that they all belong to the reference group of wizards.

Most of the characters' names here are examples of what Ainiala et al. (2008) call *artificial* names: they are coined by the author, they refer to fictive things and they do not exist in real-life onomastica. They could also be called *semantically loaded names* that have either clearly expressive or more suggestive semantic content (cf.

Bertills 2003a: 10-11). Names as illustrative as analysed in this chapter also form an integral part of the characterisation of the fictive personae they refer to, and as such they can be an important aid for the readers. Altogether the names of Hogwarts professors and staff contain something "extra", they not only name but also mean.

Nevertheless, out of the 19 names in this category, eight names have been left in their original English form in both translations (the German translation keeps a total of 14 names in their original form), 11 names have been translated or modified in the Finnish versions and five names have been translated or modified in the German renderings. Three names have been rendered anew in both Finnish and German translations. Most of the names are translated only partly, meaning that only one part of the name, typically the surname, is rendered in another language whereas the other part (first name) remains in its original form. One exception in this material was the name of the professor in Divination: both parts of the name *Sybill Trelawney* have been changed in the Finnish version into *Sibylla Punurmio*; the German translation, however, renders only the first name, keeping the surname intact.

One crucial difference between the Finnish translator Jaana Kapari-Jatta and the German translator Klaus Fritz is, of course, that while Fritz has the advantage of working with two Germanic languages, Kapari-Jatta is translating into a language completely unrelated to English. Such linguistic distance between source and target languages naturally plays a role in the translation process. According to Bertills (2003a: 217), when two languages or cultures are quite close to each other,

> a translator, even by simply copying a name, may be able to achieve an effect very similar to that of the original text.

It seems that Fritz has relied upon this when making the decision not to translate the semantically loaded names of Hogwarts personnel, believing that his readership is able to understand that the names have meaningful content – and, moreover, to understand the actual semantic substance, even when it is not illuminated in the TL.

However, leaving transparently meaningful names intact in translation inevitably changes the functions of the names in the TT. Van Coillie (2006: 125) writes:

> The difference in [names'] functioning is greatest when the translator leaves untranslated (made-up) names that have a specific connotation. If the name refers to a character trait or the profession of the person in question (as is often the case in children's books), the image called up in the reader's mind is different and the name may not have the same emotional or divertive effect. If the connotation is more implicit (based on a play of words, for instance), the effect will be lost on the reader who does not know the language, as will the intellectual pleasure of identifying the joke in the first place.

In other words, the German readership may receive, if not an incorrect, at least a different idea of those fictive personae whose names are untranslated. Moreover, as was mentioned earlier, Bertills (2003a: 193) holds it important that the name in the TT should function in the same way as the original in the ST. However, if a name with certain connotations or descriptive content has not been translated into the TT, the informative function of the name will be lost for the TT readers, unless they are skilled in the source language and thus able to glean the original meanings.

The Finnish translator Kapari-Jatta has chosen a different strategy and rendered many of Rowling's made-up names into Finnish, especially the ones that have obvious specific connotations or that illustrate the character in some ways. In doing so she has not only made (at least some parts of) the meaningful content of the names available to the Finnish readership but also retained the names' functions – entertaining and illustrative, among others – in the translated text. Nevertheless, she has not consistently replaced all names with invented Finnish renderings – as said above, out of the 19 names in the original 11 have been rendered in the Finnish translation – but instead decided upon each name whether or not the name "needs to be" translated (Kapari-Jatta 2008: 71, 72).

This chapter has shown how the names of Hogwarts staff have been differently treated in two target languages. The names analysed in the previous chapter primarily acted as cultural markers, whereas here we have a variety of variously descriptive and semantically more or less transparent names that largely seem to have been designed for illustrative purposes: to describe the name-bearer and to inform the reader. In most cases we can discover a link between the name and the person; the link may be semantically quite clear, such as in the case of *Professor Sprout*, or not so straightforward or transparent, as illustrated by the name *Severus Snape*.

In the translations this connection between the illustrative name and the fictive person is variously maintained; in the Finnish translation the link is clarified by translating semantically descriptive names, especially ones that are important for the interpretation of the character. In contrast, in the German version, where most names are in the original form, the descriptive bond between the name and the character may not be as obvious for the target readers. In the next chapter we will find further examples of illustrative names and their treatment in the translations, when we move on to examine the names of wizards that are not students or personnel of Hogwarts.

8 ANALYSIS OF NAMES OF OTHER WIZARDS

In this final chapter of analysis I will look at what kinds of names wizards other than Hogwarts personnel and students have been given and how their names travel to the translated works. All names that form the data for this chapter can be found in Appendix 3. I will devote the first part to analysing the name of Harry's nemesis, the most feared wizard of all times, Lord Voldemort. Next, my focus turns to the names of important minor characters, followed by names of Hogwarts founders and less central minor characters. Then I move on to examine the names of Hogwarts schoolbook authors, concluding the chapter with a summarising discussion.

Why include names of schoolbook authors in the analysis, even though they never appear as actual characters in the story? Like names of many Hogwarts professors (and as we will see, other wizards, too), these names are semantically loaded and imaginative; moreover, including them in the study is reasonable because, in contrast with Hogwarts professors' names, many of them have been translated into both languages, even though they may be mentioned only once. Thus they may potentially illuminate reasons for the translators' particular translatorial choices. However, we begin by examining the many meaningful names of one meaningful character.

8.1 Lord Voldemort

Among the most fascinating characters in the series is Harry's ultimate adversary, *Lord Voldemort*, also known as the Dark Lord, the most feared evil wizard of all times. Voldemort had tried to seize power in the magical world by using Dark Arts (evil magic) with his avid followers, called *Death Eaters*, torturing and killing muggles and wizards alike. In the beginning of the books, however, Voldemort has just been defeated, as his killing curse, aimed at baby Harry, rebounded back to him; however, he did not die from the curse, but lost his human form. More spirit than a person, he is embodied in the body of another wizard; later on in the series he is able to regain a more human-like form. We see already that this wizard is a highly unusual and dreadfully magical character.

Even after his defeat, Voldemort is still greatly feared in the wizarding community, and people refrain from saying his real name, as it is "believed to draw forth the negative powers of the name-bearer" (Bertills 2003a: 50). Instead, they use

euphemisms *He Who Must Not Be Named* (in Finnish *hän-kenen-nimeä-ei-pidä-mainita* or *hän-joka-jääköön-nimeämättä*; in German *Jener, der nicht genannt werden darf*) and *You-Know-Who* (*tiedät-kai-kuka* and *Du-weißt-schon-wer*, respectively). This is an excellent example of name magic in literature: Voldemort's name is associated with magic and power and people do not use it in the superstitious fear that something bad will happen if they say it out loud (Bertills 2003a: 49).

This wizard has one more name, which actually is his real name given to him as a baby: *Tom Marvolo Riddle*. The name Voldemort in fact is an anagram of this name:

> 'Voldemort', said Riddle softly, 'is my past, present and future, Harry Potter…'
> He pulled Harry's wand from his pocket and began to trace it through the air, writing three shimmering words:
> TOM MARVOLO RIDDLE.
> Then he waved the wand once, and the letters of his name re-arranged themselves:
> I AM LORD VOLDEMORT.
> ' … I fashioned myself a new name, a name I knew wizards everywhere would one day fear to speak, when I had become the greatest sorcerer in the world!' (*CoS*: 337)

This new name indeed is so fearsome that euphemisms are used in its stead. Yet, as Dumbledore says, "fear of a name increases fear of the thing itself" (*PS*: 320); using euphemisms strengthens the superstitious fear of the name and the person behind the name. In the first three books, only Professor Dumbledore and Harry use the name Voldemort instead of the euphemisms; they are the only ones brave enough to do so.

The many names of Voldemort exemplify how a person's name can change along with personal development: the character's name evolves from Tom Riddle to Lord Voldemort to He Who Must Not Be Named; simultaneously the fictive referent develops from a person to an object of fear to a taboo. The evolving name reflects the character's metamorphosis: at each stage of these changes the old name no longer is "appropriate" for its referent, and a new one is introduced. Moreover, changing one's name can also be a symbolic or cathartic act (cf. above 3.1.2): "the old" identity is figuratively left behind as the old name is discarded, and the personally selected new name then clearly stands for "the new" or "purged" persona. This kind of development is reflected in the quotation above explaining how Lord Voldemort – both the name and the person – was born: the self-devised new identity, "the greatest sorcerer in the world", necessitates a new name to suit the new "self". Considering the meaning of these multiple names (and one might add identity/ies) and the varied reasons behind their use and invention would be a theme worth exploring in depth, but the limits of this paper do not allow a more thorough discussion of the topic.

Moving on to examine the name *Voldemort*, we find yet another example of *nomen est omen*, or how fictive characters are "true to their name". The name can be divided into three parts: *vol*, *de* and *mort*. The French words *mort* 'death' and *vol* 'theft' or 'flight' lead to the conclusion that the name *Voldemort* would mean 'theft of death' or 'flight from death'. When we remember that Lord Voldemort, when hit by a killing curse, was not killed but merely "defeated", it would suggest that he has found a way to avoid dying; thus, the interpretation that the name means 'theft of death' seems plausible. In fact, in later parts of the series the readers find hints, and eventually proof, that Voldemort indeed invented a means to conquer death – thus, as this name suggests, he has stolen the powers of death.

In both translations Voldemort appears as Voldemort. In my view the name is retained not only because it would be somewhat difficult to render – and changing the name of the key villain would also undeniably alter the story, just like renaming the protagonist to something else than Harry would have; an unwanted change in the translation process – but also because the semantic meaning in the name is based on French, not English. In other words, the readers of the English original are in the same position as the readers of the Finnish and German translations: left to their own devices, without help of their mother tongue, to work out the meaning potential of the name. Moreover, the semantic content of the name is not as evident as in some other names and therefore it is more urgent that the name's original identifying function is retained in the translations.

A further fascinating feature of this character is his original name, Tom Marvolo Riddle, which presents a riddle (!) to the readers – also intertextually, as the riddle is both based on and contained in the name Riddle. As we saw above, the name Lord Voldemort is an anagram of the letters of this name, and the revelation of this fact is a central moment in the plot of *CoS*. For the translator this means two challenges: first, how to render the name in another language to keep the anagram, and second, how to maintain the anagram so that the riddle in the name is not revealed any easier or faster for the TT reader than it does for those who read the English original?

The German translation retains the riddle on two levels, in the anagram as well as in the character's surname:

> Er zog Harrys Zauberstab aus der Tasche, schwang ihn durch die Luft und schrieb drei schimmernde Wörter:
> TOM VORLOST RIDDLE
> Und mit einem Schwung des Zauberstabs vertauschten die Buchstaben ihre Plätze:
> IST LORD VOLDEMORT (*KdS*: 323)

We see that only the character's middle name has changed from *Marvolo* to *Vorlost*. The translator has the advantage of working with closely related Germanic languages, whereas in the Finnish version the surname needs to be modified as well:

> Hän veti Harryn taikasauvan taskustaan ja alkoi liikuttaa sitä ilmassa, kirjoitti kolme hohtavaa sanaa:
> TOM LOMEN VALEDRO
> Sitten hän heilautti sauvaa kerran ja nimen kirjaimet järjestyivät uudestaan:
> MA OLEN VOLDEMORT (*SK*: 336)

In order to not reveal the riddle for the Finnish reader, Kapari-Jatta has used the archaic form *ma* 'me' instead of standard Finnish words *minä* or *mä*; the letter *ä* appearing suddenly in an otherwise foreign-looking name would have been too obvious a hint that there is more to the name than it seems on the surface. In contrast to the German rendering, here only the character's first name has remained the same; furthermore, the intertextual riddle of the surname Riddle is lost. However, this intertextual riddle is possibly lost for the Greman readers as well; like González-Cascallana (2006: 107) argues, the wordplay "is only partially revealed since the surname 'RIDDLE' remains unchanged".

The name (and character) *Lord Voldemort* is a skillful creation on several levels: first, it is once again a name that is semantically illustrative; second, the name's meaning supports the fictive person's characterisation; third, also non-English readers have (at least theoretical) chances of working out the name's semantic levels; fourth, the anagram *Voldemort/Tom Marvolo Riddle* and its translations exemplify creative wordplay that can offer a challenge, a surprise or joy of discovery for the reader; fifth, the name and its euphemisms show how old beliefs concerning the magicality of a person's name are alive and made use of in the field of fiction.

8.2 From Lucius Malfoy to Minister of Magic

Several further characters have names that are expressive in certain ways. One example is Draco Malfoy's father, *Lucius Malfoy*. The first name brings to mind connotations with *Lucifer*, but also with *luscious* (lucius is an alternative spelling), of which the negative sense of something sickly or cloying (OED) seems to befit the character. Endowed with such connotations, the name suits and aptly describes the imposing and well-connected wizard, who is a Death Eater, a supporter of Voldemort and an unctuous liar. The surname Malfoy, examined earlier in Chapter 6, intensifies

the negative connotations. The name remains the same in both translations, perhaps because the associations with Lucifer are somewhat transparent and Finnish and German readers have comparable access to those semantic associations as the readership of the English original. Grasping the name's connection with *luscious* and understand its connotation, however, inevitably requires an understanding of English.

Another well-illustrative name belongs to the Minister of Magic, *Cornelius Fudge*. The noun *fudge* means either the sickly sweet, sticky sugar candy or nonsense; *to fudge*, in turn, can mean dodging problematic issues or falsifying or manipulating things. These meanings characterise this pompous and power-loving fictive person, who can behave in a sickly sweet and smooth manner but who also excels in avoiding unpleasant topics, refusing to acknowledge facts and spreading false information. The apt characterisation of the polysemous surname is not available for Finnish or German readers; the German version does not change the name at all, whereas the Finnish one renders the surname to *Toffee*, retaining the association to the sticky sweet – but not to the connotations of manipulation or evading problems.

The surnames of two central minor characters, *Sirius Black* and *Peter Pettigrew*, have been rendered in Finnish as *Musta* 'black' and *Piskuilan* (*piskuinen* 'pint-sized') respectively. Pettigrew, true to his name, is a small man, in size, behaviour and character; Black, in turn, is introduced as a dangerous killer, escapee of wizard prison Azkaban and supporter of Voldemort; the surname serves to emphasise this initially evil image. The first name *Sirius*, or Dog-Star, refers to the brightest star in the constellation Canis Major; as a special skill, Black can transform himself to a great black dog. Here we have yet again two examples of how semantically transparent names in literature can illustrate and describe their fictional referents in ways that support the impression readers are supposed to discover in the text.

Unlike the Finnish translation, which by translating the surnames is able to highlight the meaningful impressions, the German books keep the original English surnames Black and Pettigrew; whether the names' characterising functions are retained in the German TT is debatable. On the one hand the adjective black is surely known to many (even young) German readers, and the word Sirius might be familiar to some, so the references contained in the name are not completely left in the dark. On the other hand it seems somewhat unlikely that the meaning of Pettigrew would open up to readers without clarification – or skill in English. On a side note, had the

surname Black been replaced with the German adjective *schwarz*, the name *Sirius Schwarz* would have had a nice alliteration to it.

In light of these examples one might think that Rowling has crafted unique and semantically expressive names for all her magical characters. Yet in the books there are a few wizards that have relatively normal names: Harry's parents *Lily* and *James Potter* and the members of the *Weasley* family (for their names, see Appendix 3), for instance. Even though the characters are just as magical as the rest of the wizards discussed here, they also have a stronger connection with the "normal" world and Harry's life outside Hogwarts, and the "normal" names serve to foreground this connection. A name like *Albus Dumbledore* clearly emphasises the magical aspects of the character, whereas *Arthur Weasley* or *James Potter* sound more "down-to-earth" or realistic. Moreover, these names also connect with the British context of the story. These names are retained in their original form in both translations.

8.3 Hogwarts founders and minor characters

Moving on to names of less significant characters, we will first look at the names of the founders of Hogwarts. Their surnames have already been mentioned in passing, as they also are the names of Hogwarts houses: *Godric Gryffindor* (compound of *griffin*[3] and *d'or*, French for 'of gold'), *Helga Hufflepuff* (*to huff and puff* 'breathe heavily'), *Rowena Ravenclaw* and *Salazar Slytherin* (*to slither* 'to creep, glide, slide'). Excluding Ravenclaw, the surnames are invented fantasy names and semantically loaded, somehow describing the characteristics of their referent (and at the same time the characteristics of Hogwarts students that belong to each house).

Moreover, the Hogwarts founders' names also make use of alliteration, which gives them additional poetic and aesthetic functions: the reader can enjoy the sound and wordplay of the names. Thus, these names are an instance of both semantic and phonesthetic meaning, which the translations variously maintain. The reader of the German translation is offered the poetic enjoyment of the rhyming names without transferring their semantic content, because the names are not translated. The Finnish reader, in contrast, has access to the semantic levels without the poetic enjoyment of alliteration, as the names are rendered as *Godric Rohkelikko* (*rohkea* 'brave'), *Helga*

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[3] "A fabulous animal usually represented as having the head and wings of an eagle and the body and hind quarters of a lion" (OED).

Puuskupuh (*puuskuttaa ja puhaltaa* 'to huff and puff'), *Rowena Korpinkynsi* (*korppi* 'raven', *kynsi* 'claw') and *Salazar Luihuinen* (*luihu* 'guileful, sly').

Furthermore, the books contain various minor characters that are only referred to in passing, maybe only once. Nevertheless, despite that they may have no part in the actual storyline, many of these characters have been given names that are semantically loaded but not necessarily descriptive of their referents; these names fulfil mostly identifying and entertaining functions. A number of these names have also been translated, as we will shortly see below; yet several names, such as *Madam Malkin*, *Madam Rosmerta* and *Mr Ollivander* remain as they are in the translated books. These and certain other names (for further examples, see Appendix 3) do not show any apparent semantic content, so there is no need for them to be translated.

As we may expect, based on what we have already seen above, several characters have been partly renamed in the Finnish translations: *Doris Crockford* becomes *Doris Rojumo* and *Celestina Warbeck* is renamed *Selestina Taigor*, in whose first name the foreign initial C is replaced with a Finnish S to clarify the pronunciation, yet the name remains strange and unusual. In both cases the surnames that originally have no clearly discernable meaning have been changed to illustrative surnames (*roju* 'junk'; the nonce-word *taigor* derives from *taikoa* 'to conjure'), giving them additional meaning and divertive functions. Two further examples are *Ernie Prang*, which becomes *Ernie Rysky* (*rysähtää* 'to crash'), and *Stan Shunpike*, presented as *Stan Pikitie* (*pikitie* 'tarred road', cf. *pikatie* 'highway'). The former translated name contains quite similar semantic associations as the original surname, the latter slightly alters the meaning of *Shunpike*[4], nevertheless retaining the connection to roads and travelling. All these names appear in their English form in the German translations. Incidentally, the surname Prang may open up for interpretation for German readers, yet with a meaning different from the English one: the verb *prangen* means 'to shine brilliantly'.

Furthermore, the Finnish translation also completely changes the name of *Florean Fortesque*[5], the keeper of an ice-cream parlour. In the character's surname we can discern the word *forte*, which refers to a person's strong point, although the surname also belongs to normal anthroponymy and thus need not necessarily have any particular meaning. Moreover, the first and last name together are yet again an

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[4] to shunpike: "to drive along minor roads, avoiding the toll on turnpikes, or for pleasure" (OED).

[5] There actually is an English ice cream manufacturer Fortes, so the name might be an intertextual pun.

example of the usage of alliteration in naming fictive characters for poetic enjoyment. In the Finnish translation this character appears as *Qaino Vahvahqo*, based on adjectives *kaino* 'shy' and *vahvahko* 'strongish' with both name parts showing an exoticised spelling replacing the letter *k* with *q*. It is apparent that this nonsense name is created to amuse the TT readers. The divertive function of the name is thus intensified in the translation and the surname hints at strength more clearly than the original. In the German books the character bears his original name.

However, among the names of minor characters we find also exceptional cases where the Finnish translation retains in the original English name but the German translations render the name anew. Two such examples are the names *Mafalda Hopkirk* and *Dedalus Diggle*: in the German versions the characters appear as *Mafalda Hopfkirch* and *Dädalus Diggel*. The former shows how the name parts *hop* (with two available meanings, 'to hop' and 'hops') and *kirk* of the surname have been translated with cropped versions of the German words *der Hopfen* 'hops' and *die Kirche* 'church (kirk)', thus clarifying the meaning of the name to the German reader. In the latter example the name has been simply rewritten to better suit German orthography; the pronunciation remains approximately the same.

This data contains also a rare example of a name that has been modified in both parts in both translations. The witch *Wendelin the Weird* appears in the Finnish version as *Olivia Outo* and in the German book as *Wendeline die Ulkige*. Finnish changes both names to keep the alliteration, simultaneously retaining the semantic meaning of the surname (*outo* 'weird'). In contrast, in the German translation the alliteration is removed, the first name modified to *Wendeline* and the surname translated with *ulkig* 'funny, odd'. Both translations thus offer the TT readers the semantic content of the name, but the name's entertaining aspect, further emphasised by the alliteration in the original, is slightly different in the German rendering.

8.4 Names of schoolbook authors

The final focus of this analysis, the names of Hogwarts schoolbook authors, offers quite fascinating material: out of the 10 authors' names, only one, *Bathilda Bagshot*, has not been changed in either translation; a full seven have been somehow rendered in both translations. In comparison with the names discussed above, such a frequency of translation is quite remarkable, especially when we remember that all these names

are mentioned only as names. In other words, their referents never appear as actual characters in the story; as a consequence, the names do not actually identify any particular person, but mostly fulfil divertive and aesthetic textual functions.

Perhaps it is precisely because the names are mainly meant to entertain that both translators have translated so many of them also for the TT readers' enjoyment. After all, as Van Coillie (2006: 135-136) writes,

> Particularly in fantasy tales and humorous stories, translators place the main emphasis on reading pleasure. They often translate more freely, which offers them greater opportunity to give voice to their creativity and playfulness.

With this view in mind it seems sensible that for example *Adalbert Waffling*, writer of Hogwarts schoolbook "Magical theory", becomes *Adalbert Jaaritellen* (*jaaritella* 'to ramble on') in the Finnish and *Adalbert Schwahfel* (*schwafeln* 'to waffle') in the German translation – thus hinting that also the schoolbook in question is long-winded. Similarly, the surname of *Emeric Switch*, author of "A Beginner's Guide to Transfiguration", is rendered as *Kytkin* and *Wendel* respectively; however, the double meaning *to switch*, 'to change from one thing into another' (as is the idea of transfiguration), is lost in the translated surnames. A third example is the author of the schoolbook on magical herbs and fungi, *Phyllida Spore*, whose surname in Finnish is *Itiö* and *Spore* (the German spelling is identical with the English one) in the German version; incidentally, the first name, an altered form of *phyllid*[6], serves to underscore the name's connections to botany. In all these cases the meaning of the original English surname has been reproduced in the TT name, in this way retaining the entertaining functions of these names in the translations.

Moreover, the name *Cassandra Vablatsky* has been modified in both translations to correspond better to target language's orthography conventions, appearing in the Finnish version as *Kassandra Vablatski* and as *Kassandra Wablatschki* in German. Also *Miranda Goshawk*'s surname accurately becomes *Kanahaukka* in the Finnish translation and the German rendering is *Habicht*, although this bird of prey is also called *Hühnerhabicht*. The shorter name was probably chosen for fluency and rhythm; the original name *Goshawk* is short and punchy, and so is *Habicht*. Furthermore, the Finnish rendering of *Quentin Trimble*, *Quentin Tytina*, is clearly based on *tytinä* 'trembling'; however, the German version *Quirin Sumo* is more opaque. The first name is substituted with an old German one and the surname

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[6] *phyllid*: the leaf of moss or liverwort (OED).

derives from the Japanese wrestling – but the reason why the translator has decided to substitute an English word for the name of a Japanese sport is not illuminated in the context. The new name probably is not so much meant to reflect the semantic content of the original than simply to amuse the German reader with its strangeness.

Two names that have been changed in the Finnish translations only are *Newt Scamander* and *Vindictus Viridian*. The former becomes *Lisko Scamander*, elucidating the word *newt* to the Finnish reader; the surname, although meaning something else, simultaneously resembles the word *salamander* (in Finnish *salamanteri*), hinting at the reptilian connotation of the first name in both languages. The latter is changed completely to *Kosto Onsuloinen*, a nonsense name, created for readers' enjoyment, made up from the phrase *kosto on suloinen* 'revenge is sweet'. The suffix *-nen* is typical of Finnish surnames, making the nonsense compound resemble a normal surname. Even though such a name could not exist in Finnish anthroponymy, this is one of the most finnicised names in the books. Nevertheless, the name also semantically echoes the English original: *Vindictus* derives from *vindictive*, the meaning of which is reflected in *Kosto*. Thus, the names' semantic allusions are open also for Finnish readers.

All in all, the above names exemplify how sometimes the aesthetic functions of a literary name can be essential and therefore override other functions – if there even are any other functions in addition to the aesthetic one. The names in their original English form have been created for reading pleasure; that they also refer to certain fictive personae seems to be subsidiary. Also the translators have recognised that the aesthetic function is of priority and the names have been accordingly rendered either partly or completely anew in the translations, so that the reading pleasure of the TT readership would not be any lesser than that of those reading in the original language.

8.5 Summary

The names examined in the present chapter are not as clearly similar to each other as those of Hogwarts students on the one hand and Hogwarts personnel on the other hand, as we have seen in previous two chapters. Instead, part of the names here resemble or stem from the real-world (English-language) anthroponymy, just like most names of Hogwarts students, whereas other names are more magical, invented and/or semantically loaded, in the same vein as names of Hogwarts professors and

staff. The names that are taken from normal English nomenclature suggest that their referents are more connected to the British context "out there", outside the borders of Hogwarts (and the books), in comparison with names such as *Lucius Malfoy* or *Rowena Ravenclaw* that evidently emphasise the fantastical and thus connect the referents more with the magical world (cf. Bertills 2003: 175). In this way the names also manifest the juxtaposition of the "real" and "magical" worlds in the books.

As a result of this dichotomy, in comparison with the material discussed in Chapters 6 and 7, the names analysed here form no unified "namescape", even though all are names of adult wizards. Instead, the names here fit into the two namescapes discussed in said chapters, namely those of realistic names (as exemplified by students' names in Chapter 6) and more magical ones (Chapter 7). The more magical names in this group, such as Cornelius Fudge, are in many ways quite similar to the names of Hogwarts personnel: they contain meaningful elements in connotative, lexical or semantic levels. Nonetheless, many of the magical names here do not describe their referents in the same way as, for instance, the names of Hogwarts professors do: the name of Herbology teacher *Professor Sprout* clearly connects the person with the profession, whereas a name such as *Adalbert Waffling* does not arouse any such immediate connection. Thus, even though many names here show similarities with the names examined in Chapter 7, we also find certain differences in their level of expressiveness and connectedness with their referents.

The great variety of invented, imaginary and even quite normal names that form this data illustrates how the names are intended to function in different ways in the text. Some names have transparent semantic content and are meant to inspire impressions and to contribute to the plot, whereas some are more realistic and help in upholding the cultural context of the story; certain names are designed simply to entertain (cf. Kapari-Jatta 2008: 71-72). Moreover, as Bertills (2003a: 10) writes, names in literature are "strongly dependent on and influenced by the nature of the name-bearer in the literary context". Thus, characters that show clearer connections to the "real world" *need* more realistic names, whereas the more fantastic personae require names that foreground their magicality. Names and naming in literature is an intricate interplay where two aspects, namely how the names function in the text and what kind of influence the name-bearers exert on the name-selection, play a role and intertwine. These aspects also affect how the names are treated in translation.

All in all, in the first three Harry Potter books I collected 47 names of such wizards who do not have connections with Hogwarts (49 in the Finnish translation). From this group 18 names remained in their English form in both translations, 24 were translated or modified in the Finnish translations and 11 names were changed in the German versions. Furthermore, nine names were either partly or fully remodelled in both translations. A majority of the names that have been in some way changed have been modified only partly; typically the character's illustrative surname has been translated to illuminate the semantic levels of the name to the TT reader. However, there are nine names in the data that have been fully modified, so that both the first and last names have been crafted anew either in the Finnish or German translation; moreover, two of these nine names were changed in *both* translations.

In previous chapters we discovered that in both Finnish and German translations names that are more or less directly taken from English nomenclature have been kept in their original form, and the same applies for the names examined in this chapter. The likely reason for this has been mentioned earlier: the books' cultural context that those names contribute to and uphold is not to be disturbed by non-English name material. Moreover, the names do not have "any further significance" (Jentsch 2002: 286), in other words, they primarily "name" more than they "mean". However, as concerns invented and illustrative names that both "name" and "mean", we saw in Chapter 7 that many have been rendered into Finnish, whereas the German translation in the main retains names in their original form, with few exceptions. This relatively strict division between translation (Finnish) and non-translation (German) strategies is slightly moderated based on the data examined in the present chapter.

Those names examined here that have semantic content are variously treated in the translations. As shown above, the Finnish translation renders the names more often, in most cases retaining somewhat similar semantic content in the translated name as was present in the original, such as in the case when *Cornelius Fudge* is renamed *Cornelius Toffee*. Even though the name is changed, it retains its functions in the translation: the translated name illustrates some important character trait and in this way the name functions in a similar manner as in the original. The situation is different with the German translation, where the semantically loaded names are not translated. Therefore it can be argued that the names function differently in the German TT because the readers do not have access to the expressive function that is quite central for such transparent names. In other words, in the German translation

the non-translated names only fulfil their primary identifying function, by naming their referent, whereas in the English original these names fulfil both the identifying (name their referent) and expressive (describe their referent) functions.

In contrast to semantically loaded names examined in Chapter 7, quite a few of the illustrative names here are such that mostly fulfil only divertive functions in the ST, for various reasons: either the character is so minor one that there is no room (or need) for a fuller characterisation of the fictive person, or the name-bearer never appears as an actual character but merely remains a name. An example of the former would be *Ernie Prang*; instances of the latter kind are almost all names of the Hogwarts schoolbook authors, such as *Adalbert Waffling* or *Phyllida Spore*. In such cases the link between the name and the referent is semantically not very clear; the name, although expressive, is not necessarily motivated by its referent. A part of these names have been rendered in the translations so as to highlight the entertaining aspects to the TT reader – and the divertive function of these names is thus upheld – whereas others have been left in their original form.

In sum, based on the analysis of the names of other wizards in the present chapter, it seems that the pattern of translation that has been discernable in the material examined in earlier chapters is maintained also here. The tendency in how the two translations treat names seems clear: the German translation retains a majority of the names in the same form as they appear in the English original, regardless of their semantic content and level of transparency, whereas the Finnish translation changes more, but not all of the names for target readers' benefit. These results will be considered in further detail below.

9 DISCUSSION

The present chapter contains an examination of the findings of the previous three chapters in more detail and discussion on how names of three groups of wizards have been treated in the Finnish and German translations of the three first Harry Potter books. Names are probably never totally void of meaning in any type of literature, as shown in Chapter 3, but especially in literature aimed at children names can have various and meaningful functions. Fernandes (2006: 46) claims that in children's literature names have a "prominent role" in that they

> usually have their meaning potential activated in order to describe a certain quality of a particular narrative element and/or create some comic effects. The former situation is typically found in the allegorical tradition where, for instance, a character's personality is summed up by their name, where characters are seen as "personifications of either vices [or] virtues or of general qualities relevant to human life" (Manini 1996: 165).

In Chapters 6–8 we have seen plenty of examples of names with their meaning potential activated and how they in many different ways function to describe their referents, to inform about their referent's characteristics or to amuse the readership. These kinds of literary names present specific challenges when they appear in literature to be translated. How those above mentioned functions are manifested in the translated target text largely depends on the translator's choices, in other words, whether or not the names (and their meaningful content) are translated or not.

In the data for the present study we discover that characters' first names are rarely rendered in the translations: only in 13 instances the character's original English first name has been changed in the translation. In many cases the first name has not been replaced with a fully new one but rather adapted to correspond with TL orthography (and phonetic) conventions; to illustrate, *Cassandra Vablatsky* becomes *Kassandra* in both Finnish and German translations. The first name of *Newt Scamander*, in contrast, is replaced with a Finnish *Lisko*. Characters' surnames are rewritten more often, especially in Finnish. The surnames that are changed in the translations are semantically expressive, and their meaning (or at least some levels of the meaningful content) is typically reproduced in the TL rendering: *Cornelius Fudge* is *Cornelius Toffee* in Finnish; *Emeric Switch* becomes *Emeric Wendel* in German.

The examples quoted above already show that most of the names that are somehow translated, rendered or modified in the translations have been changed only partly. In other words, merely one name element or name part has been substituted for – which typically in this data has been the surname. Only a handful of names have been rendered in both parts. One such case is *Dedalus Diggle*, which has been phonetically adapted in the German translation; as *Dädalus Diggel* it is better suited to match TL conventions – yet still continues sounding alien to TT readers. Further examples are *Celestina Warbeck* becoming *Selestina Taigor* in Finnish and *Quentin Trimble* being renamed *Quirin Sumo* in the German translation. In these transformations a name part has been replaced with a completely different one that does not show immediate similarity or connection with the original.

The above findings are in sharp contrast with Van Coillie's (2006: 130) statement, according to which characters' first names are more often substituted for TL renderings than surnames in translated children's literature. In the present data the situation is almost the opposite: if a name part is changed in the translation at all, it is more likely to be the surname than the first name. In both cases, i.e. whether the first name is replaced and surname is not or vice versa, the resulting new name can be "remarkably incongruent" (ibid.) in its combination of, for instance, Finnish and English name-elements; an apposite example is the name *Argus Voro*. However, it would seem that such combinations do not disturb the reading experience too much, as most names in the translated texts appear precisely as mixtures of two languages.

Moreover, Van Coillie (2006: 130) further claims that "[n]ames from the real world are more often replaced than those from fantasy worlds", whereas Ainiala et al. (2008: 341-342; cf. also Bertills 2003a: 195) believe the opposite, asserting that *realistic but unauthentic names* (i.e. names from the real world used to refer to fictive persons; cf. Chapter 3.2.1) are often left untranslated because they express the name-bearer's social or cultural background. As we have seen above, in the case of these Harry Potter translations, the latter of the two claims applies: names from the real world are almost never changed, whereas the clearly fantastical ones are more likely to be rendered anew. Names (first or last) that are taken directly from English-language nomenclature are left as is in both translations; thus Harry remains Harry. Among the few exceptions, one example of an English name that has been changed in the translations is *Hermione*, renamed *Hermine* in the German versions.

The student characters, regardless if partly wizards or "pure-bloods", are more connected to the "real" Britain, the world outside Hogwarts' borders – and their names reflect that: a great majority are, in Bertills' (2003a: 10-11) terminology, *conventional names*, stemming from real English-language anthroponymy. Therefore the students' names have been left untouched, as translating would distort the names' British connection. As Manlove (2002: 188) sees it, the student characters in the story are 'normal', in contrast with "a large range of peculiar adult characters", teachers and other adult witches and wizards. With the exception of Weasley family and James and Lily Potter, many of these characters have names that clearly connect them to the magical world by being more magical, meaningful, illustrative names. The fantastic names of the more fantastic characters are also more open to being translated – it is the translator's choice whether or not to exploit this opening.

The role of the readership should not be ignored when examining the translatorial choices and their effects on the reading experience. As discussed in Chapter 3, the age of the intended target group is a factor influencing the translator's work. When we consider literature aimed at children, the younger the intended or presumed readers are expected to be, the more carefully the translator needs to deliberate how much exotic and unfamiliar elements – such as names of foreign origin – can or should be preserved in the translation and how much should be modified to target readers' benefit. In this the translator's personal view of children and understanding of how much strange elements young readers can handle plays an important role – and can lead to highly differing outcomes, as briefly explained below.

On the one hand, as one possible outcome, the translator can choose to preserve foreign elements – in this case, names – and allow the translation to function as a cultural bridge: the readers are brought into contact with cultures other than their own, giving them the possibility to discover similarity and difference between the familiar and "the Other". In this way translated literature can be "an act of intercultural education" (Pascua 2003, cited in Van Coillie 2006: 134). Maintaining foreign names in texts aimed for young readers increases the children's knowledge about names (Ainiala et al. 2008: 343); thus translating is not always the "right" choice, if the translator (or the commissioner of the translation) wishes to use the text for educative and internationalisation purposes.

On the other hand, the translator may prioritise reader identification to possible interculturally informative functions of the text and therefore opt for modifying foreign names or replacing them with familiar ones used in the target culture. The underlying assumption is that a character with a familiar-sounding name is easier to like and identify with than one with a foreign-sounding name. It can make a great difference for the child's reading experience whether he or she is invited to discover the exiting adventures of José, Josh or Joonas. When translators take this strategy as their guideline in translation, the resulting TT is closer to the domesticating end in the scale of translation outcomes.

Based on the data and the analysis, it would seem that the Finnish and German translators have been addressing their translations at slightly different target readership. As the German translation leaves a great majority of the names intact in their original form – on the one hand preserving the "Otherness" of the material, on the other hand not expressing (i.e., translating or in other ways explaining) the

names' semantic content, where present, to the target readership – we can conclude that the intended target audience is presumed to be old and experienced enough to be able to deal with such challenges in the reading process. In comparison the Finnish translation seems to be aimed at somewhat younger readers, if we base the claim on the extent of translated material in the books – also bearing in mind, as mentioned earlier, the variation in translation strategy caused by differing target languages.

Indeed, the target language may impact on the translation strategy in many ways. Reasons for changing a character's name in translation may be related to the name's phonetic form. In Van Coillie's (2006: 130) view, names that are particularly foreign-sounding are more often changed, especially if their pronunciation would pose problems in the target language. In the data we find examples to support this claim: *Professor Quirrel* becomes *Orave* and *Godric Gryffindor* becomes *Rohkelikko* in Finnish, albeit not merely because of reasons related to the names' pronunciation. Then again, names that pose no particular pronunciation problems may be rendered, too; for example, *Mafalda Hopkirk* is changed to *Hopfkirch* in German. However, as we saw in Chapter 8, the reasons for modifying the name do not lie in its pronunciation. Also factors such as "resonance, rhythm and puns" (Van Coillie 2006: 131) can be of importance in deciding about translation (strategy).

Whether or not a foreign name is changed or retained in the target text also depends on the target cultural values as well as the general trend of how names are treated in translated children's literature. According to Pascua-Febles (2006: 116),

> If the current trend towards internationalization is respected, most of the proper names used in the source text would be retained in the translation. (…) However, there is another tendency that is particularly evident in translating for children, whereby names that tend to enrich the text with a particular connotation or whose meaning is relevant for the narration process are to be translated or adapted, so that the readers of the translation can access their semantic content (Pascua 1998).

As shown in the present study, and as argued for instance by Jentsch (2002), the names in Harry Potter are a case in point of what Pascua-Febles describes as names enriching the text or providing particular connotations or meaning. Offering the chance to understand such names is thus an argument for translating them. I agree with Jentsch (2002: 286) that the translatorial choice of how much and how to translate from such meaningful name material is a decision that "will affect the overall success of the translation."

When we compare the two translations, it seems that the German translator Klaus Fritz translated or rendered a character's name only in such cases where the name is

semantically most transparent, leaving those names that have less self-evident or obvious semantic meaning intact – even in cases when precisely the obscure meaning would offer important information for the reader. For example, the meaning of *Professor Kettleburn* is quite evident in English, and it has been reproduced as *Professor Kesselbrand*. However, as concerns the storyline, the character is only mentioned in passing; therefore it is interesting that the name of such an insignificant character has been changed, whereas at least as evidently meaningful surnames of more central characters – *Cornelius Fudge* or *Sirius Black* – have not been translated.

In general, fictive names coined by the author are quite often translated, especially when they are semantically transparent and important for the interpretation of the story (Ainiala et al. 2008: 342). Furthermore, as concerns literary names with specific connotations,

> it is common practice to reproduce that connotation in the target language (…) In such cases, the functions are preserved: in principle the names retain the same denotation and connotation; they evoke the same image and aim to produce the same humorous or emotional effect. (Van Coillie 2996: 127-128)

In the German translations this objective is almost constantly ignored: a vast majority of the semantically transparent names appears in the original English form in the translated books. As a result, the names function differently in the source and target texts: their identifying function of course is retained, but additional divertive and informative functions may not be as evident for the TT reader. This translatorial decision also conflicts with Bertills' (2003a: 194) demand that proper names in literature should have same functions in both source and target texts.

The Finnish translator Kapari-Jatta, in contrast, seems to have tried to keep not only the names' functions but also their meaningful aspects in her translations. The data offers several such cases: *Severus Snape* becomes *Severus Kalkaros*, *Cornelius Fudge* becomes *Cornelius Toffee*, and *Argus Filch* becomes *Argus Voro*. In all these cases at least some semantically meaningful levels of the original names appear in the translations. As it would be impossible to maintain all possible semantic connotations anyway, due to decidedly dissimilar source and target languages, Kapari-Jatta has brought those meanings to the fore that *in her interpretation* are most important for the TT reader. In this way the names retain (some levels of) their meaning, effects and illustrative functions in the Finnish translation.

On top of various identifying, descriptive and divertive functions of individual character's names, one fundamental function of the names as a whole in the Harry

Potter books is to point out and maintain the "juxtaposition of magical and Muggle worlds" (Jentsch 2002: 286). The world of wizards is, although contained within the borders of our Muggle world, separated from our reality not only by magic, but also by the names of its inhabitants. As Ainiala et al. (2008: 29) point out, a proper name presupposes a particular category; for instance a name like *Henry* presupposes that the referent is male. Similarly, in the material at hand, literary names function in the same way: an imaginative, unconventional name like Dumbledore presupposes an unconventional character, such as a wizard instead of a Muggle. The fantastic names thus guide the readers and indicate when they are dealing with more magical characters; realistic names in turn remind the reader about the real world "out there".

The names' duality – and the two worlds' juxtaposition – has been retained in both Finnish and German translations: the non-translated English names connect to the British context, and the (non-)translated magical names point to the fantastic features of their referents and surroundings. When the fantastic name is translated, the contrast between the real world and the magical one is further intensified by the contrast in language. This central function would have been altered, had all the names of both students and other wizards been consistently translated and replaced with TL realistic and invented names; the function of duality would have remained, but the original cultural context lost.

Also individual names in the books function in figuratively drawing borders: they can serve to point out similarity and difference between particular characters. An apposite illustration is the name pair *Harry Potter–Draco Malfoy*. The two names are strikingly different from each other – one is quite a normal English name, another highly unusual and desrciptive – and thus imply that also their referents differ in many ways. For example, both are students at Hogwarts, but at different houses; both have wizard parents, but Harry is orphaned; both want to be successful Quidditch players, but Malfoy is ready to play dirty to achieve that aim. How names indicate similarity, then, is illustrated by sisters *Padma* and *Parvati Patil*: their structurally and phonetically similar names show both their Indian and familial origins.

The data also contains examples of how names in texts with dual readerships can be ambiguous and are open to several possible interpretations, depending on who is reading: young readers may interpret and understand the more self-evident surface-level meanings whereas older and more experienced readers with more extensive language skills, vocabulary and knowledge of the world are better able to – and are

meant to – construe also vaguer connotations (see also Bertills 2003a: 395). For instance, young readers may associate the name *Cornelius Fudge* more readily with the creamy sweet, whereas for older readership the Minister of Magic's name may stir ideas about, for example, fudging facts – especially when we remember the various political scandals in our Muggle world in recent years. The names can be read and interpreted on different levels; each level offers different kind of humour and joy of discovery, for instance caused by understanding of a pun contained in a name, for those reading it.

Ainiala et al. (2008: 226) remind us that as readers we can never be totally sure that semantically transparent names in a work of fiction actually are *meant to* convey particular messages and impart important information, unless the author explicitly has said so – and even then the author-intended meanings can be quite different from those that individual readers glean from the text. Nevertheless, it would seem, based on the discussion in earlier chapters, that many names Rowling has picked for her fictive characters do carry some sorts of intended messages. For translation, this presents certain challenges: the translator needs to recognise in the first place that the name contains meaningful semantic or connotative elements; this largely depends on the translator's level of source language proficiency as well as cultural understanding (Van Coillie 2006: 132). With this in mind we can also understand why names with less transparent semantic meaning have on many occasions been left untranslated; perhaps their meaningful content has been (deemed by the translator to be) too obscure so that it could (or should) be made available for the TT readership.

As regards the meaningful names, in the German translator Fritz's view, readers attach too much importance to analysing and understanding them. For Fritz, the characters behind the names stay the same because of their actions, gestures and way of speaking; the form and content of the name is not of most importance. (Welt Online 2005.) This statement partly explains why many names are left intact in the German translations: out of the total 99 names appearing in the German books, only 16 have been in some way modified, compared with 35 names rendered in the Finnish translations. In contrast, Kapari-Jatta clearly considers the meaningful names to be significant, also for the Finnish reader; as we have seen, she has translated names with apparent meanings that have a role in advancing the story or that create a particular atmosphere so that the target readership would have access to roughly similar nuances as were available for the ST readers. Nevertheless, as the numbers

quoted above indicate, in both translations a majority of the names have been left as is; however, a great part of these untranslated names are conventional English names that, as shown above, would not need translation in any case.

We can speculate whether the two translators' differing professional backgrounds play a role in their translation decisions. Kapari-Jatta, having translated for children before, surely knows that names in children's literature are more readily modified than in texts for adults, not only because of reading and pronunciation fluency, but also because the names tend to be semantically expressive and meant to be interpreted (Ainiala et al. 2008: 342). Fritz, in contrast, had not previously translated for young readerships. This can be an advantage; for instance for Osberghaus (2003) it was important that Fritz was not corrupted with the typical idiom of children's literature. However, being less experienced in a field as sensitive as translating for children can also mean being less aware of the needs of the target audience.

Moreover, Fritz's history in translating non-fiction might lead him to consider the informative or educative functions of translated texts to be of greater importance than adjusting the TT to the target audience. This might explain the extensive non-translation: by retaining the strangeness of the source culture in the TT, for instance by keeping the English-language names, the reader is informed of the presence of "the Other" in the text. The reading experience also becomes more challenging and the readers are given an active role: if they want to comprehend, for instance, strange fictive names, they have to work them out independently. The risk is, of course, that something essential is not understood; moreover, an abundance of foreign names or unusual spellings may become a linguistic obstacle to youngest readers (Puurtinen 1995, cited in Fernandes 2006: 48).

In sum, we can argue that Fritz's translatorial decisions have been guided by the idea of "non-intervention"; his approach is closer to foreignising than domesticating translation strategy (cf. Chapter 2.3). In contrast, Kapari-Jatta's method seems more related to functionalist views on translation (cf. Chapter 2.2); she has clearly taken the target addressees, the intended audience of the TT into account, "specifically its culture-specific world knowledge, expectations, and communicative needs" (Nord 2006: 663). Kapari-Jatta's translation seems more target audience oriented than Fritz's work – possibly because of her experience in translating for children. Naturally, as already mentioned earlier, the role of the TL cannot be underestimated.

The analysis in this and previous chapters is obviously made from an adult point of view, and from a linguistic one at that. In other words, some levels of meaning contained in the semantically loaded fictive names examined above (such as etymological origins of the names) probably remain opaque, incomprehensible or inaccessible to young English-speaking readership, and may not necessarily be evident to every adult reader either. For this reason, my interpretation of the names and their characterising functions and similarly also my understanding of the characters may differ radically from the average reader's interpretation and reading experience. However, as Oittinen (2006: 38) points out, texts are read for different purposes, and the way we read the text depends on the purpose; my reading and interpretation of the texts here has been for research purposes and therefore inevitably differs from those occasions where the story (and the names therein) is read for recreation and thrill of the tale.

10 CONCLUSION

The present study, situated at the crossroads of translation, onomastics and children's literature, has made an attempt to paint a picture of the various ways the names of fictive personae can be treated in translation. We set out to find answers to three questions concerning the names of witch and wizard characters in the first three Harry Potter books and their Finnish and German translations: firstly, if the names have been translated or rendered in the target languages or not, and to speculate why; secondly, what kinds of names have been translated and how; thirdly, if and how the levels of meaning in semantically loaded names are expressed in each translation.

Before conducting the analysis I postulated that linguistic reasons would be a factor leading to more names being translated in the Finnish books than in German; I also assumed that names with transparent semantic content would be more readily rendered in each TL than names with not so obvious meanings. These hypotheses turned out to be partly correct and partly not, as will be shortly reviewed below. Moreover, I expected that the professional background of the two translators might be an influence in their translation decisions; as already discussed in the previous chapter, we can say that the personal history does seem to have played a role in determining each translator's approach to the translation or non-translation of names.

Whether the names were translated or not depended greatly on the type of the name in question: "real British" names, actual antrhoponyms of the English language were left in the original form with one exception (*Hermione* rewritten *Hermine*), whereas the magically meaningful names were more often rendered, but by no means all of them. The former type, as 'cultural connectors', help uphold the story's British context, and therefore are 'unmotivated' for translation. The latter type, in contrast, refer more to the characters' magicality and exceptional nature, often expressing attributes of their referent; at times these descriptive functions have been considered important enough to necessitate a translation of the name into the target language(s).

Here the linguistic reasons play a part, as assumed: due to Finnish being decidedly different from English, the meaningful names are not "meaningful" to Finnish readers in their original form: the sense of a name like *Severus Snape* or *Cornelius Fudge* will remain opaque without some clarification, on the premise that the reader of the translation is not fluent enough in English to be able to conclude the meaning. Making the meaningful names comprehensible by rendering them into Finnish not only impacts on the reading pleasure of the translation, but also retains the various functions – such as to identify and to describe the character, possibly also to amuse the reader – incorporated in the original name.

Thus, in addition to overcoming the linguistic barrier caused by greatly differing source and target languages, other potential reasons for rendering names in the TT are, among others, to transfer the names' content and thereby make their meaning(s) available for TL readers (particularly in Finnish) as well as to have the names function similarly as in the ST. The German translation, in contrast to the Finnish one, leaves a majority of the characters' names in their original form; we may argue that especially as concerns the semantically loaded names, some of the meanings and functions are inevitably lost in non-translation. However, as German and English are related languages, some names, incomprehensible in their English form to Finnish readers, may be understandable to the German readership even when untranslated.

My hypothesis that semantically more expressive names would be translated more often than names with less clear meaning seems to apply partly: the German books leave many names with clear semantic content – and, moreover, with significance to understanding of the character or of the story – untouched, but at times render names with more obscure meanings and with less importance to the story. The Finnish translation changes more, but not all of the transparently meaningful names, but also

renders some names with opaque semantic content. Thus, the answer to the research question if and how the names' meaningful levels are transferred in the translations is twofold: first, the content is more often, but not always, considered in Finnish than in German; second, when transferred, the name is typically replaced by a TL word expressing comparable content or arousing analogous associations as the SL original.

As concerns *how* the character's names, when translated, were fashioned anew in the translations, a majority were *partly translated*, meaning that only one name part, typically the surname, was rendered in the TL, while the first remained in its original form; on few occasions the both the first and surname were replaced. Some names were *phonetically adapted* to better fit the TL orthography and phonetic conventions: for example, *Cassandra Vablatsky* is rewritten *Kassandra Vablatski* in the Finnish and *Kassandra Wablatschki* in the German translation. The great majority of the names are *borrowed*, or taken in their English form.

The study has examined the treatment of names only in three books in each TL, which is why the conclusions above might not be fully extendable to the translations of further Harry Potter volumes; however, as the translators in both target languages remain the same throughout, we may presume that the broad translational tendencies, as far as names are concerned, would remain roughly the same. Extending this research to cover not only the treatment of names, but also of other invented and meaningful expressions found in the books – words like Muggles or Puffskeins, or magic spells, such as *priori incantatem* or *serpensortia* – might give a different picture on the extent of translation or non-translation into each TL.

Previous studies (for instance Fernandes 2006, Oittinen 2008) have often analysed the translations of Harry Potter, and the treatment of names in them, with focus only on one target language. Jentsch (2002) and Garcés (2003), in turn, compare the English originals with translations into more than one language – the former into French, German and Spanish, the latter into Catalan, French, German, Italian, Portuguese and Spanish – but neither examines exclusively how names have been dealt with in each TL, but explore several other aspects, too. Thus, there seems to be a lack of comparative research between Harry Potter translations into more than one language and with specific focus on how names have been treated in them. Moreover, as we can see above, the TL in the previous studies have typically been Romance or Germanic languages; examining translations outside those language families would provide fruitful material for contrasting and comparisons.

The present study has explicitly compared the translation of names in Harry Potter into more than one TL, and into two structurally highly different languages at that, the one being linguistically related to English, the other unrelated. To the knowledge of the present author, such a pair of Harry Potter translations has not been examined earlier to this extent. This study fills that gap and contributes to the research on this popular series from a new perspective. In contrast to research comparing translations into, for instance, two or more Romance languages, the present study, by means of having two dissimilar target languages, can point out how linguistic reasons may require different translation methods and solutions.

Although the Harry Potter books have been studied in quite much detail already, the possible scope of research topics has by no means yet been fully (dis)covered or exhausted; merely from the point of view of translation studies there are several themes deserving attention. As shown in the present study, many characters in the series have meaningful names, and the volumes 4–7 include many more examples – *Mad-Eye Moody*, *Dolores Umbridge* or *Rita Skeeter*, to name a few. Further studies could conduct a comparative analysis about the translation of such names into one or more languages in further parts of the series. Another possibility would be to contrast how the names are treated in translations into two Germanic languages, such as German and Swedish; the results might prove a fruitful point of comparison to the present study, where one TL was the non-Germanic Finnish. Also issues of address and politeness in Harry Potter translations might be of interest for future research: since the English language does not distinguish between second person singular and plural, or informal and formal 'you', the Hogwarts professors, for instance, address their students with 'you' and vice versa. Comparing translations into languages that make the distinction, such as German with *du/Sie* or Finnish with *sinä/te*, might reveal diverse translation solutions and also highlight differences in how the target cultures use the available forms of address in different situations.

This study has established that the challenges of translation of literary names are varied, especially in fantasy and children's literature, where names can be of central importance to the story in many ways. Hopefully this study has also encouraged its reader to fall under the spell of the Harry Potter series – and of the magical names therein.

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APPENDIX 1: HOGWARTS STUDENTS

English	Finnish	German
Hannah Abbott (H)	Hannah Abbott (H)	Hannah Abbott (H)
Katie Bell (G)	Katie Bell (G)	Katie Bell (G)
Lavender Brown (G)	Lavender Brown (G)	Lavender Brown (G)
Millicent Bulstrode (S)	Millicent Bulstrode (S)	Millicent Bulstrode (S)
Cho Chang (R)	Cho Chang (R)	Cho Chang (R)
Penelope Clearwater (R)	Penelope Clearwater (R)	Penelope Clearwater (R)
Colin Creevey (G)	Colin Creevey (G)	Colin Creevey (G)
Cedric Diggory (H)	Cedric Diggory (H)	Cedric Diggory (H)
Justin Finch-Fletchley (H)	Justin Finch-Fletchley (H)	Justin Finch-Fletchley (H)
Seamus Finnigan (G)	Seamus Finnigan (G)	Seamus Finnigan (G)
Marcus Flint (S)	Marcus Flint (S)	Marcus Flint (S)
Gregory Goyle (S)	Gregory Goyle (S)	Gregory Goyle (S)
Vincent Grabbe (S)	Vincent Grabbe (S)	Vincent Grabbe (S)
Hermione Granger (G)	Hermione Granger (G)	**Hermine** Granger (G)
Terence Higgs (S)	Terence Higgs (S)	Terence Higgs (S)
Angelina Johnson (G)	Angelina Johnson (G)	Angelina Johnson (G)
Lee Jordan (G)	Lee Jordan (G)	Lee Jordan (G)
Neville Longbottom (G)	Neville Longbottom (G)	Neville Longbottom (G)
Ernie Macmillan / McMillan (H)	Ernie Macmillan / McMillan (H)	Ernie Macmillan / McMillan (H)
Draco Malfoy (S)	Draco Malfoy (S)	Draco Malfoy (S)
Pansy Parkinson (S)	Pansy Parkinson (S)	Pansy Parkinson (S)
Parvati Patil (G)	Parvati Patil (G)	Parvati Patil (G)
Padma Patil (R)	Padma Patil (R)	Padma Patil (R)
Harry Potter (G)	Harry Potter (G)	Harry Potter (G)
Adrian Pucey (S)	Adrian Pucey (S)	Adrian Pucey (S)
Alicia Spinnet (G)	Alicia Spinnet (G)	Alicia Spinnet (G)
Dean Thomas (G)	Dean Thomas (G)	Dean Thomas (G)
Fred Weasley (G)	Fred Weasley (G)	Fred Weasley (G)
George Weasley (G)	George Weasley (G)	George Weasley (G)
Ginny Weasley (G)	Ginny Weasley (G)	Ginny Weasley (G)
Percy Weasley (G)	Percy Weasley (G)	Percy Weasley (G)
Ron (Ronald) Weasley (G)	Ron (Ronald) Weasley (G)	Ron (Ronald) Weasley (G)
Oliver Wood (G)	Oliver Wood (G)	Oliver Wood (G)

Notes:
This list includes only names of such characters that are mentioned more than once. Letters in brackets after each name indicate the Hogwarts house of the student:

    G   Gryffindor (Rohkelikko)
    H   Hufflepuff (Puuskupuh)
    R   Ravenclaw (Korpinkynsi)
    S   Slytherin (Luihuinen)
Bold print indicates that the particular name has in some way been changed in the translation.

APPENDIX 2: HOGWARTS PROFESSORS AND STAFF

English	Finnish	German
Albus Dumbledore (Headmaster)	Albus Dumbledore (rehtori)	Albus Dumbledore (Direktor)
Argus Filch (Caretaker)	Argus **Voro** (vahtimestari)	**Mr.** Argus Filch (Hausmeister)
Rubeus Hagrid (Keeper of the Keys)	Rubeus Hagrid (avainten ja tilusten vahti)	Rubeus Hagrid (Hüter der Schlüssel und Ländereien)
Madam Hooch (Quidditch)	matami **Huiski** (huispaus)	Madam Hooch (Quidditch-lehrerin)
Gilderoy Lockhart (Defence against the Dark Arts)	Gilderoy Lockhart (suojautuminen pimeyden voimilta)	Gilderoy Lockhart (Verteidigung gegen die dunklen Künste)
Minerva McGonagall (Transfiguration)	Minerva **McGarmiwa** (muodonmuutokset)	Minerva McGonagall (Verwandlung)
Severus Snape (Potions)	Severus **Kalkaros** (taikajuomat)	Severus Snape (Zaubertränke)
Madam Pince (Librarian)	matami **Prilli** (kirjastonhoitaja)	Madam Pince (Bibliothekarin)
Madam Poppy Pomfrey (nurse)	matami Poppy Pomfrey (ylihoitaja)	Madam Poppy Pomfrey
Professor Binns (History of magic)	professori Binns (taikuuden historia)	Professor Binns (Geschichte der Zauberei)
Professor Armando Dippet (Ex-headmaster)	professori Armando Dippet (entinen rehtori)	Professor Armando Dippet
Professor Flitwick (Charms)	professori **Lipetit** (loitsut)	Professor Flitwick (Zauberkunst)
Professor Kettleburn (Care of Magical Creatures)	professori **Patapalo** (taikaolentojen hoito)	Professor **Kesselbrand** (Pflege magischer Geschöpfe)
Professor R.J. Remus Lupin (Defense against the Dark Arts)	professori R.J. Remus Lupin (suojautuminen pimeyden voimilta)	Professor R.J. Remus Lupin (Verteidigung gegen die dunklen Künste)
Professor Quirrel (Defence against the Dark Arts)	professori **Orave** (suojautuminen pimeyden voimilta)	Professor Quirrell (Verteidigung gegen die dunklen Künste)
Professor Sinistra (Astronomy)	professori Sinistra (tähtitiede)	Professor Sinistra (Fachbereich Astronomie)
Professor Sprout (Herbology)	professori **Verso** (yrttitieto)	Professo**rin** Sprout (Kräuterkunde)
Professor Sybill Trelawney (Divination)	professori **Sibylla Punurmio** (ennustaminen)	Professor **Sibyll** Trelawney (Wahrsagen)
Professor Vector (Arithmancy)	professori **Vektori** (numerologia)	Professor **Vektor** (Arithmantik)

APPENDIX 3: OTHER WIZARDS

English	Finnish	German
Bathilda Bagshot °	Bathilda Bagshot	Bathilda Bagshot
Sirius Black	Sirius **Musta**	Sirius Black
Mr. Borgin	herra Borgin	Mr. Borgin
Doris Crockford*	Doris **Rojumo**	Doris Crockford
Dedalus Diggle *	Dedalus Diggle	**Dädalus Diggel**
Nicolas Flamel	Nicolas Flamel	Nicolas Flamel
Mundungus Fletcher	Mundungus Fletcher	Mundungus Fletcher
Florean Fortescue *	**Qaino Vahvahqo**	Florean Fortescue
Cornelius Fudge (Minister of Magic)	Cornelius **Toffee** (taikaministeri)	Cornelius Fudge (Minister für Zauberei)
Miranda Goshawk °	Miranda **Kanahaukka**	Miranda **Habicht**
Godric Gryffindor °	Godric **Rohkelikko**	Godric Gryffindor
Gladys Gudgeon *	Gladys Gudgeon	Gladys Gudgeon
Helga Hufflepuff °	Helga **Puuskupuh**	Helga Hufflepuff
Mafalda Hopkirk	Mafalda Hopkirk	Mafalda **Hopfkirch**
Arsenius Jigger °	Arsenius **Mittalasis**	Arsenius **Bunsen**
Walden Macnair	Walden Macnair	Walden Macnair
Mr. Lucius Malfoy	Lucius Malfoy	Mr. Lucius Malfoy
Madam Malkin	matami Malkin	Madam Malkin
Madam Marsh *	matami **Marskimaa**	Madam Marsh
Mr Ollivander	herra Ollivander	Mr. Ollivander
Peter Pettigrew	Peter **Piskuilan**	Peter Pettigrew
James Potter	James Potter	James Potter
Lily Potter	Lily Potter	Lily Potter
Ernie "Ern" Prang	Ernie "Ern" **Rysky**	Ernie "Ern" Prang
Rowena Ravenclaw °	Rowena **Korpinkynsi**	Rowena Ravenclaw
Madam Rosmerta	matami Rosmerta	Madam Rosmerta
Newt Scamander °	**Lisko** Scamander	Newt Scamander
Stan Shunpike	Stan **Pikitie**	Stan Shunpike
Salazar Slytherin °	Salazar **Luihuinen**	Salazar Slytherin
Veronica Smethley *	Veronica Smethley	Veronica Smethley
Phyllida Spore °	Phyllida **Itiö**	Phyllida **Spore**
Emeric Switch °	Emeric **Kytkin**	Emeric **Wendel**
Quentin Trimble °	Quentin **Tytina**	**Quirin Sumo**
Cassandra Vablatsky °	**Kassandra Vablatski**	**Kassandra Wablatschki**
Vindictus Viridian °	**Kosto Onsuloinen**	Vindictus Viridian
Voldemort, You-Know-Who, He-Who-Must-Not-Be-Named, Dark Lord, Tom Marvolo Riddle	Voldemort, tiedät-kai-kuka, hän-kenen-nimeä-ei-pidä-mainita, pimeyden ruhtinas, Lordi Voldemort, hän-joka-jääköön-nimeämättä, Tom **Lomen Valedro**	Voldemort, Du-weißt-schon-wer, Jener, der nicht genannt werden darf, der Schwarze Lord, Tom **Vorlost** Riddle
Adalbert Waffling °	Adalbert **Jaaritellen**	Adalbert **Schwahfel**
Celestina Warbeck *	**Selestina Taigor**	Celestina Warbeck
Arthur Weasley	Arthur Weasley	Arthur Weasley
Bill Weasley	Bill Weasley	Bill Weasley
Charlie Weasley	Charlie Weasley	Charlie Weasley

Molly Weasley	Molly Weasley	Molly Weasley
Wendelin the Weird *	**Olivia Outo**	**Wendeline die Ulkige**

Notes:

Names marked with * are only mentioned in passing (i.e. characters not substantial to the story; may appear only once)

Names marked with ° belong to authors of Hogwarts schoolbooks and Hogwarts founders (do not appear as actual characters in the story)