

The Translation of Proper Names in Children's Literature: The Case of Harry Potter in Greek

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**Στις κινητήριες μου δυνάμεις,
τον Αντρίκο μου και τα παιδιά μας,
Μαριάννα και Κατερίνα**

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It seems that whenever I give birth to children, I also give birth to theses. The birth of my first daughter coincided with the birth of my doctoral thesis and the birth of my second daughter coincided with the birth of my postdoctoral dissertation. Nevertheless, the birth of a child is no accidental act. So is the birth of a thesis. A lot of effort, pain, tossing and turning have taken place so as for something new to evolve. This page is dedicated to the people that have helped me bring the present research project to an end. My first and foremost thanks go to my main supervisor Professor Anastasia Parianou. She was the one that suggested the topic and encouraged me to pursue postdoctoral research when I was still flirting with the idea in 2015. She was with me every step of the way and apart from her academic guidance - valuable as it is – I am also grateful for her support. She lifted me up when I was feeling down. My sincerest thanks also go to the other two members of my supervising committee, Professor Georgios Kentrotis and Assistant Professor Paschalis Nikolaou for taking on the supervision of this project and for adding critical comments and suggestions. Thanks also goes to Giorgos Anargirou who tackled administrative issues at the beginning of this research.

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

ABSTRACT

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

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

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

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ABBREVIATIONS

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

SL **Source Language**

ST **Source Text**

TL **Target Language**

TT **Target Text**

HPPS *Harry Potter and the Philosopher's Stone*

CHAPTER ONE

INTRODUCTION

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

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

1.1 Opening remarks

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

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

reveal his/her personality? The answer to these questions is supplied by Kennedy (1987) who not only claims that proper names in literary works have meaning but also goes a step further to argue that proper names are often used to convey a message to the reader.

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

Furthermore, the knowledge that proper names can be used in a meaningful way does not only stem from the knowledge of grammatical or syntactic rules but also from our encyclopaedic knowledge and our sociocultural beliefs. Such a point was made by Marmaridou (1991:88), who adopts a cognitive perspective to the tricky issue of proper names and claims that the concept of language as a social practice “recognises that meaning does not only reside in language but in the concrete forms of differing social and institutional practices, in the differing discourses” (2000:34). For example, given names often have their origin in customs and traditions. In Greek society, for instance, the tradition still exists that a couple’s first child should be named after the grandmother, if it is a girl, or should be named after the grandfather,

if it is a boy, the grandparents in question, always being the parents of the male partner and not those of the female. Also, another factor relating to the social significance of names is that they are chosen according to how appealing they sound or how fashionable they are perceived as being at a specific time. Thus, the encyclopaedic knowledge that readers possess predisposes authors to come up with semantically-loaded names. In fact, literature is abundant with semantically significant proper names, a fact that calls attention to their denotative and connotative values as well as their functions.

In an attempt to provide a systematic account of the literary functions of proper names, Bertills (2003:165) puts forward the idea that names in a given literary context should be viewed as a system. In more detail, names act as narrative devices supplying information about literary characters but they also have a stylistic function in that they aim at creating a certain atmosphere, and more importantly, “awaken feelings towards and a sense of the name-bearer’s nature” (2003:173). Furthermore, they are meant to bind a character to a certain place, thus indicating the interactive nature of the fictive world and the system of proper names. In addition, a literary name raises issues of fictionality and authenticity since the personality traits of a character as suggested by their name may also reflect a character’s cultural background, thus bearing culturally connotative values. Moreover, naming invisible characters or not naming existing characters is a rather conscious choice, which, according to Bertills (2003) is motivated by “the size or shame of the character” (2003:182). In fact, Bertills (2003:182-183) mentions the child of the short story *Berttelsen om det osynliga barnet* (*The Invisible Child*) as a case in point, where the girl “is too shy to be visible because she has been frightened into invisibility” (2003:183). Lastly, the fundamental role of illustrations in establishing a relationship between the name and a character cannot be ignored since illustrations “serve the purpose of description” better than the text (Nikolajeva, 2002:155, cited in Bertills, 2003:178). Consequently, I tend to agree with Bertills’ claim that “proper names reach beyond the functions generally ascribed to personal names” (2003:4).

In light of the above, I will adopt Duranti’s view (1997:334) that proper names are mini-narratives. Taking that as my starting point, I will endorse Bertills’ view (2003:6) that proper names as micro-utterances in literature function as mini-narratives which unfold a multiplicity of meanings and functions on various textual levels and are worthy of our attention. On that note, I will embark on this journey,

having as my primary aim the investigation of the translational patterns of proper names in the Greek rendering of *Harry Potter and the Philosopher's Stone*. I do not aspire to come up with a translation theory or model of proper names that is applicable to different literary genres, different historical periods and different literary traditions. My mere intention is rather to shed light on the English-Greek translation tendencies of proper names and explain to some extent the functions these names acquire when they are translated.

1.2 Research questions

What makes the writing of this post-doctoral thesis rather intriguing are several factors. On the one hand, the translation of children's literature into Greek is a relatively under-researched area of study and it is the privilege of this researcher to try and fill this gap by putting a particular aspect of it under critical scrutiny. On the other hand, *Harry Potter* is not just a fantasy novel but it is THE fantasy novel of the last two or so decades because of its massive popularity worldwide. Lastly, because of its British-based thematology as regards, food, schooling, names and all sorts of cultural items, it is of particular interest to investigate the translational aspect of all these cultural references embedded in the *Harry Potter* series of books. As Compagnone and Danesi (2013:127) argue the names used in the seven bestselling *Harry Potter* novels “reverberate with mythic and occultist meanings” thus determining in part the events in the stories in ingenious ways.

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

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

(Bertills, 2003:186, my emphasis)

This statement was enough to make me formulate my main research questions which are:

1. Which translation procedures are employed in the English-Greek translation of proper names found in *Harry Potter and the Philosopher's Stone*?
2. What functions do these names acquire when they are translated?

In order to answer these questions, some more specific ones need to be firstly addressed such as:

1. How are proper names defined?
2. How are proper names classified?
3. What translation model will be employed?
4. Is there any correlation between name category and translation procedure employed?
5. What is the most frequent translation procedure used in the transferring of English proper names into Greek?
6. What functions do source-language proper names have?
7. What functions do target-language proper names fulfil?

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

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

(Hermans, 1988:14)

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

1.3 Methodology

As was stated in the introduction, the primary aim of this study is the investigation of the treatment of proper names in the translation of children's literature into Greek. To this end, the first book of the *Harry Potter* series was chosen, namely *Harry Potter and the Philosopher's Stone* (henceforth, HPPS) (1997) and its respective translation into Greek by Maya Routsou entitled *Ο Χάρι Πότερ και η Φιλοσοφική Λίθος* (*O Harry Potter ke i Philosophiki Lithos*) published by Psychogios in 1998. The first book of the series was chosen because this is the introductory one and, in a sense, the most important one since it is in this first book that the reading audience - whether source- or target-oriented - gets to become acquainted with muggles, wizards, witches, goblins squibs and all those magical creatures that make up this fantastic Potterworld.

More specifically, the claim is made that names are not static linguistic phenomena but are perceived to be multidimensional entities encompassing four dimensions, namely, thematic, syntactic, semantic and pragmatic dimensions. For the purposes of the current research, a new name taxonomy is proposed where the thematic and the pragmatic dimensions come to the fore and the following five thematic categories of names emerge: 1. *Character names*, 2. *Animal names*, 3. *Object names*, 4. *Place names* and 5. *Event names*. These five categories are further subdivided according to their pragmatic dimension which is defined with respect to

the realms of real and fantastic. Hence, the aforementioned thematic categories are divided accordingly into the following sub-categories:

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

The manual search of the corpus gave us two hundred and twenty-six instances of proper names which were analysed according to their translation procedure. Each of these proper names was firstly classified according to the name taxonomy mentioned above and was allocated to a translation procedure in accordance with the translation model proposed which is a slightly modified version of Cantora's (2013) translation model. Then, the frequency of each translation procedure was identified and an attempt was made to indicate what translation patterns emerge according to the strategies that have been used. Lastly, the functions that source-language (henceforth SL) names have were described and an effort was made to identify the functions names have acquired after they have been transferred to the target text.

1.4 Division of chapters

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

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

Chapter Three sets out to tie-up the meaning theories of proper names with the translational ones and to this end it provides a critical overview of the main translation models that have been proposed so far for the transferring of proper names from a given SL to a TL. Then, a novel translation model for names is proposed and discussed extensively.

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

Chapter Five provides us with a critical discussion of these strategies whereas Chapter Six proceeds with a discussion of the results derived from the analysis of the data by measuring the frequency of each procedure employed in relation to the name category and the total number of each of the strategies used. Then, the functions of the SL names are discussed as well as some potential functions of target-language (henceforth, TL) names and a new name-translation model is proposed. It is concluded that transcription is the preferred translation procedure used by the Greek translator which may result in a loss of some of the SL functions of names but it could be argued that such a conservation policy of proper names fulfils other TL functions which may be considered equally if not more important than the functions of SL names.

Chapter Seven is the concluding chapter where some of the most important conclusions reached in this study are discussed. Lastly, the limitations of this research are mentioned and the chapter closes by paving the way for future research in this area of study as well as others.

CHAPTER TWO

LINGUISTIC ASPECTS OF PROPER NAMES

“For most of us, a name is much more than just a tag or a label. It is a symbol which stands for the unique combination of characters and attributes that *define us as an individual*. It is the closest thing that we have as a shorthand for *self-concept*”.

(Antisthenes, emphasis added, cited in Rom and Benjamin, 2011:20)

2.1 Proper Names: Some theoretical considerations on their form and use

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

In particular, proper names within a given linguistic theory seem to exhibit important realisations regarding their historical and sociocultural significance since they have been carriers of identity formation as well as socio-political and historical signifiers. The generalisation that we tend as individuals and as societies to assign names to entities, objects, organisms and places which are or seem to be socioculturally important is not an empty statement. On the contrary, the importance of naming becomes evident through the variability of names depending on each culture. For example, Inuit names are unusual in that they do not distinguish gender whereas in the European naming tradition, the names for girls tend to have more syllables than those for boys (Seeman, 1972 and 1980:130-133). In other words, not all societies assign the same name to entities and objects, depicting in this way the differences in customs, habits and mindsets. Thus, proper names are indicators of what is socio-culturally important.

As a result, we observe that entities that have been named can be renamed because of historical, political or even social reasons. For instance, transgender individuals in order to better fit their gender identity, change names (for example, one transgender celebrity went from being *Bruce Jenner* to *Caitlyn Jenner*). The name-change practice was also common in landowning families in the UK where in order to receive an inheritance, one needed to adopt the name of the deceased. The practice of renaming itself creates instability in the use of proper names and reinforces the variability in their use and form. It seems that the more indeterminacy we have, the more communicative value is exhibited through the use of proper names. It is this indeterminacy that reveals one of the most basic properties of human language; its flexibility. This flexibility that occurs with proper names both necessitates their use and facilitates our communication. It is this linguistic freedom and necessity which makes proper names important in communication.

Having thus discussed the communicative usefulness and the sociocultural significance of proper names, I will now turn my attention to perhaps the most important reason for making the linguistic category of proper names worthy of investigation; their heterogeneity. It is this heterogeneity that makes them a very fruitful area of research since the variability and complexity of proper names strongly indicate that neither the multiplicity of their form nor their use seem to strictly obey syntactic, semantic or pragmatic rules. It is easy to say that *Richard* and *Susan* are proper names but what about *Arctic Monkeys* or *The Vaccines*? What makes them proper names and what is the role of context in our final decision of labelling them as proper names or common nouns?

The above questions that seem to beg our attention cannot be easily answered. For instance, Tse (2000, 491-493) proposes orthographic, morphological, syntactic and semantic criteria for identifying proper names as opposed to common nouns. In more detail, initial capitalization is her orthographic criterion, the absence of a premodifying article is her syntactic one and the identifying function that proper names should ideally have is her semantic one, whereas morphologically speaking “a proper name prototypically consists of a singular proper noun that does not allow for pluralization” (cited in Motschenbacher, 2020:90). Perhaps the best way to give insightful remarks to the questions posed is to examine and analyse the category of proper names vertically, namely, at the level of phonology, syntax, semantics and

pragmatics. With respect to phonology, it can be seen that the phonological analysis of proper names can sometimes prove to be a hard nut to crack. As Bartkova (2003) observes in languages such as English and French where the spelling is not phonetic, “a same proper name can have different phonetic realizations” (2003:1321). Moreover, it is worth noticing that the accommodation of foreign names into Greek phonological and morphological shapes is an old phenomenon. Such is the case of the name *Edward* which is phonologically accommodated in Greek as *Εδουάρδος*. The same could be argued for the British rock group *Queen* which is accommodated in Greek as *Οι Κουίν* but we do not translate them as *Η Βασίλισσα* (= *the Queen*). Lastly, it should be mentioned that a number of studies (Cassidy et al. 1999; Neethling, 1994; Whissell, 2001) have suggested that certain phonological features of English names are gender suggestive. For instance, large numbers of syllables have been associated with female names whereas shorter ones have been linked with men’s names.

With respect to syntax, as Brown and Miller (1991:71) comment, “*most nouns have both a singular and a plural form but some subclasses of nouns typically occur only in the singular, such as proper names (Fido but not *Fidos)*”. Restrictions also apply with respect to the category of definiteness. According to Brown and Miller (1991:71) “*proper nouns are often thought of as “inherently definite” and they do not usually co-occur with an article (Fido but not in the relevant sense *a Fido) and so on*”. But what about sentences such as “The two Browns that came an hour ago wanted to see you immediately” or “A Jane came asking for you” or even “He is a real Hercules”? It seems that the syntactic description is appropriate for the reference of only some of the personal names and geographical terms but that is as far as it goes. Earlier syntactic accounts seem unable to account for proper names such as *The Alps* or *Mount Athos*. It is clear that we cannot say *an Alps* instead of *The Alps*. In this case, syntacticians claim that the definite article is not actually a determiner but part of the proper name. What is even more important, is that there is a need to accommodate the plural of national adjectives such as *The Germans* or *The Italians*, etc. These proper names can be used either as nouns or adjectives and because they do not refer to unique individuals but to unique nationalities they can take determiners in order to clearly show the nationality of a particular individual. It must have become obvious by now that earlier accounts of syntax can neither explain the variability of forms and use of proper names, nor can they account for the arbitrariness of the use of

proper names assigned for example to pop groups (e.g. *Frankie goes to Hollywood* or to make it more complicated *Let's Get Out of this Terrible Sandwich Shop*). This is partly due to the fact that the originality and flexibility of proper names cannot be easily combined with the rigidity and boundness of grammatical rules that determine the syntax of the linguistic category in question. Recent studies have moved away from generativist approaches to the syntactic analysis of proper names by adopting a pragmatic view to onomastics. This pragmatic view which is in line with the constructivist paradigms is best summed up by Richard Coates (2006, 2012) who views properhood as an effect of “mode of reference”. In his point of view properhood is:

the communicative intention that lies behind the use of various expressions that include both conventional proper nouns (e.g. personal names for which the proprial mode of reference is simply most frequent) and a wide range of real and possible expressions that do not belong to the category of proper names strictu sensu but which still may be used in the proprial way.

(cited in Romanova and Spyridonov, 2018:8)

Now turning to the level of semantics, the prevailing view of philosophers in the sixties was that proper names have reference but not sense. In other words, *Mary* has a referential function since it uniquely identifies an individual in the universe of discourse but there is no quality that *Mary* has that makes her unique. Such views, which are inextricably tied to objectivist philosophical paradigms, fail to incorporate sociocultural and discorsal aspects of communication, thus offering an extremely limited construal of meaning. Such truth-based accounts of meaning cannot account for metaphorical uses of proper names such as *Google is the Michael Jordan of tech companies* (Berberović and Delibegović Džanić, 2013:93) which refute the assumption that proper names are devoid of sense.

At the pragmatic level of analysis, proper names can sometimes be used metaphorically and ironically (Marmaridou, 1991:88). In this respect, pragmatics is presented as a more flexible layer of linguistic analysis since it encompasses more uses of proper names. Also pragmatic theory is helpful because it highlights the social and communicative significance of proper names, thus suggesting that through our knowledge of the context we are able to decode the referent in any given

conversation. Nevertheless, Marmaridou (1991:53) claims that pragmatic theory seems unable to account for proper names that refer to non-unique entities in the universe of discourse. If we were to accept such a theory, then all *Black and Deckers*, for example, should not be proper names but proper nouns (Marmaridou, 1991:53). More recent studies, such as that of Stojanovic (2008) have attempted to look at the bigger picture and see how proper names could fit into a general framework of meaning. More specifically, focusing on indexicals, Stojanovic (2010) has claimed that “the things and individuals referred to with the help of indexical pronouns, while being relevant to determining truth value, are neither part of semantic content nor otherwise involved in determining semantic content” (2010:140).

Apart from the above-mentioned levels of linguistic analysis, philosophers and linguists have also proposed criteria for the selection and classification of proper names. In an effort to shed light on the nebulous boundaries of proper names, a number of linguists such as Jespersen (1965), Allerton (1987), Langacker (1987) have tried to delimit the linguistic category in question by proposing some criteria. The most popular criterion that was put forward by many linguists was that of capitalisation. Unfortunately, this criterion seems to beat around the bush, since one has to know in advance what constitutes a proper name in order to use such a graphic convention. Also, there are languages that do not have written forms, thus making the criterion of capitalisation inapplicable. But even in languages which have written forms, differences can be observed. In Greek, for example, we do not capitalise the national adjective if it does not refer to a human being (*Έλληνας* vs. *ελληνική φέτα*) whereas in English we do capitalise the national adjectives, e.g. *Greek cheese*. Thus, even in languages with written forms the criterion of capitalisation does not apply uniformly.

The other criterion that was proposed concerns uniqueness in context. It makes reference to a pragmatic property of proper names, whereby a unique referent is identified with the use of a proper name. Nevertheless, what one considers “unique” varies within the same universe of discourse or from discourse to discourse, thus making the criterion of uniqueness fuzzy. The third notional criterion of boundedness involves the understanding of a proper name as a bounded entity in the world. In other words, the name makes reference to something that is conceptualised as a bounded one. *The Alps*, for example, has several peaks and yet we refer to it as a whole mountainous area. Nevertheless, this criterion cannot account for non-referential uses

of proper names, thus stressing the inadequacies of the proposed criterion (Marmaridou, 1991:52-53). Apparently, the inadequacy of the proposed criteria crudely depicts the inadequacy of providing a detailed and insightful explanation of the complexities regarding the use and form of proper names. Unless the issue of meaning is thoroughly discussed, we cannot have a unified knowledge of the number of theoretical hypotheses that were put forward by linguists regarding the issue of whether proper names have meaning or not.

2.2 On the “meaning” of Proper Names: Between reference and sense, there lies cognition

The following passage in *Nuces Philosophicae*, by Edward Johnson, published in 1842, is worth recalling:

A: I confess I am surprised that all this time you have never yet asked me what I mean by the word meaning.

B: What then do you mean by the word *meaning*?

A: Be patient. You can only learn the meaning of the word meaning from the consideration of *the nature of ideas* and the *connection with things*.

(cited in Ogden and Richards, 1985:160)

Two centuries later, philosophers, logicians and psychologists are still trying to find the essence of meaning, or more rhetorically put, the meaning of meaning. As Lyons (1965:5) has observed the noun *meaning* and the corresponding verb *mean* have many meanings but the multiplicity of meanings is as important as the interconnections of these several meanings, which shade into one another in various ways. This is why the investigation of what is referred to as *meaning* is of concern to so many disciplines and does not fall entirely within any single one of them.

In his treatise *The Art of Grammar*, the Hellenist grammarian Dionysius Thrax was the first to distinguish between proper and common nouns by arguing that a proper noun signifies “a peculiar substance” (1874:333) whereas a few centuries before, Plato in his *Cratylus* was the first philosopher to contemplate whether a proper noun can have meaning. In fact, the linguistic status of names has long been a subject of

controversy, not only amongst philosophers, but also among linguists (c.f. Ullmann, 1962:71-79). A central question in the philosophical controversy on names is whether names have meaning. As Lehrer (1992) observes:

The question is theory laden because it depends on what is meant by meaning. If any kind of cultural, historical or pragmatic information is included, then names have meaning. On the other hand, if meaning is restricted to words that can be defined by a set of necessary and sufficient conditions, then names do not have meaning.

(Lehrer, 1992:126)

Lyons (1977) holds the view that names have no sense, although he discusses aspects of naming, such as conditions of appropriateness, culture practices, use of names as predicates and other phenomena to which “name meaning” can be applied. In fact, he goes on to argue that proper names may have reference but no sense and they cannot be used predicatively purely as names.

Given the vast and controversial philosophical literature regarding the issue of whether proper names have meaning or not [see for example Mill (1956 [1843]), Frege (1949), Wittgenstein (1968), Kripke (1972), Ziff (1977) and Carroll (1983) to name a few] the need to go into the arguments that have been developed by theorists arises. As Cantora (2013:44) insightfully observes, the issue of whether proper names have meaning or not is directly related to their potential of translatability because the argument goes that if proper names do not carry any semantic meaning then they cannot be translated. However if they do, then their translation is a viable option. Thus, theories of meaning are intertwined with translation theories of proper names.

2.3 The meaning potential of proper names

With respect to the semantic level of analysis, it has already been stated that proper names have reference but prototypically they have no sense. The referential function of proper names becomes evident since our reference is constrained by the senses of words involved in the referring expression. However, when it comes to meaning, each linguist seems to have a different view. In particular, within the field of the philosophy of language, research carried out into the semantics of names falls within

the following schools of thought: referential, descriptive, causal, cognitive and pragmatic theories of naming.

2.3.1 Referential theories of naming

John Mill was the first philosopher of language who decided to be concerned with the linguistic category of proper names. Mill (1956 [1843]) in his *System of Logic* holds the view that proper names only have a denotation but not sense. In other words, proper names refer to real-world objects or persons but do not have sense, thus implying that “*their attributes are assumed to be something like permanent features constituting the necessary and sufficient conditions for inclusion in the denotation of a term*” (cited in Marmaridou, 1991:60). Applying Mill’s earlier approach to proper names such as *George* and *Elizabeth*, it can be seen that there is no sense relation between them but only denotation. Mill was careful to distinguish between singular names which only affirm one thing and general names which affirm many. Along similar lines, Katz in his *Proper Theory of Names* (1977) argued that linguistic expressions in language constitute types/denotation which are to be distinguished from tokens/reference. We have a type of thing, for example, a type of animal i.e. a cat and the specific cat is a token of the particular type. If linguistic expressions can be distinguished between types and tokens then proper names can only be tokens, meaning that they can only have reference.

However, referential theories of proper names fall short when it comes to sentences such as *Hesperus is Phosphorus* (Reimer, 2003) since they cannot account for the double reference to Venus in the morning and in the evening.

2.3.2 Descriptive theories of naming

As the name itself suggests, the basic premise of descriptive theories is that proper names serve as mini-descriptions which uniquely identify the proper name in question. For example, the proper name *Theresa May* stands for the Prime Minister of the United Kingdom and Leader of the Conservative Party from 2016 to 2019. In the late nineteenth and early twentieth centuries, two prominent language philosophers developed descriptive theories of naming; Frege and Russell. In more detail, the logician Gotlob Frege (1879) gives his own theory of meaning in his series of letters

entitled *Begriffsschrift* (1879), *Grundlagen der Arithmetik* (1884) and his seminal work *Über Sinn und Bedeutung* (1892). More specifically, Frege goes on to make a distinction between *meaning* (Sinn) and *indication* (Bedeutung). As he claims in his *Sinn und Bedeutung* (p.25) a word ordinary stands for its indication; if we wish to speak for its meaning, we must use inverted commas or some such device. The indication of a proper name is the object which it indicates; the presentation, which goes with it, is quite subjective; between the two lies the meaning, which is not subjective and yet is not the object. A proper name expresses its meaning and indicates its indication. Thus, Frege holds that proper names do not have sense in the ordinary sense of the word but proper names are in the mind of speakers and stand for descriptions. These descriptions have sense in our mind, which is activated when we use them.

Frege's view was later adopted by Bertrand Russell - another philosopher of language - who argues in his article *On Denoting* (1905) that "denoting phrases may not have a denotation, that is a real object which they denote, but given a proposition they may have a meaning, which in effect may be tested to be true or false" (cited in Marmaridou, 1991:61). Russell's conception of the descriptive function of proper names is different from that of Frege's in that the former's sense is rather subjective and varies depending on the individuals and period of time whereas Frege's sense is more objective since it belongs to mankind's "common store of thoughts" (Frege,[1892] 1948:212). Searle (1958) went a step further with the descriptive theory of proper names since he claimed that when people use a proper name they do not necessarily have one description in mind but many possible ones. In his words, "*though proper names do not normally assert or specify any characteristics, their referring use nonetheless presuppose that the object to which they purport to refer has certain characteristics*" (1958:170-171). Searle goes on to give the example of Aristotle "*who was Greek, a philosopher, the tutor of Alexander the Great, the author of the Nicomachean Ethics, the Metaphysics, and the De Interpretatione, and the leader of the school of the Lyceum at Athens*" (1967:490). The importance of Searle's theory lies in his emphasis of the coexistence of both a sense and a referent without a clear-cut dividing line between denoting and connoting. Hence, Searle strongly assumes that "*a name acquires the characteristics of its bearer during its life and these characteristics form the meaning of the name*" (cited in Cantora, 2013:50).

2.3.3 Causal theories of naming

The first philosopher who comes to mind when we refer to causal theories of naming is Saul A. Kripke. Kripke disagreed with both Mill and Frege and provided an alternative explanation for the meaning of proper names, namely, the causal theory, which was espoused by Devitt and Sterelny (1987) and was based on the ideas of Donnellan (1972). More specifically, Kripke claimed that proper names acquire their reference through a chain of communication, thus turning the discussion from language and its relation to reality to language and communication. He characterised naming processes as baptismal ceremonies and argued that essential to the relation between a proper name and a referent is a causal connection (of some sort) between the uses of the name and the referent. In other words, he assumed that there is an attachment of a proper name onto an entity and this chain of communication unites the first baptism and the consequent use of it in the community so as for the proper name to acquire frequency. He introduced the idea of a “rigid designator” and put forward the view that proper names are rigid designators meaning that they designate the same object in all possible worlds and situations. Ziff (1960) agreed with Kripke’s chain of communication but like Mill he also talked about denotation. In his *Semantic Analysis* (1960) he acknowledged the significance of the first baptism to the understanding of proper names but he claimed that it is the linguistic context which gives the colouring of proper names.

Lastly, Schwartz (1979) has criticised Kripke’s notion of a rigid designator by arguing that proper names are not rigid designators by default. In his work *On Naming and Referring* (1979), he argues that this baptism need not involve this causal link and goes on to argue that rather than have to explain the reference of proper names by giving an independent account of their referring use, we can say that descriptive aspects of the object named may be revealed through the use of a proper name but that does not affect its identifying function. So Schwartz indirectly argues that it is of little value whether proper names have meaning or not because this does not affect their referring function. In his words:

while we may admit that some cases of referring and proper names must involve causality - and must, consequently, be rigid - we may emphatically deny that this must be so for all of them, or even for most.

(Schwartz, 1979:123)

Kripke's major fallacy is that he fails to distinguish between linguistic convention and language use and as van Langendonck (2007) puts it "what the linguist needs is a distinction between names and pronouns and this is not provided by the notion of a rigid designator" (2007:36).

Concluding, it can be argued that, independently of their differences and similarities, all the aforementioned semantic theories of proper names have a particular view of linguistic meaning which has been called the objectivist one (Marmaridou, 1991). In other words, such an objectivist account of the linguistic category under investigation does not do justice to the data since it views the world regardless of the individual. In fact, the abovementioned language philosophers provided a one-sided analysis of proper names for the simple reason that they disregarded the sociocultural and cognitive side of proper names. In an effort to provide an alternative theoretical model of analysis, I will look into the cognitive model of proper names, hoping that this will provide more insightful contributions to their meaning, thus accounting for the complexities in their form and use.

2.3.4 Cognitive theories of naming

Given the inadequacies of the truth-based objectivist paradigm which fails to take into account the active involvement of human beings in constructing meaning through their own experience of the world around them, the need to find a theoretical model that will incorporate both cognitive and sociocultural parameters of meaning seems imperative.

Let us now consider prototype theory. This is an alternative theoretical model which was proposed by Eleanor Rosch (1973) in her effort to prove that categorisation is not made in terms of necessary and sufficient conditions but in terms of prototypes. This is a model of concepts which views them as structured so that there are central or typical members of a category and less typical or peripheral members. The prototype of a category can be defined as a typical, highly representative instance of that category. It may have complex internal structure and bear direct or indirect relations to other members of the category. Other members are central or peripheral with respect to the prototype. For example, when dealing with the category bird, a sparrow is considered to be a more prototypical example than that

of a chicken. Therefore, asymmetries are expressed in the form of central and peripheral members (Lakoff, 1987:40). Thus, we may have asymmetries between categories and between members of a category.

Marmaridou (1991) was perhaps one of the first linguists who applied prototype theory to proper names. Drawing from a variety of theoretical stances in cognitive semantics, including Rosch's prototype theory, Lakoff's thesis about idealized cognitive models (1987) and Langacker's cognitive grammar (1991), Marmaridou (1991) considered the view that the expressive potential of proper names in literature *"is related to their concurrent conceptualization at different points of the prototypicality scale involving prototypical and non-prototypical understandings in the same discourse"* (1991:200). Furthermore, Grace Tse in her treatise *A Corpus-Based Study of Proper Names in Present-Day English: Aspects of Gradience and Article Usage* (2005) makes a step forward by claiming that the conceptualisation of names as one category with one central prototype does not suffice and instead proposes a polycentric category which consists of several prototypes (2005:63). She in fact argues that there are eight subcategories which overlap with each other, thus indicating that proper names more often than not behave like common nouns. Similarly Anderson (2007) views personal names as being prototypical within the category of proper nouns whereas van Langendonck (2007:173) argues that proper names are "the most prototypical nominal category".

Langacker (1991) another cognitive linguist, claims that common nouns are prototypical nouns whereas proper names are non-prototypical nominals. In fact, he claims that "though proper names are sometimes taken as paradigmatic for the class of nominal expressions, they are actually quite atypical" (1991:53). For him, both nominals and proper names share the same semantic functions: type specification, instantiation, quantity and grounding. Type specification implies that names have a categorical meaning, instantiation assumes that a single instance of some type is profiled by every nominal, quantity refers to the size of that given instance and grounding portrays, so to speak, the status of the speaker in relation to the hearer(s) and the speech event. For Langacker (1991:54), proper names "are prototypically singular, countable, non-generic and concrete" (cited in van Langendonck, 2007:54) and seem to exhibit the characteristic of definiteness.

Some other cognitive linguists who have highlighted the cognitive potential of proper names are Jonasson (1994), Hansack (2000) and Brendler (2005). In particular,

Jonasson puts aside the referential function of proper names and treats them as mental referents. Similarly, for Hansack (2000:105) and Brendler (2005:104) a name does not designate an object but some kind of information concerning that object. Thus, “when the name is ‘received’, the indicated meaning is projected as a concept into the hearer’s conscience” (cited in van Langendonck, 2007:58). Finally, Nyström (2016:48) puts forward the view that names could have presuppositional meanings, thus implying the existence of categorical meaning in proper names which assumes the connection of a proper name with a certain kind of basic-level concept category. Perhaps, one of the major contributions of cognitive linguists in their attempt to capture the complex nature of proper names was their shifting away from traditional philosophical thinking which relied heavily on mathematic-logical concepts and their emphasis on the facts of language, stressing the importance not only of conceptual knowledge but also of experiential scenes evident in many aspects of linguistic activity.

2.3.5 Pragmatic approaches to naming

The “pragmatic approach” to onomastics was developed by Richard Coates (2005a, 2005b, 2006a, 2006b, 2009, 2012, 2015 and 2017). In his seminal paper entitled *Properhood* (2006), Coates explains in detail his *Pragmatic Theory of Properhood* (PTP) which is based on the following axioms: a) properhood is best understood as a pragmatic notion rather than a grammatical or a structural one, b) the nature of properhood varies depending on whether it is perceived as a DENOTATIONAL or as a REFERENTIAL category. Hence, a distinction should be made between reference which is “the act of picking out an individual referent in a context of utterance” (2015:31) and denotation which is “the range of potential referents of a word or other lexical expression” (2015:31). According to Coates (2006:360), and this is the third axiom, c) names do not denote uniquely, they only refer uniquely. On this view, the fourth axiom is presented where it is stated that d) proper names are senseless. In other words, proper names are not representations of semantic contents but “arbitrary links with what they apply to” (2006:363) which in effect presupposes the creation of a separate name lexicon.

More importantly, a distinction should be made between sense and meaning since names are senseless but they are not meaningless. In Coates’ words (2006)

“they may be used to refer, and if one wishes to express it so, the meaning is the referent” (2006:364). In fact, names can mean in a variety of ways as is claimed by Carroll (1983). Lastly, Coates (2006:368) distinguishes between two types of reference: the onymic and the semantic reference and it is stated that “properhood” may conversationally arise, thus implying that its existence is not inherent but it may be found in the onymic use to which certain names are put in a given context of communication.

With respect to the issue of translatability, one might claim, that Coates holding the view that names have no sense, he might as well be a fervent proponent of the untranslatability of the linguistic category under investigation. In fact, he cites anecdotal evidence in support of the “untranslatability view” (2006:375-376). But being aware of the fact that it is virtually impossible to come up with a solid and watertight argument against the “translatability” view, he is careful to note, and this is his fifth and final axiom, that e) when translators become engaged in the transferring process from the SL to the TL they do not translate the sense but the etymology of a given name. This is the case in literary naming and as Coates (2017:32-33) argues this happens with cratylic names (speaking names, that is, they advertise a characteristic property of a character) whose form invites the reader to access or retrieve some of its meaning. In more detail, he mentions Bunyan’s choice of the name *Christian* and makes it clear that readers do not have to cognitively process its intended meaning every time they come across it, thus arguing that in the process of translation there is activation of the etymology of the name in question and not of the sense which might be found in its linguistic form (2017:33). Even if we do accept the differentiation between meaning and sense and Coates’ argument of names being senseless referring expressions, the following question arises: when translators start the quest of the origin and development of a given word throughout history don’t they inevitably touch upon sense-related aspects of that given word? Coates (2017) would answer to that question with the following statement: “Etymological sense is cancelled or suspended by the process of becoming a name and by the act of creating one” (2017:10). The only clarification that Coates makes in his 2017 article entitled *The meaning of names: A defence of The Pragmatic Theory of Properhood (TPTP) addressed to Van Langendonck, Anderson, Colman and McClure* in an effort to accommodate some aspects of the critique of the aforementioned scholars is that names could potentially “give rise to expectations of a categorical status”, thus

implying that referentially ambiguous expressions may be processed differently by different people (2017:24).

All in all, Coates's pragmatic approach to proper names offers an alternative way of envisaging delicate notions such as reference, denotation and sense.

2.4 Towards a definition of proper names

Viewed retrospectively all the semantic theories postulated to account for the meaning potential of proper names seem to indicate that things are not so black and white when dealing with such a heterogeneous linguistic category. Let us consider the main points of the discussion so far. I suppose Mill is right when he says that *John* in the sentence *John came yesterday to see me* has only reference and not sense. Frege also seems to have a point when he claims that in sentences like *Hesperus is Phosphorus* proper names primarily serve a descriptive function. Moreover, when Lakoff argues for a cognitive theory on proper names in sentences like *He is a real Donald Trump*, he also appears to be correct. Furthermore, when Coates claims that names are best defined according to their referential rather than their denotational function he seems to have a point too. So what can we conclude? Perhaps, trying to achieve an all-encompassing definition of proper names or an all-inclusive proper name taxonomy is an elusive task, one that the linguist or the philosopher does not necessarily need to preoccupy themselves with. Of course, advancements in theories that could provide better explanations to the linguistic phenomena under investigation are always desirable and in a way necessary so as to permit disciplines such as linguistics and philosophy to evolve. Nevertheless, when it comes to proper names, I think our attention should be focused elsewhere. My argument is better analysed in the paragraph below.

Independently of the stance adopted, all the aforementioned semantic theories of proper names seem to view both the categorisation and the interpretation of proper names in a dichotomous way. In the Millian-Kripke tradition, proper names have reference but no sense; thus they convey no information. In the Fregean-Russell tradition, proper names function purely descriptively, that is, they have a sense as well as a referent. However, this does not need to be the case. As Bramwell (2012) asserts "there is no reason why a name must be or mean fully one thing and partly another. It should be allowed, as in prototype theory, to cross boundaries" (2012:29). Along

similar lines Wierzbicka (1992) argues that “names mean something. The meaning encoded in them can be revealed and described; they can be learned and they can be taught” (1992:307). But in order for them to be revealed and described, one has to take into account the context and the situation they are being used in. This sound argument, which was put forward by Jerspersen (1924/1964) seems to lie in the middle of this dichotomy since proper names rarely occur in isolation and it is the context and the situation that is of paramount importance in deciphering their meaning. Hence, the argument goes that if context and situation are of vital importance for structuring a viable semantic theory of proper names then they are equally important for an effective translation theory of proper names.

Taking this view as a starting point, I will argue against a strict dichotomy of names having only a denotative or a connotative function. In fact, I will endorse the view that proper names exhibit more than one aspect since their denoting and connoting functions seem to intermingle. For this reason, I will adopt Cantora’s (2013) definition of proper names which states that:

a proper name is a word or a group of words that identifies an individual entity, setting it apart from all other entities in the same class and which, in the context and situation in which it is being used has a specific referent and sense. Proper names both denote this referent and connote the characteristics which form its sense.

(Cantora, 2013:55)

Given the complexity in the form and use of proper names across cultures and languages, I will slightly alter this definition by making it more tentative. My claim is the following:

A proper name is a word or a group of words that identifies an individual entity, setting it apart from all other entities in the same class and which, in the context and situation in which it is being used may have a specific referent and sense. Proper names tend to denote this referent and at the same time they may connote the characteristics which form its sense.

2.5 Conclusion

The aim of the present chapter was to critically review various terminological aspects of proper names ranging from referential and descriptive theories to causal, cognitive and pragmatic frameworks of analysis of the linguistic category under investigation. An attempt was made to creatively combine the merits of each model so as to provide a more unified definition of the linguistic category under investigation. Having thus explored terminological facets of proper names, I will now turn my attention to their translational aspects.

CHAPTER THREE

TRANSLATIONAL ASPECTS OF PROPER NAMES

“Proper names are never translated” seems to be a rule deeply rooted in many people’s minds. Yet looking at translated texts we find that *translators do all sorts of things with proper names*. (Nord, 2003:182, my emphasis)

3.1 Introduction

As was stressed in the previous chapter, the translation potential of proper names is intertwined with their semantic identity. Crudely put, if proper names are viewed as meaningless entities, then their untranslatability comes to the forefront. On the other hand, if proper names carry meaning, then their translation potential is activated. Hence, it is worth investigating the various arguments that have been put forward for the translatability or untranslatability of proper names as well as examining the different translation procedures and models that have been postulated to account for their transferring to the target text. Before doing so, however, it is important to discuss at some length the theoretical framework that will form the backbone of this research. In particular, a functional approach to the translation of personal names will be adopted (Parianou, 2007). Therefore, it is essential to locate this study within the framework of functional translation paradigms with respect to the English-Greek translation of proper names in the *Harry Potter* series.

3.2 Functional theories of translation

A promising translation approach which emerged in Germany in the 1970s-1980s is the functional one. The aim of the present section is to analyse the basic tenets and assumptions of functional theories of translation and to show how the translation of proper names may benefit from the adaptation of a ‘mild’ functional approach.

In particular, dismissing an excessively servile adherence to the source text, functional theories adopt a more functionally-oriented approach to translation. Scholars working within this paradigm, such as Katharina Reiss, Holz-Mänttari and Hans Vermeer, view translation as a specific form of action that is purposeful; hence

the use of the word *skopos* (meaning *purpose* in Greek) by Vermeer, which is used as the technical term for the ‘purpose’ of the translation. The purpose of translation is decided in advance, thus adopting a prospective attitude to translation rather than retrospectively focusing on the source text. Moreover, each action has an outcome which is termed a *translatum* (Reiss and Vermeer, 1984/1991:2).

Chronologically speaking, the first functionally-oriented approach to translation comes from Katharina Reiss’ work in the 1970s. She focuses her attention on the function of the text, both in the context of the original and in the context of the situation to be translated. She classifies texts as ‘informative’, ‘expressive’, ‘operative’ and ‘audiomedial’ and describes the functional characteristics of text types as well as their links to translation methods. In more detail, informative texts belong to the logical dimension and are content-focused. Their translations should transmit the referential content by adopting the translation method of ‘plain prose’ and explication wherever necessary. The target texts of expressive texts which belong to the aesthetic dimension and are form-focused should transmit the aesthetic form, and, in translating them, the ‘identifying’ method should be employed, with the translator adopting the standpoint of the source-text (henceforth, ST) author. On the other hand, the target texts of operative texts which have an appellative function and belong to the dialogic dimension should elicit the desired response in the target-text (henceforth, TT) receiver. The translation method to be employed is the ‘adaptive’ one which creates an equivalent effect among TT readers. Lastly, audiomedial texts supplement the other three functions using visual images, music, etc.

Through Reiss’ theory (1971/2000) the multidimensional nature of the function of texts becomes apparent. Nevertheless, Fawcett (1997:106-8) criticises Reiss for assuming that there are only three functions of language. It is no surprise that later Nord (1997:40) adds a fourth function named ‘phatic’, which covers language used by people to establish or maintain communication. Furthermore, Reiss’ assertion that the translation method in question can be applied to the specific text type seems absolute since a particular text may have several functions and the translator may have to employ more than one translation procedure in order to come up with an acceptable and comprehensive target text. In fact, to indicate the weaknesses of such an approach, Munday (2001:75-76) cites examples from texts types such as biographies and sermons which are difficult to categorise. Influenced by Reiss’ text-type approach, Holz-Mänttari (1984) presents her translational action

model. In her effort to provide professional translators with an adequate model she argues that translation involves intercultural transfer and should be best viewed as “a communicative process involving a series of roles and players” (1984:109-11) as shown below:

- the initiator: the one who needs the translation
- the commissioner: the one who contacts the translator
- the ST producer: the one who writes the ST
- the TT producer: the translator
- the TT user: the one who uses the TT
- the TT receiver: the last recipient of the TT

Holz-Mänttari’s contribution mainly rests on her placing translation within its sociocultural context. Schäffner (1998:235) praises her by admitting that her theory of translational action could be considered relevant to all types of translation and comments that “the theory is held to provide guidelines for every decision to be taken by the translator”. However, Munday (2001:78) is careful to note that her jargon is too complex, and, more importantly, that she fails to take into consideration the issue of cultural difference.

Building on the ideas of the translational action model as well as on text function, Reiss and Vermeer (1984/1991) developed a general translation theory known as ‘skopos theory’. In their co-authored book *Grundlegung einer Allgemeine Translationstheorie (Groundwork for a General Theory of Translation)*, Reiss and Vermeer focus on the purpose of the translation and consider that it is of immense importance for a translator to know why a ST is to be translated and what function the TT will have. In more detail, the theoretical underpinnings of their translational approach are best phrased by Vermeer (1984) who argues that the purpose (skopos) of the translational action is what determines the translation process. In his words:

The skopos rule thus reads as follows: translate/interpret/speak/write in a way that enables your text/translation to function in the situation it is used and with the people who want to use it and precisely in the way they want it to function.

(cited and translated by Nord, 1997: 29)

Moreover, skopos theory holds that the target text is determined by its purpose and that the function of the translatum in the target culture may not necessarily be the same as the function of the ST in the source culture. Furthermore, Reiss and Vermeer (1984:113) put forward the coherence rule in which they argue that “the TT must be interpretable as coherent with the TT receiver’s situation”, whereas the fidelity rule calls for coherence between the translatum and the ST or, more specifically, between: a) the ST information received by the translator b) the interpretation the translator makes of this information and c) the information that is encoded for the TT receivers (cited in Munday, 2001:80).

It could be argued that skopos theory has actually dethroned the ST, to use Vermeer’s term, and has elevated the TT. Moreover, it has assumed priority of intratextual over intertextual coherence between ST and TT. This, of course, does not mean that the translator should completely disregard the ST and drastically depart from it. Vermeer (1989/2000:234) is careful to note that conscientious translators should translate consistently according to some principle which may not be explicitly stated but is nonetheless clear, reasoned and predetermined by the translator.

Although, skopos theory has offered a fresh, new approach to the field of translation studies, some scholars have raised objections. More specifically, Nord (1997:109-122) and Schäffner (1998:237-8) argue that Reiss’ and Vermeer’s skopos theory can only be applied to non-literary texts and that it is wrong to lump together text-type approach and skopos theory since they are considered to be different functional phenomena. Lastly, the notion of placing the emphasis on the message at the expense of the ST has also been severely criticised since, if this occurs, lexical, syntactic, or stylistic decisions at the micro-level could easily be ignored, thus depriving the reader of the richness of meaning the TT could exhibit at the semantic and stylistic levels. Another criticism comes from Peter Newmark (1988:37) who argues that “words are all that is there, on the page”. So, all we translate is words, not functions, meaning that functions do not come first; words do. In this sense, it is impossible not to perform some kind of linguistic analysis since there is no function that is not expressed in words. In addition, if the translator is the one who determines the purpose of the translation then, whom are we to blame for not fulfilling the purpose we had in mind? More importantly, it could be said that skopos theory is mostly not cost-effective since translators do not spend so much time and do not think

so extensively about purposes. Time restrictions are a major impediment to their dwelling on such theoretical considerations.

Acknowledging the validity of some of the above criticisms, Christiane Nord's *Text Analysis in Translation* (1988/1991) provides us with a more elaborate functional model which aims at paying more attention to features of the ST. In particular, Nord distinguishes between *documentary translation* which "serves as a document of a source culture communication between the author and the ST recipient" (Nord, 1991:72), and *instrumental translation* which "serves as an independent message-transmitting instrument in a new communicative action in the target culture" (1991:73). Examples of the former type of translation are word-for-word translation and literal translation whereas examples of the latter constitute texts such as a translated DVD manual where the TT readers see the TT as if it were a ST written in their own language. In this case, both ST and TT have the same function. However, Nord is careful to note that in other types of texts it does not seem possible to maintain the same function in translation. In her 1997 book, *Translating as a Purposeful Activity*, she proposes a more flexible version of the model and pinpoints (1997:59) the following three aspects which she thinks are particularly useful for translators: firstly, the importance of the translation commission (where ST and TT are compared to see where the two might diverge), secondly, the role of the ST analysis (which enables translators to decide on functional priorities of the translation strategy), and, thirdly, the functional hierarchy of translation problems (where some features are prioritised in the translation process). On closer inspection of the above concepts used by Nord, it could be argued that she synthesises Holz-Mänttari's work on the players within the translational action, and Reiss and Vermeer's text functions without assuming the complete dominance of the skopos.

In conclusion, it is evident that functional theories of translation were rather influential in Germany in the 1970s and 1980s. The basic axiom of these theories is that translation is not governed by the ST but by its own skopos. Hence, translations need not be described by the traditional terms of equivalence but by their adequacy for the purpose of the TT situation. Translation is, thus, envisaged as a decision-making process actively involving the translator who determines the criteria for the decisions to be made according to the concrete purpose a text has, also taking into account the needs and expectations of the target-text receivers. Hence, the narrowly

defined concept of loyalty to the source text has been abandoned and the primacy of the translator as a TT author has come to the fore.

3.3 A ‘mild’ functionalist approach to the translation of literary texts

Having outlined some of the main functional translation theories put forward, the question of which translation model should be adopted so as to achieve a comprehensive and effective translation is the next issue that should be considered. In attempting to find out which theoretical model best accounts for the possible translational needs that a proper name may have, it could be argued that a ‘mild’ functional approach (Kelandrias, 2007:31) may constitute a sound method of thinking and analysing translation patterns of proper names.

More specifically, Kelandrias (2007:29) applies his ‘mild’ functional approach to financial texts and maintains that their translation is not achieved through the creation of fixed rules which serve as ‘remedies’ for all possible translation problems that might be encountered in the process of translating a financial text. The same could be argued for the translation of literary texts. In fact, every translation problem is dealt with in connection with all the other elements of the text as well as other non-linguistic parameters such as the demands of the assigner who will contact the translator, the translation instructions that will be given to the translator, the expectations of the target-text culture which may be different from the ones of the ST culture, and from the way the translator perceives their role in the translation procedure. These factors seem to play a decisive role in the translators’ choices since as Kelandrias (2007:29) argues they determine whether they will adopt an approach of domestication, thus bringing the author to the reader, or if they will opt for the technique of foreignisation, thus moving the reader towards the writer of the text. In fact, Venuti’s translation strategies of domestication and foreignisation, which have been primarily used for the translation of literary texts, could be viewed not just as theoretical models of analysis of the texts under investigation but as strategies meant to deal with specific translation problems regarding the minimisation or maximisation of the foreignness of the TT.

The benefits of implementing a ‘mild’ functional approach to the translation of proper names could be various and numerous. According to Kelandrias (2007:31),

functional theories move away from static linguistic typologies and view translation as an act of communication. As such, communicative and functional approaches to translation offer the translator the possibility to take into account not only the function that cultural elements have in the SL but also the one they should have in the TL as well. In this respect, specific translation problems, such as proper names for example, can be dealt with differently depending on the communicative situation. As a result, the decision as to whether or not to modify a given proper name in the TT is made ad hoc according to the expectations of the user or recipient of the TT and the instructions that have been given to the translator. In more detail, Kelandrias (2007:33) argues that the term *translation instructions* refers to the clarifications that are given to translators as to what kind of translation is necessary. Even though translation instructions are not meant to have a prescriptive character by suggesting which translation strategy should be employed (Nord, 1997:30), they should include some general guidelines as to the ways specific problems such as the translation of proper names should be dealt with. Having at their disposal some specific guidelines from their commissioner, translators can deal with the translation difficulties they encounter by producing satisfactory translations that meet their clients' expectations.

Finally, Kelandrias (2007:38) believes that functional approaches to translation are said to provide a rather objective way of assessing the quality of translation. In other words, if a translation has fulfilled its purpose by following the instructions given by the client, then it is considered to be a successful translation. In this respect, we can have many 'good' translations. For example, the quality of the translation of a literary text that has many proper names will not be judged by whether these were maintained or not in the TT but by whether the guidelines given for overcoming this specific problem have been followed or not. It should be mentioned though, that functional approaches to translation cannot offer a completely objective translation-assessment model since the cognitive functions of translators have not yet been fully explored. In this sense, it is not an easy task to assess a given translation since it is a product of mental processes and, as such, tends to be subjective to a greater or lesser extent. So translators who are cognizant of the multiplicity of translation strategies they might follow in their transferring of a SL proper name into the TL might benefit from endorsing a 'mild' functionalist approach since they do not translate by following a specific translation model but deal with each case separately adopting different translation strategies according to the occasion. Hence, taking into

consideration all the aforementioned parameters, the translator realises that translating proper names in literary texts is not as simple as it looks. In reality, the translation potential of proper names is far more complicated than originally assumed, a claim that will be further analysed in the next section.

3.4 On the translation of Proper Names: Arguments for and against

Having reviewed the main theoretical framework that I will employ for my analysis, I will now focus on some specific problems that occur when translating proper names. A cursory look at the translation theories of proper names indicates that they have moved progressively from the no meaning-no translation stance to the some meaning-all sorts of translation-procedures approach. As Cantora (2013:57) observes early translation theories of proper names have been primarily prescriptive in nature and it is only in the last two decades that more descriptive methodologies have been employed for the study of proper names in a translation context.

In more detail, researchers such as Zabeeh (1968), Newmark (1981), Manczak (1991) and Muñoz Martín (1995) have argued against the translation of proper names, thus opting for their untranslatability. Zabeeh (1968) in his treatise *What's in a Name? An Inquiry into the Semantics and Pragmatics of Proper Names* gives us a detailed review of the variety of linguistic and semantic theories of proper names and also discusses the issue of their translation. His view is that “proper names are international items which belong to no specific language” (1968:69). Hence, they are not translatable. He admits, however, that if a proper name does not solely function as an identification marker but “is intended to say something about its bearer, then the translator should translate these expressions” (1968:69). He uses the nickname *Shorty* in Charles Dickens’ *Great Expectations* to alert us to the fact that such transparent names which are used as descriptions should be translated.

Another scholar who argues against the translation of proper names is Manczak (1991). Drawing his untranslatability argument from statistical evidence obtained from his study which dealt with the translation of French proper names into Polish, he is one of the proponents of the impossibility of the translation of proper names. The findings of his study indicate that only 4% of proper names were subjected to some kind of translation procedure, thus giving him grounds to claim that

it is statistically unlikely that proper names are translated. Similarly, in discussing the subject of translating proper names, Muñoz Martín (1995) views proper names as meaningless entities which cannot be translated. The only admissible translation techniques of proper names are repetition and orthographic/phonetic accommodation in order to adapt them to the TL alphabet.

In fact, when dealing with target languages that have different alphabets, the transferring of proper names from the SL to the TL can be quite challenging. In languages such as Arabic, Chinese or Russian, Espinal (1991:74-75) argues that the translation procedure of transliteration should be adopted, that is, the SL name is rewritten in the TL according to the alphabet of the target language. Moreover, she claims that for fictional names which have been invented the method of transcription should be employed and uses as an example how Tolkien's names in *The Lord of the Rings* were translated in Catalan (e.g. Gandalf - Gàndalf).

Lastly, in his seminal book *Approaches to Translation* (1981), Newmark contends that proper nouns are “outside the language” and belong to the “encyclopaedia not to the dictionary with no meaning or connotations, [and] are therefore, both untranslatable and not to be translated” (1981:70). Later on, however, he argues in favour of the translatability of proper names. In his translation training course *A Textbook on Translation* (1988) he dedicates a whole section to the translation of proper names by analysing the various translation strategies adopted for each different category of proper names.

These scholars' efforts to debunk the translatability of proper names highlight their lack of contact with the reality of translation. For Franco Aixelá (2000) “asking oneself if proper names should be translated or not is a case of unproductive speculations, since we have the possibility to study how and why they are translated, as in fact they are” (2000:222). In line with Franco Aixelá's argument, Nord (2003) insightfully observes “looking at translated texts we find that translators do all sorts of things with proper names” (2003:182). In real translated texts, proper names seem to undergo all sorts of translation procedures in order to be transferred into the target language. The argument that proper names may differ from proper nouns should not be used “against their translatability, which is determined by the communicative-pragmatic function of a text” (Gläser, 2005:264, cited in Parianou, 2007:407). Thus, since the focus of this study is on the translation processes of English proper names

into Greek in HPPS, it is worth looking into the theories in favour of the translation of proper names.

Early translation theories of proper names are highly prescriptive in nature having as their main goal to establish fixed rules for their translation. A case in point is Levy's (1965) following set of rules:

For proper names the translator can use:

Transliteration: Mr Ford – Mr Ford

Substitution: Mr Newman – Herr Neumann

Loan Translation: Everyman – Jedermann

(Levy, 1965:81)

Similarly, adopting a prescriptive account of translation, Santoyo (1988) argues that "it is not up to the translator to change the names that are established or to choose new ones, as it is the tradition that rules" (Santoyo, 1988:45 cited in Cantora, 2013:64).

However, Pym (1992) makes a strong point in favour of translating proper names by arguing that the translator "should not feel obliged to respect tradition for the sake of tradition. Why should the Spanish "Carlos Marx" not become "Karl"?" (1992:205). In my opinion, the most important claim that Pym (1992) makes is that translation procedures such as repetition and transliteration do constitute acts of translation since "an apparently untranslated term in an otherwise translated text must be received as a term which has at least been processed translationally" (1992:73). Following the same line of thought, I will argue that phonetic adaptations of proper names are and should be called translations since "translator intervention occurs at all levels of the translation process" (Cantora, 2013:65).

Irrespective of the stance adopted by each scholar, there seems to be a general consensus that proper names that have a special function in the ST should receive special treatment in the TT (Cantora, 2015:5). As Hatim (2013:113) puts it:

What if semantic meaning is felt to be particularly relevant and translation is therefore necessary? In the German translation of Sheridan's *The School for Scandal*, for example, *Careless* becomes *Obnsorg*. The German name is intended to convey something about the person's character.

(Hatim, 2013:113)

Hence, I think it must have become obvious by now that if proper names are considered to be connotative elements, then translation is a viable option for them. However, this transference is much more complicated than originally thought. The next section is devoted to the discussion of the problems translators encounter in their efforts to translate proper names.

3.5 Problems with the translation of proper names

One view is that proper names do not need to be translated because they are not listed in dictionaries. Thus, they do not constitute part of our knowledge of a language. The opposite view considers proper names to be carriers of cultural and historical meaning and is best phrased by Fernandes (2006) who argues that proper names are “dense signifiers in the sense that they contain in themselves clues about the destiny of a character or indications of the way the storyline may develop” (2006:46).

One quite obvious problem with proper names is their recognition. One has to know that something is a proper name in order to treat it as such. And, in this case, recognition refers to known names and invented, that is, fantastic names. Telling which is which or determining the exact boundaries of proper names is sometimes a hard nut to crack. For example, for names such as *Cambridge University*, the semantically transparent common noun *University* may be substituted with others, creating acceptable noun phrases but not proper names, such as *Cambridge pubs*, *Cambridge shops* etc. Moreover, *North America* refers to the third largest continent and includes a number of states such as Boston, Chicago, Toronto but the term *the north of America* is not meant to be used as a geographical term that has the status of a proper name. In addition, there are instances of proper names such as those of pop groups that sacrifice conventional structure for the sake of inventiveness and originality making the task of proper name recognition even more burdensome. Marmaridou (1991:166) refers to two such names of pop groups *The Who* or *The The* claiming that their opaqueness and rigidity stemming from their structural unacceptability are primarily responsible for their categorisation as least prototypical proper names.

Another issue to be tackled when translating proper names is the different grammatical rules and word order that apply in different languages. Let's consider, for example, the Chinese or Arabic alphabet or the fact that in Western languages first names come first and last ones last whereas in Japanese and Chinese languages it is the other way round. In addition, as Matthews (2007) claims, there may be more than one acceptable translation in English of names such as Muhammad (e.g. Muhamad, Muhamed, Muhammad, Muhammed). Moreover, translators' insufficient knowledge about pronunciation norms of the target language might cause mistranslations on the part of the translators and misunderstandings on the part of the readers. Such errors are mentioned by Zarei and Norouzi (2014) who argue that a translator may wrongly pronounce a given proper name. "For instance, addressing "Michael", /Maikel/ which is common in English instead of French "Mishel", while translating a French text into Persian" (2014:156).

Another category of proper names that can cause problems in translation is abbreviations such as *the WWF (World Wildlife Fund)* and *NASA (National Aeronautics and Space Administration)*. As Marmaridou (1991:169) argues, such proper names are semantically totally opaque, they resist any kind of substitutability and paraphrasability; they are considered single forms and they identify a unique referent. Thus, the translator needs to be aware of all these parameters. Otherwise misconceptions may arise and readers may fail to understand them. Another point worth considering is that some proper names are constantly updated, e.g. names of software, and as a consequence the translator must be cognizant of those changes so as to avoid confusing both themselves and the readers.

In an effort to solve the puzzle of the translation of proper names, researchers working in the field of machine translation have come up with different suggestions. In particular, Muhammad and others (2007) as well as Hirschman and others (2000) strongly believe in the use of machine translation as a sound way of dealing with the translation problems of proper names. For instance, Shia and others (2007) proposed a mixed-syllable-mapping model, Virga and Khudanpur (2003) made use of the cross-lingual information retrieval method whereas Hermjakob & Knight (2008) developed a transliterator. Nevertheless, some researchers such as Chen and others (2001) are quite sceptical about the use of machine translation for translating proper names since automatic proper-name identification is not error-free.

3.6 Previous accounts of translating proper names

Having presented some basic problems in translating proper names, this study will now turn its attention to the strategies and procedures that have been proposed so far for the translation of the linguistic category under investigation. Before doing so, a distinction between *strategy* and *procedure* will be made. *Strategies* have been viewed as solutions to a problem (Chesterman, 1997:89) whereas *procedure* has a more concrete orientation since it refers to a specific technique. As Munday (2012) puts it “a strategy is the overall orientation of a translated text while a procedure is a specific technique used at a given point in a text” (2012:22). Thus, the term *procedure* will be employed for describing the translation techniques SL names undergo when they are transferred to the TT.

Now turning to the issue of the translation of proper names, it can be seen that a plethora of translation models and procedures have been put forward in order to deal with the translation problems that this heterogeneous linguistic area imposes on translators across a variety of fields. Since the focus of my study lies in the field of literature, I will mainly review the translation models that have been suggested for translating names in literature.

In his book *In A Certain World: A Commonplace Book*, W.H. Auden (1970) claimed that proper names are untranslatable and called them “poetry in the raw”. However, more contemporary voices such as Cantora (2013), Hramova (2016), Fernandez (2006) and Pedersen (2005, 2007, 2011) to name a few have come to acknowledge that proper names are not just referential items but also connotative (Cantora, 2013:77) and they acquire a special meaning in fiction where their meaning can sometimes become more important than their reference (Hramova, 2016:163).

Thus, the translator should understand that:

literature creates an alternative reality, and hence the task of the translator is to read the name as an intertextual fragment and analyze the associations –linguistic and literary- in order to see the system of that fragment and render it in the TL accordingly.

(Hramova, 2014:159)

Newmark (1988) did not consider proper names to be translatable items but later (1988) he dedicated a whole chapter to cultural aspects of translation where he makes special reference to the translation of proper names. In particular, he defines culture

“as the way of life and its manifestations that are peculiar to a community that uses a particular language as its means of expression” (1988:94). Within such a framework, proper names are considered to be cultural elements that deserve special attention on the part of the translator. In fact, Newmark (1988) proposes the following strategies for the translation of culture:

- Transference: The SL word is translated in the TT.
- Naturalization: Adaptation of the SL word to the pronunciation and morphology of the TL.
- Cultural equivalent: A SL cultural concept is translated by a TT cultural concept.
- Neutralisation: The explanation of the function or the external characteristics of a cultural element “requires the use of a culture-free word” (1988:83).
- Literal Translation: word-for-word translation.
- Label: provisional translation which is normally applied to newly-coined terms).
- Accepted standard translation: Make use of the already recognised existent translation in the TL.
- Deletion: omission of unimportant or redundant items
- Couplet: combination of two procedures
- Paraphrase, gloss, notes etc.: Extra information added in the main body of the text or as a footnote, glossary, etc. Newmark (1988:103) mentions the example of Voctroi which becomes Voctroi taxes imposed on foodstuffs and wine entering the town.
- Classifier: When a generic term is used in order to clarify a given term for the TL reader.

(Newmark, 1988:103)

Newmark is careful to note that the translation procedure employed primarily depends on both readership and setting (1988:102), thus indirectly pinpointing the fact that whenever the target readership is not taken into consideration, cultural elements are

not transferred effectively into the target language. Concluding, Newmark (1993) argues that translating proper names is a difficult task whatever the text and holds that “in literature it has to be determined whether the name is real or invented” (1993:15).

Another scholar who tried to shed light on the norms governing the translation of proper names is Theo Hermans (1988). In examining the proper names in the English and German translation of the novel *De Witte* by Ernest Claes, he proposes four ways of transferring SL proper names to the target language, namely, a) copy, b) transcription, c) substitution and d) translation. Moreover, Hermans acknowledges the possibility of these four modes of transfer and states other four alternatives which include the deletion of the SL proper name in the TT, its replacement by a common noun or the replacement of a SL common noun by a TL proper noun and lastly, the creation of a proper name in the TT.

Bertills (2003:207) states that such combinations are not just possible but also desirable in the translation of semantically loaded proper names. Hermans explains that semantically loaded names “range from faintly suggestive to overtly expressive names and nicknames” (1988:13). Where the semantic load is more obvious, then names are referred to as expressive whereas in suggestive names there is an indirect hint at information that is important for the referent (1988:13). This distinction, however, is not that clear since as Bertills insightfully observes “names may both express and suggest” (2003:206). The abovementioned ways of translating proper names are interpreted along two poles of a continuum: adequacy vs. acceptability, thus echoing Toury’s views on translation. In more detail, a translation is said to be adequate when the SL norms are followed whereas when the TL norms are given priority, then a translation is termed as acceptable. As Fernandez (2006:50) rightly argues there is “no clear correlation between the use of a particular procedure and the degree of adequacy or acceptability obtained in the target text” since an effect of adequacy could be achieved by either the preservation of a foreign name or the creation of a new one and the effect of acceptability could be brought about by either the deletion of a given name or the addition of extra information concerning that given name.

Building upon Herman’s ways of transferring SL proper names in the TT, Fernandes (2006) examines the translation of names in children’s fantasy literature. She avoids using the term ‘proper’ since more often than not the distinction between common and proper nouns becomes blurred and she views names as mono-referential

entities but not mono-functional “since they may function as carriers, for instance, of semantic, semiotic and/or sound symbolic meanings in literary works” (2006:45). Based on information extracted from a Portuguese-English parallel corpus of children’s fantasy literature named PECOCFL, Fernandez (2006:50-55) proposes ten procedures for the translation of names:

1. Rendition: this is a ‘coincidental’ procedure used “when the name is transparent or semantically motivated and is in standardized language” (Fernandez, 2006:50)
2. Copy: the reproduction of the SL name in the TT without any change
3. Transcription: the transliteration of a proper name or its phonological and/or morphological adaptation so as to conform to the TL alphabet
4. Substitution: the SL name is substituted by a semantically unrelated name in the TT
5. Recreation: the recreation of an invented name in the SL text into the TL text with the aim of reproducing similar effects
6. Deletion: removing a ST name or part of it
7. Addition: extra information is added to the ST name so as to make it more comprehensible or more appealing to its target audience.
8. Transposition: when one word class is replaced with another without bringing any change of meaning as far as the original message is concerned (Vinay and Darbelnet 1995: 36).
9. Phonological Replacement: the replacement of a ST name with a TT name that has phonological and/or graphological similarity with the SL name
10. Conventionality: this procedure is to be found in exonyms and occurs when a TL name is conventionally accepted as the translation of a given SL name.

(Fernandez. 2006:50-55)

Fernandez (2006:56) concludes by stating that the aforementioned name-translation procedures are not language-pair-specific and could provide a useful conceptual tool so as to analyse not only names in other languages but also other literary elements.

Adopting a slightly modified version of Theo Hermans' model, Mandelli (2014) explores how proper names are translated in two animated pictures from Pixar: "A Bug's Life" and "Monsters Inc" and their adaptations in French known as "1001 Pattes" and "Monstres et Cie". Her findings indicate that substitution and translation are the most preferred strategies and this is partly explained by the fact that adaptation should be in line with the target audience's needs and preferences. Crudely put, if other strategies such as reproduction and transliteration were used, then the message might not have been properly conveyed to the target audience.

Apart from TL preferences, there are also other parameters that should be taken into account when translating proper names in children's literature. More specifically, Cámara Aguilera (2008) argues that the age of children as well as the type of work translated should also have a say in the final translation product, thus influencing the translation process as well. In fact, she (2002) distinguishes among pre-reading children (0 to 6 years old), children capable of reading and writing (from 6 to adolescence) and adolescents and youngsters. As Aguilera (2008:5) puts it "the lower the age the lower the capability of understanding, therefore, the acceptability of foreignising elements". Now, with respect to the type of work translated, translating proper names in a fairy tale is different from translating proper names in a science-fiction novel since in all probability proper names are more likely to receive a different treatment in the first type as opposed to the second.

Moreover, Bantaş (1994) argues, that when dealing with names, nicknames and titles in translation there are no hard and fast rules. According to him "a translator ought to know everything and quite a lot in addition. He also needs special gifts of inventiveness, creativeness and flexibility for adapting to challenges in the original" (1993:83). More importantly, however, translators need to have an "all-round culture" which requires a general background and knowledge of the realia of various countries. To deal adequately with the challenges imposed on translators by names, nicknames and titles, Bantaş (1988) introduces the method of "Translation-Oriented Text Analysis" (TOTA) which involves geographical, historical, social, cultural, lexical, grammatical and stylistic analysis of the source-text so as to enable the translators to grasp as many of its facets as possible.

Another scholar who is in favour of the manipulation of cultural elements when translating for children is Klingbert (1986). He believes that cultural context adaptation is essential when dealing with children so as to "facilitate understanding or

to make the text more interesting than would otherwise be the case” (1986: 12). In fact he creates a ‘scheme of cultural context adaptation categories’ where the categories of personal names, titles, names of domestic animals, names of objects and geographical names are included and proposes nine ways of achieving ‘cultural context adaptation’ (1986:18). These translation procedures are added explanation, rewording, explanatory translation, explanation outside the text, substitution of an equivalent in the TL culture, substitution of a rough equivalent in the TL culture, simplification, deletion and localisation. Localisation here does not have its accepted meaning and does not refer to technical translation but instead refers to the rewriting of the entire text so as to be received in the target culture.

Dymel-Ttzebiatowska (2009/2010) deals with the fundamental role that food plays in children’s literature. More specifically, she investigates the Polish translation of *palt* - a dish in the old Swedish cuisine - which appears in different contexts in the trilogy of *Astir Lindgren* about *Emil of Lönneberga* and finds out that the Polish dish *czernina* is used as the equivalent of Swedish *palt dumplings*. As she argues (2009/2010:221) this shows a lack of consistency and coherence but the use of such a Polish term could be viewed as a euphemism to avoid talking about the basic ingredient of this dish which is none other than blood. Again, the difficulties in translating children’s literature come to the fore and once more it is stressed that “the translation process depends on the amount of knowledge, cautiousness, logic and consistency” (2009/2010:225).

Another scholar who focuses on the treatment of cultural items in translation is Franco Aixelà (1996). Employing the term ‘culture-specific items’ (CSIs) he aims to make clear that that a CSI does not exist on its own right but as a consequence of an emerging conflict which as Aixelà argues (1996) arises:

from the linguistically represented reference in a source text which, when transferred to a target language, poses a translation problem due to the nonexistence or to the different value (whether determined by ideology, usage, frequency, etc.) of the given item in the target language culture.

(Franco Aixelà, 1996: 57)

In more detail, Franco Aixelà (1996) distinguishes between ‘proper nouns’ and ‘common expressions’ and comes up with a total of eleven procedures which fall under two major strategies: ‘conservation’ and ‘substitution’ which could be viewed as a continuum. The conservation strategy is ST-oriented and consists of the following procedures:

Conservation

1. Repetition: the SL proper name is transferred in the TL with the same form. That procedure is applicable when SL and TL have similar alphabets, e.g. (Seattle-Seattle)
2. Orthographic adaptation: this technique actually takes place when the SL alphabet is different from the TL one and the spelling of the name is changed.
3. Linguistic (non-cultural) translation: the semantic content of the proper name is transferred but the name is still considered to belong to the source culture.
4. Extratextual gloss: any of the aforementioned translation procedures are used with the addition of some extra information in the form of a footnote, an endnote or a glossary outside the text.
5. Intratextual gloss: in this case the explanation occurs within the text.

The substitution strategy is TT-oriented and consists of the following procedures:

Substitution

1. Synonymy: a synonym or a parallel reference is used in order to avoid repetition of the proper name
2. Limited universalization: the SL proper name is replaced by another referent which is more close to the TT readership but still belongs to the SL culture
3. Absolute universalization: the SL proper name is replaced by a neutral referent, thus deleting any foreign connotations
4. Naturalization: when the translator replaces the SL proper name by one which belongs to the target culture, e.g. Brigid -Brígida. This procedure is quite frequent in children’s literature but Franco Aixelà (1996:63) believes that it is beginning to decline.

5. Deletion: omission of the SL proper name for stylistic or ideological reasons or because it is thought to be “not relevant enough for the effort of comprehension required of their readers, or that it is too obscure and they are not allowed or do not want to use procedures such as the gloss, etc” (ibid: 64). An example Aixelá gives is shortening ‘*dark Cadillac sedan*’ into ‘*dark Cadillac*’.
6. Autonomous creation: a non-existent proper name is added in the target text. This is a rather interesting but limited strategy.

It is interesting to note here that Franco Aixelá (1996) discusses other strategies as well which could be used in the translation of ‘secondary genres’ like children’s literature. These include:

- Compensation which involves the combination of the two strategies of ‘deletion’ and ‘autonomous creation at another point of the text with a similar effect’
- Dislocation, or ‘displacement in the text of the same reference’
- Attenuation, which refers to the replacement of a SL proper name which is considered ‘too strong’ or ‘unacceptable’ for a softer one which will become acceptable in the target culture

Franco Aixelá (1996) concludes his study by claiming that it is the “receiving pole that dictates the norms and restrictions that is prepared to accept from the source text” (1996:75), thus echoing target-text approaches to translation which opt for the adaptation of proper names in the target culture so as to become acceptable for the target culture from both a commercial and sociocultural perspective.

Building on the work of Franco Aixelá, Davies (2003) examines the treatment of cultural elements in the French and German translations of *Harry Potter and The Philosopher’s Stone*. She introduces the term “macro-perspective” and holds the view that each culture-specific item should not be considered in isolation but in terms of its contribution to the overall development of a given text. Hence, her claim is that systematic decisions of how to deal with individual culture-specific items are made “once they are seen as part of a network of references which work together to achieve

a global impact” (2003:65). In fact, she proposes seven translation procedures for the transferring of culture-specific items in the target culture, which do not form a continuum as was the case with Franco Aixelá’s eleven procedures. These are:

1. Preservation: There are two types of preservation. The first one is when the SL reference which has no close equivalent in the TL is maintained without any change whereas the second is when the SL term is translated literally without any added explanation.
2. Addition: The original cultural reference is maintained but it is enriched with additional information either in the main body of the text or outside the text in the form of footnotes or endnotes.
3. Omission: Deletion of an otherwise ambiguous cultural reference
4. Globalization: Replacement of cultural referents with more neutral ones so that they are “accessible to audiences from a wider range of cultural background” (2003:83)
5. Localization: Contrary to globalization, the translator may “try to anchor a reference firmly in the culture of the target audience rather than aim for ‘culture-free’ descriptions” (2003:84)
6. Transformation: There is complete transformation of the SL cultural term which may result in its meaning distortion.
7. Creation: This involves the introduction of a new culture-specific item which did not exist in the source-language.

(Davies, 2003:72-89)

Another interesting study of culture-specific items is that of Leppihalme (1997). In studying “700 English-language allusions collected from 21 fictional and 200 non-fictional British and American texts”, from the twentieth century and their Finnish translations, Ritva Leppihalme (1997) sets out to explore culture-bound elements including proper names. In fact, with regard to proper names, she proposes the following procedures:

1. Retention of a name (either unchanged or in its conventional TL form):

1a. – the name as such is used

1b. – the name is used with some additional guidance

1c. – the name is used with the addition of an explanation, e.g. a footnote

2. Replacement of name by another

2a – the name is replaced by another SL name

2b – the name is replaced by a TL name

3. Omission of name

3a – the name is omitted but its sense is transferred by other means

3b – both the name and the allusion are omitted

(Leppihalme, 1997:78-135)

As Cantora (2013:88) observes the greatest value in Leppihalme's empirical work is the analysis of cultural items in their context while simultaneously taking into consideration both translators and readers in trying to transfer the meaning of a cultural element. Pedersen (2005) on the other hand focuses on subtitling and views proper names as Extralinguistic Culture-bound References (ECRs). He suggests the following strategies for transferring SL proper names to the target culture, namely, retention, direct translation, substitution, specification, omission or the use of an official equivalent and argues that they could be arranged in a "Venutian scale [...] ranging from the most foreignising to the most domesticating strategies" (2005:3).

Following on from the work of Franco Aixelá (2000) and Leppihalme (1997), Joseph Marco (2004) proposes a more elaborate classification of techniques for the translation of cultural elements and places them on a continuum. The extremes on his continuum reflect 'intervention levels' (2004:136) ranging from less to more intervention, the former implying more distance from the target readership and the

latter presupposing more closeness to the TL readers. His six techniques are as follows:

1. Borrowing: a foreign word or expression is preserved without any changes
2. Literal Translation: word-for-word translation
3. Neutralization: explaining the function or the external characteristics of the cultural element
4. Amplification/compression: addition or omission of information
5. Cultural adaptation: the replacement of a SL cultural referent by another SL cultural referent which is more familiar to the target audience
6. Intercultural adaptation: the use of a TL referent which is equivalent to that of the SL one

(Marco, 2004:136)

Marco (2004:137) argues that there are three more additional techniques, namely, coined equivalent, omission and creation but prefers to leave them outside the continuum since they are “too difficult to place” (2004:137).

Working with a different language pair, Al-Hamly and Farghal (2015) explored the translation strategies adopted by translators in the Arabic translation of the English novel *The White Tiger*. The main objective of this study was to establish a correlation between the internal syntactic structure of the proper noun and the translation strategy employed as well as a correlation between the thematic type of proper noun and the way it is translated. With respect to the correlation between the category of proper nouns and translation strategies, a strong correlation between common proper nouns and transliteration was found whereas in terms of thematic areas, the strategy of transliteration was preferred in the rendition of person, city/country names and partial translation and translation plus addition were the norm in transferring institution and location names. It is concluded that proper nouns are not viewed as a uniform category; thus different strategies may be required for their translation depending on two factors: firstly, the translator needs to check “whether the proper noun individualises entities by means of ordinary language predicates” and secondly, the translator ought to take into consideration the degree of comprehensibility and naturalness of its translation (2015:511).

Addressing the issue of the translation of proper names in Shakespeare's *Romeo and Juliet* and its Vietnamese translation by Dang The Binh, Luong (2015) adopts Leppihalme's translation strategies (1997). In more detail, he claims that in translating allusive names, the translator applies mainly two strategies, namely, explicitation and retention. The first strategy is applied to names that are popular in Vietnam and which Vietnamese people can easily grasp, e.g. *Cupid* becomes *Kiupit* whereas the second strategy implies that the names are kept the same as in the ST with only a change in written form.

Moving to another language couple, that of English-Hungarian, Vermes (2003:89) adopts a relevance theoretic approach to the treatment of proper names in the Hungarian translations of Kurt Vonnegut's *Slaughterhouse-Five* and J. F. Cooper's *The Last of the Mohicans*. In particular, he argues that there are four basic translation strategies in dealing with proper names, namely, a) transference, b) translation proper, c) substitution and d) modification. These strategies are explained in relevance-theoretic terms and Vermes (2003:89) concludes that the behaviour of proper names is quite predictable since considerations of the semantic content proper names are loaded with in the source-text interact with the considerations of how this content can be preserved in the target-text.

Setting out to reveal the standard methods in translating proper names in the Lithuanian and Polish languages, Gryguc (2008) compares the Lithuanian translation of Jerome K. Jerome's *Three Men on the Bummel* by Jonas Ceponis entitled *Trise dviraciais* (2005) with the Polish ones produced by Jolanta Plakwicz as *Trzej panowie na rowerach* (1992) and Piotr J. Sz wajcer as *Trzech panów w Niemczech (tym razem bez psa)* (2007). Adopting Davies' (2003) translation strategies of preservation, localisation, globalisation, creation, addition, omission and transformation, Gryguc (2008) observes that in the Lithuanian language there is a strong tendency for the localisation of personal, object and geographical names. In addition, the Lithuanian translator tries to explain the context of a given name by providing extra-textual addition whereas the Polish translators prefer to leave the foreign proper name unchanged in the target text. In the case of geographical names, their retention facilitates their recognition on the map but in other cases the unchanged form of proper names may result in confusion on the part of the readers. Moreover, instances of combinations of strategies were preferred in both languages. On the whole, it is concluded that different strategies are employed in the Lithuanian and Polish

languages in translating proper names, thus pinpointing the multiplicity of factors influencing translators' decisions ranging from "the personal perception of a provided item, the target text readers' expectations, the importance of a name in the source text, the associations it creates etc." (2008:65).

On a similar note, in their effort to investigate the strategies of translating proper names in children's literature, Jaleniauskiene and Čičelytė (2009) focus on four popular fantasy books translated from English and German by three Lithuanian translators. After employing the translation strategies provided by the translation theorist Eirlys E. Davies, namely, preservation, localisation, transformation and creation, they conclude that the strategy of localisation has proved to be the most popular in all translations.

Moreover, in dealing with the issues that emerge when translating neologisms and proper nouns in fantasy fiction for young adults, Čačija and Marković (2018) focused their research on the Croatian translations of *His Dark Materials*, a series of science fantasy books written by Philip Pullman for older children and young adults. While there was no clear preference for a specific translation strategy with respect to the category of neologisms, this was not the case for proper nouns where there was an explicit preference for the use of the translation strategy of copying. Again, both researchers are careful to note that no generalisations should be made and that further research is required to allow more definite conclusions to be made. The same strategy, that of copying, or else put by Leppihalme (1997) *retention without any guidance*, was also extensively used in the transferring of proper-name allusions (PPN) in the first book of Rumi's (1207–1273) *Mathnawi*, and its two translations by Redhouse (1881) and Nicholson (1940) as was reported in Dastjerdi and Sahebbonar's study (2008).

Another researcher, Kenneth Grima (2018) set out to explore the potential translation gains and benefits that emerge from the Maltese translation of proper names as found in Chapter 1 of *Angela's Ashes*. The outcome of the research was that the translator preferred to preserve the original proper names whenever this was possible in order to avoid any change in meaning and interference in their functionality as cultural markers. However, this was not the case in semantically loaded proper names where the strategy of semantic creative translation was preferred in an effort on the part of the translator to minimise the mental processing required by the target reader and the cultural losses of the implications of the given proper names.

The much-discussed book of Lewis Carroll's *Alice in Wonderland* (1865) became the subject of study of Douglas Kibbee (2003) who studied its twenty-three published translations in French, focusing on the way proper nouns are rendered. Focusing on first names, historical references, place names and names of languages, Kibbee (2003:317) maintains that there are various degrees of adaptation but only six out of the twenty-three translations take significant liberties with respect to the translation of proper nouns and this is greatly influenced by whether Alice is English or French. Kibbee (2003:319) concludes his article by supporting Riitta Oittinen who is against submission to authority and in her thesis proposes that adaptation and translation are parts of the same whole (Oittinen 1993: 179-180).

In investigating the strategies that have been used in rendering proper nouns by Pazargadi (2003) in his English translation of Hafez's lyrics, Shirinzadeh and Mahadi (2014) propose seven strategies, namely, transference, translation, substitution, modification, omission, addition, generalisation and transference plus phonetic adaptation. The first four are adopted by Vermes' (2003) translation model whereas the other three are additions made by the researchers. Findings reveal that the strategy of transference was mostly used since translators felt that in cases where the ST proper nouns have no specific meaning and their transference will not cause any difficulties for the readers it is best to just transfer them to the TL.

In her effort to explore the treatment that proper names have received in the translations into Spanish and Italian of three British Chick Lit novels (a genre referring to British mass market women's fiction), Cantora (2013) hypothesises that Toury's law of standardisation (1995) prevails in the Spanish and Italian translations of Jenny Colgan's *Amanda's Wedding* (2000), India Knight's *My Life on a Plate* (2000) and Helen Fielding's *Bridget Jones's Diary* (1996). More specifically, Cantora argues that in order to determine whether a name has semantic meaning, the concept of the individual reference is of paramount importance. In order to prove her claim, she has compiled an electronic corpus consisting of the above-mentioned novels called BRIDGET containing 652,926 words in total and proposes a novel proper name taxonomy which is based on the classification established by the group Prolex, which is based in France and is currently working on the creation of an electronic multilingual dictionary of proper names. Drawing on from Newmark's (1988), Franco Aixelá's (2000), Leppihalme's (1997) and Marco's (2004) translation strategies, Cantora draws her own map of translation procedures that lie on a continuum, thus showing the

graduation between the procedures. In more detail, she proposes the following twelve procedures for transferring SL proper names to the target language:

1. **Borrowing:** the SL name is maintained
2. **Fixed translation:** the SL name is translated according to its established translation in the TL
3. **Transcription:** morphological and phonological adaptation of the SL name to the TL
4. **Literal translation:** word-by-word translation of the SL name
5. **Gloss (intra/extra):** addition of information in the body of the text or externally
6. **Explicitation:** explain what is otherwise obscure in the ST
7. **Adaptation:** adaptation of the SL name to TL culture
8. **Generalisation:** replacement of SL proper name by TL common noun
9. **Cultural substitution:** substitution of SL name by TL name
10. **Cultural replacement:** replacement of SL name by SL name
11. **Omission:** omission of SL name in the TT
12. **Insertion:** creation of a name in the TT which was not in the ST

(cited in Cantora, 2013:203)

Moreover, she tries to find objective, non-arbitrary criteria so as to place the above-mentioned procedures on a continuum. Considering Marco's translator's intervention and Franco Aixelá's levels of manipulation not solid criteria to form a continuum, she proposes a novel way for the ranking of the procedures along the continuum where the two extremes, that is, borrowing and insertion, stand out but the procedures in between them (fixed translation, transcription, literal translation, gloss [intra/extra], explicitation, adaptation, generalisation, cultural substitution, cultural replacement, and omission) are not that "radically different, however, they each mark a slight degree of variation to the referent" (Cantora, 2013:225).

The data explained by Toury's concepts of adequacy and acceptability reveal "a more marked tendency to conserve the proper names in their original form in the Spanish target texts than in the Italian target texts, where there is more variation in the range of procedures employed" (2013:iv). As Cantora (2013) puts it, proper names function as cultural referents "used mainly for their connotations with the intention to trigger

certain connections in the minds of the intended readers, familiar with the referents” (2013:353-354).

In dealing with proper names in fictional texts, Ilkhanipour (2014) adopts a process-oriented approach to onomastics. More specifically, taking as her starting point two semantic theories of proper names, that is, the description theory and the causal theory, she proposes a multidimensional structure for the content of the ‘identifying function’ and puts forward a continuum with the two extremes of ‘identifying-function-reduced’ and ‘identifying-function-embedded’ (2014:276). Hence, in the translation process “the translation product is one of the ‘identifying-function-embedded’ and any loss pushes the output back on the continuum towards the ‘identifying-function-reduced’ extreme” (2014:276). The translation product is actualised through Gatwilitzek-Maiwald and Tracy’s (1996) ‘Bilingual Bootstrapping’, which is a systematic code-mixing in which “the slower language profits from the faster developing one” (2003:141). Independently of the translation product, the underlying process where there is co-activation and competition between all the functions is called ‘Translation Metamorphosis’ (Hramova, 2014:279).

Lastly, in dealing with the translation of proper names in different genres and periods, Coillie (2006) has suggested the following ten translation strategies that the translator might employ when transferring source-text proper names to the target culture:

1. Non-translation, reproduction, copying
2. Non-translation plus additional explanation
3. Replacement of a personal name by a common noun
4. Phonetic or morphological adaptation to the target language
5. Replacement by a counterpart in the target language (exonym)
6. Replacement by a more widely known name from the source culture or an internationally known name with the same function
7. Replacement by another name from the target language (substitution)
8. Translation (of names with a particular connotation)
9. Replacement by a name with another or additional connotation
10. Deletion

(Coillie, 2006:125-129)

In the first strategy, foreign names remain unchanged whereas in the second an attempt from the part of the translator to add explanations either intratextually or extratextually is made. In the third strategy the proper name is replaced by a common noun which characterizes the person and in the fourth strategy the phonetic transcription of proper names is preferred. In the fifth strategy, it is suggested that some famous names of historical figures may be replaced by their counterparts in the target language. A case in point is the name *Cristoforo Colombo* which becomes *Christoffel Columbus* (Collie, 2006:127). However it could be the case that the SL proper name may be replaced by a functionally equivalent internationally known name or substituted by another name from the target culture as is indicated in the sixth and seventh strategy. It is also the case that when names carry specific connotations translators tend to reproduce these connotations in the TL or sometimes add connotations to a TL name that was originally meaningless as is shown in the eight and ninth strategy. Finally, deletion involves leaving out the proper name altogether. In order to have a general picture of the procedures suggested for the translation of proper names so far, the following table has been made:

Table 3.1: Summary of procedures for translating proper names

1. Newmark	2. Hermans	3. Fernandez	4. Klingbert	5. Franco Aixelá	6. Davies
1. Transference	1. Copy	1. Rendition	1.Added explanation	A) Conservation	1. Preservation
2. Naturalisation	2. Transcription	2. Copy	2. Rewording	1. Repetition	2. Addition
3. Cultural equivalent	3. Substitution	3. Transcription	3. Explanatory translation	2. Orthographic adaptation	3. Omission
4. Neutralisation	4. Translation	4. Substitution	4.Explanation outside the text	3.Linguistic (non-cultural) translation	4. Globalisation
5. Literal translation		5. Recreation	5. Substitution of an equivalent in the TL culture	4. Extratextual gloss	5. Localisation
6. Label		6. Deletion	6. Substitution of a rough equivalent in the TL culture	5.Intratextual gloss	6.Transformation
7. Accepted standard translation		7. Addition	7. Simplification	B) Substitution	7. Creation
8. Deletion		8. Transposition	8. Deletion	1. Synonymy	
9. Couplet		9.Phonological replacement	9. Localisation	2. Limited universalisation	
10. Paraphrase, gloss, notes etc.		10. Conventionality		3. Absolute universalisation	
11. Classifier				4. Naturalisation	
				5. Deletion	
				6. Autonomous creation	

7. Leppihalme	8. Pedersen	9. Marco	10. Shirinzadeh and Mahadi	11. Cantora	12. Coillie
1.Retention of a name a) use of the name as such b) use the name, adding guidance c) use the name adding a detailed explanation 2. Replacement of a name by another a) replace the name by another SL name b) replace the name by a TL name 3.Omission of name a) omit the name but transfer the sense by other means b) omit the name and the allusion altogether	1. Retention 2. Direct translation 3. Substitution 4.Specification 5. Omission 6. Use of an official equivalent	1. Borrowing 2. Literal translation 3. Neutralisation 4. Amplification/compression 5. Cultural adaptation 6. Intercultural adaptation	1.Transference 2. Substitution 3. Modification 4. Omission 5. Addition 6. Generalisation 7. Transference plus phonetic adaptation	1.Borrowing 2. Fixed translation 3. Transcription 4. Literal translation 5. Gloss (intra/extra) 6. Explication 7. Adaptation 8. Generalization 9. Cultural substitution 10. Cultural replacement 11. Omission 12. Insertion	1. Non-translation 2. Non-translation plus additional explanation 3. Replacement of a personal name by a common noun 4. Phonetic or morphological adaptation to the TL 5. Replacement by a counterpart in the TL 6. Replacement by a more widely known name from the source culture 7. Replacement by another name from the TL 8. Translation 9. Replacement by a name with another or additional connotation 10. Deletion

On closer inspection of Table 3.1, it can be seen that researchers tend to propose similar procedures for the translation of proper names with slight differences in the naming of the procedure in question. For example, the term ‘borrowing’ is used by both Marco (2007) and Cantora (2013) and corresponds to what Hermans (1998) calls ‘copy’ and Leppihalme (1997) ‘keep’. Franco Aixelá (2000), on the other hand, prefers to use the term ‘repetition’ and Newmark (1988) ‘transference’. Moreover, Newmark (1988) uses the term ‘deletion’ and Franco Aixelá (2000), Marco (2007) and Cantora (2013) the term ‘omission’ whereas Hermans (1998) opts for the phrasing ‘non-translation’. In addition, Cantora (2013) calls the procedure where the graphic form of the name differs from the ST and TT as ‘fixed translation’ whereas Newmark (1988) uses the term ‘accepted standard translation’, Franco Aixelá (2000) ‘terminological adaptation’ and Marco (2007) ‘equivalent’. ‘Transcription’ is the term adopted by Cantora (2013) and Hermans (1988) whereas Newmark (1988) calls this procedure ‘neutralisation’ and Franco Aixelá (2000) ‘orthographic adaptation’. The technique of ‘literal translation’ is used by Newmark (1988), Marco (2007) and Cantora (2013) whereas Hermans (1988) uses the term ‘translation’ and Franco Aixelá (2000) ‘linguistic translation’. Furthermore, the term ‘gloss’ is used by Newmark (1988), Franco Aixelá (2000) and Cantora (2013) whereas Marco chooses a somewhat different wording, namely, ‘amplification’ and Leppihalme (1997) describes this procedure as keep + guidance and keep + detailed explanation. In a similar manner, Marco (2007) and Cantora (2013) use the terms ‘intercultural adaptation’ and ‘adaptation’ respectively whereas Franco Aixelá (2000) employs a more dramatic term, that of ideological adaptation. Cantora (2013) uses the term ‘generalisation’, Franco Aixelá (2000) ‘absolute neutralisation’ whereas Hermans (1988) chooses the word ‘replacement’ and Newmark (1988) describes this procedure as ‘classifier’. Moreover, the terms ‘cultural replacement’ and ‘cultural substitution’ are used by both Leppihalme (1997) and Cantora (2013). Lastly, the procedure of ‘insertion’ is used by both Marco (2007) and Cantora (2013) whereas Franco Aixelá (2000) uses a more artistic term, namely, ‘creation’ and Lepihalme (1997) ‘autonomous creation’.

3.7 Towards a new model for translating proper names

An adequate translation model of proper names should be able to answer the following four questions:

1. What are the major translation tendencies underlying the translation of proper names?
2. What translation procedures are employed in order to realise these tendencies?
3. To what effect on the translators' part?
4. To what effect on the readers' part?

When the models proposed so far for the translation of proper names are subjected to critical scrutiny, it can be seen that there are five major translation tendencies underlying the translation of proper names, namely, **1) preservation, 2) modification, 3) expansion, 4) omission and 5) creation.** The term 'preservation' has been borrowed by Davies (2003) and is meant to refer to the maintenance of the ST proper name in the translation. The translation tendency of preservation is realised by the first four procedures proposed by Cantora (2013), namely, 'borrowing', 'fixed translation', 'transcription' and 'literal translation'. In the procedure of borrowing, the proper name remains intact. A characteristic example is that of *Harry Potter* which is preserved unchanged in French. Cantora (2013:207) is careful to note that "it is not simply a case of repeating or copying a SL name, but rather one of borrowing a foreign term" since both the graphic form and referent of the SL name are preserved in the TT. In fixed translation, the SL name has a fixed, pre-established form in the TL which differs from that of the SL. For example, *China* becomes *Cina* in Italian (Cantora, 2013:208). Transcription is meant to accommodate the phonological and morphological adaptations of proper names which normally occur when we are dealing with languages that have different alphabetic systems. As Dukmak (2012:59) observes, this procedure, which he terms transliteration, is used extensively in the Arabic translation of *Harry Potter*. Literal translation, as explained by Davies (2003:74) is when the term is given "a literal translation without any added explanation". Such a type of preservation is normally applied to measurements and currencies and as Davies argues "the preservation here represents a case where something banal and everyday in the source culture becomes strange for the target audience" (2003:74).

Now moving on to the next major tendency of translating proper names, namely, that of modification, it could be argued that, as the name implies, some sort of change takes place in the transference of the SL name to the TL. Modification is meant to endorse the following four translation procedures: adaptation, generalisation, cultural substitution and cultural replacement. In adaptation, the referents of names are often changed or modified since they undergo some sort of change in order to adapt to the TT. For example, the title of the first book *Harry Potter and the Philosopher's Stone* was translated in French to *Harry Potter à l'École des Sorciers* which according to Davies (2003:86) is a more banal and down to earth title. In generalization, “the specific SL name is changed for a common noun or a word describing the class or group to which the specific proper name belongs” (Cantora, 2013: 217). In such cases where there is a shift from the concrete to the more general, the specific referent of the given proper name is lost and a new, more general element is introduced. The next two procedures, namely, cultural substitution and cultural replacement is similar to Leppihalme’s procedures of *replace by TL name* and *replace by SL name* respectively. With respect to cultural replacement, the SL proper name is replaced by a TL proper name still foreign in the TL culture whereas in cultural substitution the name is fully immersed in the TL culture. Thus, when the second technique is implemented by translators, it indicates a conscious effort on their part to bring the text to the readers and achieve a domesticating effect whereas with the implementation of the first technique, the foreignness of the SL name is emphasised.

Another major tendency in translating proper names is that of ‘expansion’. With the use of the term expansion, I am taking into account all instances of explicitation. More specifically, explicitation is considered to be one of the universals of translation (Baker, 1996) and it captures translators’ tendency to make something which is otherwise obscure, explicit, visible and comprehensible. In other words, explicitation amounts to more informativity and specificity. Olohan and Baker (2000) define explicitation as “the spelling out of information which is otherwise implicit in the source language” (2000:142). In the translation of proper names, this tendency is effected by the following two procedures: gloss and explicitation. In the first procedure the SL name is maintained in the TT but extra information is added so as to better explain or describe the referent in question. What differentiates one gloss from another is the location of that additional information. To explain in more detail, if the information is added in the body of the text, then we refer to it as an intratextual gloss

whereas when a footnote or a glossary is used, then it is referred to as an extratextual gloss. Extratextual glosses tend to offer more concise and dense information even though they disrupt our reading pace.

Contrary to the above-mentioned tendency of expansion is that of omission. Here, translators prefer to omit material from the ST so as to make it more comprehensible and tangible to the target audience. Omission, in this case, includes the procedure of deletion where the SL proper name is deleted in the TT. All the information surrounding a given proper name as well as its connotations are deleted and there is no attempt on the part of the translator to compensate for that loss whatsoever. This is not an infrequent practice in the translation business since more often than not we see whole sentences and paragraphs omitted in the target version. Lastly, creation is the least frequent tendency observed in the translation of proper names and includes the procedure of insertion whereby a proper name which was non-existent in the ST is introduced in the TT.

Following Franco Aixelá's example (1996), I will subsume these procedures into two sets: 'conservation' and 'substitution' but I will not use Franco Aixelá's scale "from a lesser to a greater degree of intercultural manipulation" (1996:60). In more detail, Franco Aixelá's two blocks, mark the two opposing extremes where in the first case the proper name is conserved with no change in the referent whereas in the second one the proper name is completely altered and so is the referent. The strategy of conservation echoes a ST-oriented approach where the translation is kept closer to the source text whereas the strategy of substitution signals the translators' efforts to come up with a translation that is closer to the target culture, thus pointing to TT-oriented approaches to translation. Even though these extremes are dramatically different, the translation procedures that lie between these two extremes are not that radically different since, for instance, gloss and explicitation, in essence, fulfil the same function but are realised differently in the translated text. Hence, the point being made here is that even though the two extremes of conservation and substitution are distinct, the approaches that lie between these two extremes are not so different. Thus, Franco Aixelá's (1996) and Cantora's (2013) need to place them on a continuum stems from their desire to see how these progress and behave within a cline. After all, Cantora (2013:227) argues that the procedures that occupy the middle position of the continuum do not cause such radical differences and what is of paramount importance is their general effect on the text.

Defining translation procedures in terms of degree of closeness or distance from the source text can be a tricky business and as Davies (2003:71) insightfully argues it is not clear “why deletion should necessarily be ranked further along the scale of intercultural manipulation than naturalisation but lower than autonomous creation, which inserts a new CSI” (2003:71). Thus, placing translation procedures on a scale ranging from foreignisation to domestication is a futile task since identifying strong, objective and watertight criteria for their measurement is a rather demanding task.

Apart from the “how” question, a holistic translation model of proper names would also have to answer the “what effect”. My main argument is that the “what effect” question is further subdivided into two sub-questions, that of the effect on the part of the translators and on the part of the readers. These two sub-questions are meant to offer a dual perspective on the issue of proper names translation, thus addressing it more globally. With respect to the first sub-question, namely, the translators’ effect, I will endorse Cantora’s (2013:225) focal point, that is, the referent in order to answer it. In particular, Cantora’s (2013:225) main argument is that “the key point is whether the procedure employed alters the referent behind the name, that is, whether the new term identifies a new entity” (2013:225). The referent seems to me to be a rather objective criterion for the classification of the procedures since the referent either changes or remains the same whereas the precise order of the procedures is always open to debate. Acknowledging the paramount role that the referent plays in transferring SL proper names to the TT, Cantora (2013) provides us with a detailed explanation of the specific changes to which the referents of the names are subjected through each procedure.

More specifically, in the procedure of borrowing there are no changes in either form or referent whereas in the procedures of fixed translation, transcription, literal translation and explicitation there are changes in form but no changes in referent. On the other hand, when the procedures of generalisation, cultural substitution and cultural replacement are used there are changes in both form and referent. Moreover, in the case of adaptation there are changes in form and sometimes in referent whereas in the case of deletion the referent is cancelled and in the procedure of insertion a new one is introduced (Cantora, 2013:227).

Again, such tools alone are not adequate and cannot uniformly deal with the problems that arise during proper name translation, unless the perspective of the readers is incorporated into the translation model. This, of course, brings us to the second sub-question, which is meant to address the “what effect” question on the part of the readers. Moving on to the macro-level, Davies (2003) adopts a more global approach to the culture-specific items, including proper names, and claims that “individual cases are evaluated in terms of their contribution to the global effect of the text” (2003:89). More importantly, however, he notes that Rowling relies on her readers’ cultural literacy to pick up the numerous cases of allusions and wordplay that are scattered throughout her novels (2003:90). Indeed, sophisticated readers tend to experience a certain degree of satisfaction when discovering an allusion, a hidden meaning or a wordplay. Davies (2003:90) mentions *Minerva*, the Roman goddess of wisdom and *Remus Lupin*’s wolf-like name as cases in point. Hence, such proper names illustrate what Leppihalme (1997:33) calls “the puzzle aspect of alluding” where “the *main function of allusion is to challenge the reader to solve the puzzle*” (my emphasis). Consequently, investigating the translation of proper names from a functional perspective I will adopt Coillie’s definition of the term function “as possible effect” in the sense that:

‘function’ does not necessarily correspond to the actual effect on the reader or the intent of the author (or translator) alone. Always derived from textual elements, functions operate at the level of the implied author, reader or translator: *they are constructions of the researcher*.

(Coillie, 2006:123, my emphasis)

Such a definition avoids widespread criticisms such as the subjective measurements of the effect on readers and the very notion of readers which is heterogeneous in nature and varies according to time, occasion, location, language and culture. Thus, taking this definition as my starting point, I will adopt Coillie’s six functions (2006) intertwined with the intentions of authors and the needs of readers: the informative, the formative, the emotional, the creative, the divertive and the aesthetic one.

According to Collie (2006:124), the informative function rests on the reader's knowledge and has a didactic aim; the formative provides them with a moral compass whereas the emotional one reaches out to their emotions. Moreover, the primary aim of the creative function is to stimulate their imagination whereas the divertive one addresses their need for relaxation. Lastly, the aesthetic function is meant to pleasure them in aesthetically.

Moreover, Coillie (2006:124) argues that when faced with the issue of translating names in children's books, translators might change a name in their attempt to get the TL name to fulfil a similar function to the SL one. One thing is certain though, the decision as to what translation procedure is adopted will certainly have an impact on the way the TL name functions in the TT. Taking this assumption as my starting point and bearing in mind that the translation model of proper names that I have proposed so far comprises two major areas, that of conservation and that of substitution consisting of twelve procedures, namely, borrowing, fixed translation, transcription, literal translation, gloss, explicitation, adaptation, generalisation, cultural substitution, cultural replacement, deletion, and insertion, I would like to argue that any of the above-mentioned six functions may be activated through the use of any of the given twelve procedures in order to achieve either the conservation or the substitution of a given proper name in the TT.

Such a claim, in effect, endorses the functional aspect of proper names by making more elaborate the potential effects a translated proper name may have on the target text. In this sense, Davies' (2003) macro-level approach to culture-specific items is further ratified since translated names can have possible effects on potential readers. Which effect is achieved by what translation procedure seems not to be the main point in this translation model since some effects are more obvious than others. For instance, the translation of the place name *King's Cross Station* which remains unchanged in the French translation is meant to serve an informative purpose whereas the French translation of *Fluffy* as *Touffu* fails to capture the humorous effect achieved in the source text by the assignment of such a name to a terrifying three-headed dog. Table 3.2 depicts the envisaged translation model of proper names where the columns of *Definition* and *Translators' effect* have been adopted by Cantora (2013:227) as well as most of the translation procedures as can be seen in Table 3.2:

Table 3.2: A model for translating proper names

Tendency	Procedure	Definition	Translators' Effect	Pole	Readers' effect
Preservation	Borrowing	SL name is maintained	no changes in either form or referent	Conservation	
	Fixed translation	Established translation of SL name is used in TL	changes in form but no changes in referent	Conservation	
	Transcription	Phonological and morphological adaptation of SL name to TL	changes in form but no changes in referent	Conservation	
	Literal translation	Word-for-word translation	changes in form but no changes in referent	Conservation	
Modification	Adaptation	Adaptation of SL name to the TL culture	changes in form and sometimes referent	Substitution	
	Generalisation	SL name replaced by TL common noun	changes in form and referent	Substitution	
	Cultural substitution	SL name is substituted by TL name	changes in form and referent	Substitution	
	Cultural replacement	SL name is replaced by SL name	changes in form and referent	Substitution	
Expansion	Gloss	Information is added	changes in form with extra information added but no changes to referent	Conservation	
	Explication	Explain in the TT what is obscure in the ST	changes in form but no changes to referent	Conservation	
Omission	Deletion	Leave out name in TT	the referent is cancelled	Substitution	
Creation	Insertion	Create a name in TT	a new referent is introduced	Substitution	

Such a translation model does not only attempt to answer the “how” question of the translation of proper names but it also addresses the “what effect” question since it considers of paramount importance the functions that are achieved both at the in-text level and the above-text level, thus stressing the communication between author and readers. To this end, it utilises Coillie’s definition of function and adopts his proposed six functions that character names have in translation, thus highlighting not only the translator’s perspective, that is, the changes brought to the referent of the proper name, but also pinpointing the functions achieved each time readers confront, evaluate and decode a given proper name. This model is not meant to be prescriptive in nature nor does it claim to make generalisations governing the translation patterns of all categories of proper names. An attempt is only made to delineate aspects of the translation process of proper names by shedding light on some of their problematic aspects. By incorporating the dimension of the readers, such a model aspires to better capture and explain the reasoning behind the translation processes that occur when a SL name is translated in the TL. Hence, the translation model proposed here calls for a dialectical relationship among four vital facets of proper names: a) how a proper name is translated, b) why it is translated like that, c) to what effect and d) for whom. Through the detailed analysis of these four facets, valuable insights regarding the procedures used for the translation of proper names as well as the possible factors influencing such decisions will be gained. Having thus described the translation model that will be employed for the analysis of my data, I will now turn my attention to the empirical investigation of proper names in the Greek translation of *Harry Potter and the Philosopher’s Stone* by firstly addressing methodological issues. Hence, the next chapter is devoted to the methodology.

CHAPTER FOUR

METHODOLOGY

“A childhood without books – that would be no childhood. That would be like being shut out from the enchanted place where you can go and find the rarest kind of joy.”

(Astrid Lindgren, 1956:10)

4.1 Introduction

The present chapter aims to explain the methodology employed for the research analysis of the current study. Before doing so however, an attempt is made to provide some background information concerning the genre to which the *Harry Potter* series belongs to. To this end, the first two sections deal with some definitional and translational issues of children’s literature in an attempt to put into context the present study. This is followed by a detailed analysis of the novel proper name taxonomy used to classify and analyse the names in question.

4.2 Defining children’s literature

A close inspection of the definitions put forward to define the genre of children’s literature reveals that no single definition exists for such term partly because of its complexity and its supposedly lower status. As Thomson-Wohlgemuth (1998) observes, definitions range from “anything that a child finds interesting including newspapers, magazines, even video films”, “literature read by children up to the age of 16”, “literature intended and produced specifically for children”, to “literature for any child or adolescent under the adult age including textbooks for school” (cited in Thomson-Wohlgemuth, 1998:5).

In fact, certain scholars such as Knowles and Malmkjaer (1996), Oittinen (1993) and Townsend (1971) provide us with quite broad definitions of children's literature. More specifically, for Knowles and Malmkjaer (1996:2), children's literature is "any narrative written or published for children", for Oittinen (1993:11) it is "literature read silently by children and aloud to children" whereas Townsend states (1971:9) "the only practical definition of children's books today – absurd as it sounds – [is] a book which appears on the children's list of a publisher". As Hunt (2001) insightfully argues, the problem in defining children's literature arises from the usage of the latter terms, namely, 'literature' and 'children' since "the values and qualities which constitute "literariness" naturally... cannot be sustained either by books designed for an audience of limited experience, knowledge, skill and sophistication, or by readers" (2002:1). In order to overcome this obstacle, he proposes the substitution of the term 'literature' for the term 'texts'. However, this complicates matters even further since by text any form of communication is meant, thus including films, videos, journals, CD-ROMs, TV series etc.

Now turning to the second problematic term, that of 'children', it can be seen that defining childhood is not such a clear-cut thing since there seems to be a variety of definitions among different cultures and different timespans. Hunt (1994) argues that "perhaps the most satisfactory generalisation is that childhood is the period of life which the immediate culture thinks of as being free of responsibility and susceptible to education" (1994:5).

Another factor which prevents us from obtaining an overall picture of the current status of children's literature is the lack of care and consideration this field of study has received in academic circles. Hunt (1990:1) argues that it is the "outsider" and Shavit (1994) maintains that "only if one is esteemed in a field other than children's literature, does one stand a fair chance of becoming a member of the academic-literary community" (1994:5). In fact, she goes as far as to state that:

Much of the research has underlined the deflated image of the field and strengthened the opposition between 'serious research on 'serious' works of literature, and the less important type of research, i.e. that which dominates children's literature.

(Shavit, 1994:7)

Xeni (2009) also describes the negative attitude to children's literature by stating some of the most common misconceptions regarding children's literature:

1. Literature for Children is Only for Children
2. Children's Literature is a Woman's Genre
3. Children's Literature is Limited to the Fairy tale, the Theatrical Play and the Poem
4. Children's Literature has Only a Didactic Role
5. Children's Literature in Education 'Serves' Linguistic Aims and Objectives Only
6. New Technologies Pose a Threat to Children's Literature
7. Children's Literature is a Sub-science

(Xeni, 2009:3)

In their effort to provide an all-encompassing definition, there are some scholars who focus on the descriptive side and provide us with characteristics that differentiate children's literature from adult literature. Such cases in point are Mc Dowell's (1973), Babbit's (1974), Golden's (1990) and Azeriah's (2000) definitions. More analytically, Mc Dowell (1973) claims that children's books tend to be shorter in terms of size, have as their protagonists children, use conventions, are optimistic and employ dialogue, thus favouring an active treatment. In his words:

the story develops within a clear-cut moral schematism which much adult fiction ignores; [...] language is child-oriented; plots are of a distinctive order, probability is often disregarded; and one could go on endlessly talking of magic, and fantasy, and simplicity, and adventure.

(Mc Dowell, 1973:51)

Along similar lines, Babbit (1974) maintains that 'joy' is one of the major characteristics of children's literature. According to her:

Children's literature deals with the so-called emotions of love, pride, grief, fear of death, violence, and the yearning for success; there is one emotion to be found only in children's books, and that is joy.

(Babbit, 1974:155)

Similarly, Golden (1990) provides us with some distinctive characteristics of children's literature as shown below:

Children's literature does not generally reflect extensive use of stream of consciousness, complex time shifts, dense symbolism, themes of passion or profusion of figurative language devices, among other features.

(Golden, 1990:13)

Finally, Azeriah's (2000) main point is that:

the most obvious differences on the level of language and style depending on the age, such as short sentences and paragraphs, repetition, frequent use of simple language, avoidance of figurative and symbolic language, and illustrations, etc.

(Azeriah, 2000:13)

Riita Oittinen (1993) wonders whether there is a need to define children's literature at all given the fact that "works of literature and whole literary genres acquire different meanings and are redefined again and again. It might, therefore, well be that today's AdL is tomorrow's ChL" (1993:42-43). It is also the case that books that were originally meant for adults have become classics of children's literature, e.g. *Robinson Crusoe* by Daniel Defoe and *Gulliver's Travels* by Jonathan Swift. The opposite is also true for some children's books such as *Alice in Wonderland* by Lewis Carroll and *Le Petit Prince* by Antoine de Saint-Exupéry which have been accepted with great enthusiasm by adult readers. After all, as Thomson-Wohlgemuth (1998:10) points out, the borders between these two groups are not that distinct since it is possible to find books belonging to one category that are actually intended for a different age group. In fact, she goes on to claim that "especially in English-speaking countries, the term "children's literature" is used to cover both sub-groups of children's and adolescent literature" (1998:10).

In conclusion, it can be seen that children's literature has been variously defined and different scholars have adopted numerous approaches – descriptive, pragmatic, operational – to name a few, in order to decipher the complex nature of such an interesting field of study. The criteria used for defining such a genre are more often than not an amalgamation of historical, social and pedagogical parameters. In light of this, it is only natural that there have been a considerable variety of definitions over time as to what constitutes 'children's literature'. For the purposes of this study, Klingberg's (1978) definition of children's literature will be adopted, that is, "all literature intended and produced for children" (cited in Thomson-Wohlgemuth, 1998:7) and this section will close with Xen's (2009) argument that "children's literature has been a vital artefact in humans' lives", thus arousing the interest of scholars and extending its scope of study.

4.3 Translating children's literature

The low status of children's books seems to be on a par with their translations. Nevertheless, in the last 30 years or so, the translation of children's literature is starting to gain academic recognition and this is manifested in the publication of some groundbreaking monographs by Zohar Shavit (1986, reprinted in 2009), Riitta Oittinen (2000), Gillian Lathey (2010, 2016), Frimmelova (2010) and edited volumes by Lathey (2006), Van Collie & Verschueren (2006) and Lefebvre (2013). As Rita Ghesquiere (2006:19) succinctly states, children's literature does need to be translated because "translations form a major part of our Western literary heritage" (cited in Jobe, 1996:519). As Delopoulos (1995) and Meraklis (1997:25-27) argue, every national children's literature was primarily influenced by translated children's literature before shaping its own character and style. In Greece, for instance, children's literature was initially based on translated children's literature and even nowadays two-thirds of children's literature is translated (Gavriilidis, 2009:2-3).

In the *International Companion Encyclopedia of Children's Literature*, Jobe (1996) ponders:

What would our lives and those of our children be like without translations of great pieces of literature such as the Bible, the Greek, Norse and Asian myths, and legends - the Iliad and Odyssey, the fables of Aesop, and the Ramayana?

(Jobe, 1996:519)

Most scholars would agree that translating for children/young people and translating for adults is different since the former can sometimes prove to be more challenging than the latter. As Sutherland (1981:69) puts it “what may be considered a mild hazard for adults, such as foreign names, allusions to cultural heritage or common knowledge unfamiliar to those in recipient cultures, may be a serious comprehension barrier for children” (cited in Kirkman, 2015:16). Even though, there is no clear-cut correlation between the problems that arise in the translation of children's and adults' books, it is important to note that translating children's literature is recognised as an equally demanding task that poses significant obstacles to potential translators. In other words, translators may have to face a number of challenges when translating children's books such as regional dialects, cultural elements, wordplay, peculiar names and at the same time they have to keep their presence secret. As Lathey (2006:1-2) eloquently argues the name of the translator is not obvious in the text, but their voice is heard through their discursive presence.

In addition, Schaffner (1999) maintains that translators' decisions and choices are significantly influenced by the position of the translated literature within a polysystem. In particular, drawing on the work of Russian formalists in the 1920s, the Israeli scholar Itamar Even-Zohar developed *polysystem theory* which viewed translated literature – an area which has often been neglected in literary theory – as a system functioning in the wider sociohistorical and literary systems of the target culture. In fact, polysystem theory developed from his need to solve certain translation issues with Hebrew literature.

In more detail, the key concept of his theory is the term *system*, even though it could be argued that “the terms system and polysystem are to a large extent synonymous” (cited in Shuttleworth, 1998:176). According to Even-Zohar, polysystem is an umbrella term encompassing all the systems and it is defined by Shuttleworth and Cowie (1997) as follows:

The polysystem is conceived as a heterogeneous, hierarchized conglomerate (or system) of systems which interact to bring about an ongoing, dynamic process of evolution within the polysystem as a whole.

(Shuttleworth and Cowie, 1997:176)

It should be mentioned that the positioning of systems is not static but that they continuously interact and compete with each other. For instance, if conservative literary types govern the top then the more innovative ones can be found in the lower systems and vice versa. Because of this constant tension that exists, the position of translated literature is also changing, occupying either a primary or a secondary position in the polysystem. When primary, “it participates actively in shaping the centre of the polysystem” (Even-Zohar, 1978/2000:193). This can happen when the following three sets of circumstances take place: Firstly, when a ‘young’ literature has not been established, it is only natural to look back to older literary, ready-made models. Secondly, it could be the case that the original literature of the particular system may be ‘peripheral’ or ‘weak’. Hence, the literature of a small nation is overpowered by that of a larger one. Thirdly, at moments of crisis, at when established models are considered insufficient, then the vacuum can be amply filled by translated literature. Consequently, translation practices tend to be dictated by the position the translated literature holds within the polysystem. According to Even-Zohar (1990:51), “translation is no longer a phenomenon whose nature and borders are given once and for all, but an activity dependent on the relations within a certain cultural system”.

This non-prescriptive approach enables translators to examine the translation process within a wider context, acknowledging the fact that the translated text is autonomous; existing in its own right. In other words, the target text is shaped by systemic constraints which are not only concerned with textual considerations but

primarily take into account the way the translation functions in the target cultural and literary system. In fact, Jisun Shin (2020) set out to explore the impact of translated *Harry Potter* on children's fantasy literature system in South Korea. Basing her research on Even-Zohar's polysystem theory, she concludes (2020:68) that there has been a rise of translated fantasy books for children in Korean's literature system, thus indicating the movement of the translated *Harry Potter* to the centre of the Korea's literary system along with the shift of interest to the country's original fantasy books for children.

Other equally important factors guiding translators' choices are translators' own frames of reference, the total sum of their experiences, knowledge, norms, ideas and values (Coillie, 2014:132). A case in point is mentioned by Gavriilidis (2009) who argues that sometimes the translator's ideology is so strong that it comes into conflict with the norms regulating the target culture. To give an example of this, Nikos Kazantzakis' translation into Greek of *Uncle's Tom Cabin* is indicative of the translator's tendency to disregard the strong Orthodox-Christian beliefs of Greek culture and omit all religious references. As Gavriilidis (2009:7-8) observes, even though there is no difference between the ST religious ideology and the TT religious norms, the translator defies TT accepted religious norms and sticks to his own ideology, thus making it dominant in the final translated product.

Another factor influencing the TT is the position children and adults occupy with respect to the audience. If, according to Xení (2011), children are considered to be the primary audience and adults the secondary, this will inevitably affect the translators' decisions and consequently the end product. Similarly, the perception that translators have of their audience will play a vital role as well, since as Puurtinen (1994, 1995 and 2006) argues, a very young and inexperienced audience cannot tolerate the same degree of foreignness that an experienced adult audience could (2006:314). As a result, translators in their effort to achieve an equilibrium employ both domesticating and foreignising translation techniques. As Anthea Bell (1985) puts it:

with each individual book, you must gauge the precise degree of foreignness, and how far it is acceptable and can be preserved – for another thing you don't want to do is level it out to such an inoffensive blandness that the original atmosphere is lost.

(Bell, 1985:7)

This dichotomy between domesticating and foreignising translation procedures used by translators is best expressed by Klinberg (1986), who identifies four aims for the translation of children's literature and groups them into two sets which are then subdivided into two different categories:

1.

- To further the international outlook, understanding and emotional experience of foreign environments and cultures
- To make more literature available to children

2.

- To contribute to the development of the readers' set of values
- To give readers a text they can understand given their lack of knowledge

(Klingbert, 1986:10)

The first set implies an adherence to the ST whereas the second gives prominence to the norms of the target culture and the translator is asked to tread a fine line between these polar opposites by performing all sorts of textual manipulations. Fernandez (2006) maintains that many textual adaptations take place because of religious, educational, political and family pressures that in a way require the translator to 'comply with' the desires of the target audience. To this end, the ultimate goal of translators should be to produce a pleasant and motivating text that is easily readable. A good example of this is the Russian translation of Selma's Lagerlöf's *The Wonderful Adventures of Nils* where Nikolajeva (1996:48) observes that Nils' parents go to the market and not the church since any reference to religion in this target culture would be deemed inappropriate. Titika Dimitroulia (2015:42) gives us another convincing example where Astrid Lindgren's character *Pippi Langstrumpf* is not given a word for word translation as 'Πίπη η μακρυκαλτσού' (= *Pippi Longstocking*) but a more innovative translation is employed, namely, 'Πίπη η Φακιδομύτη' (= *Pippi Pimplenose*), thus focusing the attention of Greek children on a particular characteristic of the heroine that is not so easily found in Greek children.

However, this is not always so easy to achieve since one major issue always prevalent in the discussion of children's literature is the adult/child duality (Lathey, 2009:31) or the asymmetric relation as has been described by many scholars (Thomson-Wohlgemuth, 1998:6; Queiroga and Fernandes, 2016:6). It is adults, whether they are editors, publishers, parents, teachers or booksellers, who have control and decide what book is suitable for a child to read. Thus, the danger of forgetting to take into consideration the child's interests and likes is always present since translators' choices are inevitably influenced by adult views on childhood and writing for children. In Queiroga and Fernandes' (2016) words:

The adult figure practically mediates all steps taken in the production of children's books until their arrival in the hands of the intended recipient. Writing, translating, publishing, reviewing and recommending are all performed by adults.

(Queiroga and Fernandes, 2016:6)

To sum up, I will quote Lathey's (2006:30) question: "Does children's literature need these popular books?" After all, whether a book – the original or its translation – hits the shelves does not merely depend on its literary value but such a decision is often the "result of cultural dominance and of the concentration of power at the level of the publishing houses" (2006:20). After all, she argues, children's literature is a Western 'thing' not to be found in non-Western countries which may not be in need of it since it may hinder the development of their own children's literature. In her words:

Stimulating the development of indigenous children's literature in the non-Western World is the biggest challenge of all. If translations and a well-considered translation policy can contribute to this, then children's literature will unquestionably remain in need of translations.

(Lathey, 2006:32)

4.4 Corpus considerations: The Harry Potter Phenomenon

Having discussed some definitional and translational aspects of children's literature, I will now focus on the subject of my study which is none other than the *Harry Potter* series of books and in particular the first book entitled *Harry Potter and the Philosopher's Stone*. It is no exaggeration to say that J.K. Rowling's *Harry Potter* books have achieved a phenomenal success in the publishing story of children's books. The *Harry Potter* mania is manifested by the great number of sites and blogs that have been created by Potterphiles, the films, the products and the whole industry created by this fictional wizard. As stated in the Economist article: "J.K. Rowling's fictional wizard not only created an industry; he has also transformed Hollywood" (2009). In the title of her book, Susan Gunelius (2008) states that Harry Potter is a "global business phenomenon". (2008). When she started writing HPPS, J.K. Rowling, a single mother living in Edinburgh, never thought that it would be so successful. Her story is reminiscent of Cinderella's since her seven books made her a rags-to-riches entrepreneur. Apart from the phenomenal success the books generated for J.K Rowling, other companies greatly benefited too from the touch of her commercial magic wand, namely, the London publishing house, Bloomsbury and Heyday films. In fact, she founded a company of her own in 2011 named *Pottermore Ltd.* which is the digital publishing, entertainment, e-commerce, and news company of *Harry Potter* (the official website www.pottermore.com stopped in October 2019 and was replaced by www.wizardingworld.com).

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

was old enough to attend Hogwarts. At the age of 11, Hagrid the keeper of the Keys at Hogwarts comes to Harry and explains to him that he is a wizard who has been admitted to Hogwarts in order to study magic. It is then, that the adventure begins.

On closer inspection of the *Harry Potter* books, one cannot ignore the fact that such books have a dual target readership, that is, they are aimed at both children and adults. That being the case, translators may wish to serve the needs of both audiences as far as it is possible, given the fact that there are considerable differences in the characteristics, knowledge, linguistic skills and general conceptual abilities of the two above-mentioned groups. However, things are not so black and white when it comes to the translation of *Harry Potter* books.

According to Davies (2003:65-66) there are three major reasons why such a work is worth investigating from a translational point of view. The first and most obvious reason is the number of translations that exist for such series of books. As stated, these books have been translated into more than forty languages within a timespan of five years (Davies, 2003:65). In the September 2014 English edition of HPPS, we are informed in the preface that the series has sold over 450 million copies and has been translated into 79 languages. Secondly, the fact that these books are primarily aimed at children makes the translators' task even more challenging since they have to preserve their child-appeal and "transmit it to the child readers of another culture" (2003:66). Thirdly, the plethora of culture-specific items that exist in these novels make their translation quite an interesting task. For example, Davies (2003:67) recalls that in the early chapters of HPPS there is a mention of Bonfire Night and Halloween.

Two other scholars, Katrine Brøndsted and Cay Dollerup (2004:58) mention that even though translators of *Harry Potter* in various countries were relatively well-known, they did not all "enter the game the same time". Lya Wyler (2003:9), the Brazilian translator, argues that she did not know that there would be a second book. Had she known she says that she would have reinvented certain proper names. But there was only one name that could not be altered by contract, that of *Harry Potter* "even if children had to struggle to pronounce an aspirated "h" and retroflex "r's" – an ability found only in seven out of twenty-six states in Brazil" (2003:12). Moreover, Goldstein (2005:17) points out that Spanish translators made a gender change to *Profesora Sinistra* since they incorrectly translated it as *Professor Sinistra* (the masculine form). Additionally, in 2002, the Swedish translator admits that translators

were obliged by Warner Brothers to sign a contract that in effect forced them to keep proper names unchanged for commercial purposes.

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

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

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

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

Focusing on the Russian translations of two fantasy stories, namely, *The Lion, the Witch, and the Wardrobe* (Lewis 1950) and HPPS (Rowling, 1997), Inggs (2003:285) argues that the Russian translator, Oranskii does not make any attempt to give a Russian flavour to the British culture-specific elements. For example, different types of food are retained with minor variations and so are names which are transliterated, thus failing to exhibit their associative meaning. Inggs (2003:295) concludes that no consistent strategies can be identified since her analysis indicates a random approach to translation.

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

Lastly, Liang’s (2007) study examines the translation problems and strategies regarding culture-specific items by analysing the English-Taiwanese versions of the first five *Harry Potter* books. Concentrating on the translation of food and goods, Liang (2007:98) found out that the strategies of preservation and addition were employed for the transferring of food concepts whereas preservation and localisation were preferred in the translation of goods. The effectiveness of the translation

strategies was evaluated by observing 15 target readers' responses through questionnaires and it was concluded that "although translations with foreign implantations are more adequacy-oriented, target readers did not find this approach acceptable" (2007:104).

Now, turning our attention to Greece, it should be mentioned that the publisher of the Greek translations of the *Harry Potter* series is Psichogios and the translator of HPPS is Maya Routsou who translated the first book of the *Harry Potter* series in 1998. Since then, there have been sixty reprints of the Greek translation of HPPS, the last one being in November 2020. It should be mentioned that in the current study the sixth reprint of the Greek translation has been used whereas the digital edition first published by Pottermore Limited in 2015 has been employed with respect to the source text. With respect to the Greek translation, it should be mentioned that the thirteenth reprint is downloadable and free of charge from the following site: http://dimagnant.kar.sch.gr/autosch/joomla15/images/bibliothiki/biblia/kseni_logotexnia/pezografia/H_Filosofiki_Li8os.pdf. However, it was observed that the numbers of pages were jumbled up. Hence, this digital edition was only used for the copy-paste task of the proper name and its surrounding context, which is the sentence. The numbering of the pages, though, was taken from the sixth reprint of the Greek translation. No specific automatic proper name extraction programme was used due to the limited size of my corpus. In fact, the interrogation of the corpus for proper names was done manually. The researcher read the books in question and wherever there was a proper name, the whole sentence was transferred into a file according to the thematic category of the name as well as its respective translation(s). Moreover, various sites from the internet (e.g. www.pottermore.com, <https://www.hp-lexicon.org/characters/>) that recorded the names found in the first book of the series were used so as to cross-check whether all names had been included in the English version as well as their translations. As Dukmak (2012:109) maintains:

In fact, fans of the *Harry Potter* books have spent considerable effort, devoting themselves to the investigation of the names in the series and compiling lists of information on these names, their etymology and the various references embedded in them. It is worth noting that these fans' websites are very reliable and comprehensive sources of information.

(Dukmak, 2012:109)

A total of two hundred and twenty-five proper names were identified in the SL text. Details of the data used in this research are mentioned in Table 4.1:

Table 4.1: Data

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

On first inspection, one notices the lower number of proper names found in the translated corpus which is indicative of the translator's efforts to make the target text more accessible and comprehensible for children by omitting and generalising proper names.

In conclusion, the Greek translation of HPPS offers quite a fertile area of research since, to my knowledge, there is no study to date that has investigated the patterns in the English-Greek translation of names found in HPPS. Thus, it is worth investigating the processes of intercultural transfer names undergo in the Greek translation of HPPS. Before doing so, however, I must look into the methodological tools that will be employed for the present research. To this task, then, I will turn in the next section.

4.5 Classifying Proper Names: Names as multi-dimensional entities

The first stage of data analysis dealt with the issue of classification. In other words, in order to be able to offer a structured and consistent way of analysing the data, an attempt was made to come up with solid classification categories. The primary aim of this taxonomy was to investigate whether there is a correlation between name category and translation procedure. Put differently, if a particular procedure was

favoured when transferring names belonging to a given name category, then translation tendencies with respect to this name category could be predicted and explored in more detail. The combination of taxonomy of a given linguistic category under investigation, for example, idioms or proper names, and translation procedure has been used in previous studies as well (see Panou, 2014; Cantora, 2013) and its novelty rests in providing a thorough analysis of the relationships between name-type and translation procedure.

The present study envisages names as multidimensional entities and proposes a novel name taxonomy that is based on dimensions dealing not only with the linguistic aspect of names but also with the experiential one, thus bringing to the fore not only the morphological, syntactic and semantic dimensions but also highlighting the discursual and pragmatic facets of names in literary texts. The different dimensions are meant to capture the different features that come to the fore when analysing a proper name and the combination of all these dimensions is meant to provide a holistic view of the linguistic category under investigation, thus making this name categorisation more flexible and adaptable to the needs of every researcher. In particular, the proposed name taxonomy consists of four dimensions: the thematic, the syntactic, the semantic and the pragmatic. The thematic dimension very much resembles the traditional classifications used by Onomastics and is meant to accommodate for the different types of names. The syntactic dimension of names makes direct reference to their form whereas the semantic one is meant to describe the semantic load of names. Lastly, the pragmatic dimension is meant to describe how the name relates to the real world. Depending on which dimension the research needs to focus on, a different attribute is chosen each time. Nevertheless, the combination of all these dimensions of names with the translation strategies employed provide us with a useful tool for analysing translation tendencies and patterns in the English-Greek translation of names in HPPS. Consequently, the aim of this multi-dimensional name taxonomy is threefold: a) to provide a solid structure of the data in question, b) to give a clear terminology for the analysis of the translation patterns of names and c) to investigate whether there is a correlation between a given name-type and translation procedure.

In physics and mathematics, dimension is defined as the minimum number of measurements required to specify the position of an object. Transferring this term to the discipline of linguistics, it could be argued that dimensions are meant to serve as

measuring devices of the aspects needed to define and categorise a proper name. The dimensions proposed here are the minimum number possible and this is evident from the terminology used since the very basic levels of linguistic analysis have been taken into consideration, that is, the thematic, the syntactic, the semantic and the pragmatic. It could be the case, that in a different study where the research focus is different, a different dimension could be added so as to facilitate the in-depth analysis of a linguistic phenomenon. That is to say, that dimensions are not static but evolve along with the research needs that emerge in a given field of study. For the purposes of this study, the focus will be on the thematic and the pragmatic dimension as will be explained in detail below.

With respect to the thematic dimension, the categories that will be employed for the purposes of the current research are the following:

1. Characters
2. Animals
3. Places
4. Objects
5. Events

The category of characters covers the names for all people including Muggles and magical beings, the one of animals makes direct reference to any name given to an animal, a pet or a magical creature whereas the category of places is meant to cover not only the names of places including streets, regions, cities, countries and continents but also those of government institutions (e.g. schools, buildings), shopping districts and means of transportation. Lastly, the category of objects comprises not only magical artefacts such as the Quidditch balls, potions and broomsticks but also games and mirrors. Lastly, the category of events covers historical, cultural and sporting events as well as names of celebrations and time periods.

The syntactic dimension of proper names is interrelated to their form and consists of two categories:

1. Mono-lexemic
2. Compound

These two categories may sound simplistic to the experienced syntactician or grammarian but as was stressed previously, the focus of this study does not reside in the syntactic dimension of proper names but in the thematic and pragmatic dimensions. Hence, a mere distinction between proper names consisting of one lexeme, that is one name part, e.g. *Harry* and those consisting of two or more lexemes, that is name parts which could potentially take the form of a noun-phrase such as *Albus Dumbledore* or even more compound phrases such as *He-who-must-not-be-named* suffices to lend a superficial look to the form of a given name in the first book of the *Harry Potter* series.

Now turning to the semantic dimension of proper names it could be argued that this is one of the thorniest aspects in attempting to define a proper name as scholars (Bertills, 2003; Cantora, 2013; Marmaridou, 1991) tend to agree that proper names are semantically-loaded entities but vary in the way they conceptualise this semantic load. For instance, Cantora (2013:183) distinguishes three categories in the semantic facet of her name taxonomy, namely, primarily denotative, intermediate, primarily connotative. In fact, she goes on to argue that there is a differentiation between a proper name whose primary use is that of a referent (e.g. my name is Clara) and “a proper name primarily being used as the means to evoke attributes associated with that bearer, e.g. “I look like Adam Ant” (Cantora, 2013:183).

Acknowledging the importance of proper names in literature, Marmaridou (1991:91) argues that there are two major types of semantically significant proper names in literature. The first type is called *meaning-created proper names* and comprises names that bear an etymological relation to other word forms of a language “and whose function is determined by the meaning that is lexically or culturally associated with these forms” (1991:91). Meaning-created proper names are subdivided into lexically and culturally transparent proper names. The former category has been mainly associated with descriptive names that normally describe an activity and are also indicative of the behaviour of a given character. On the other hand, culturally transparent proper names are primarily based on the cultural assumptions that are more often than not associated with such names as is the case of Mr. Western in Fielding’s *Tom Jones* where apart from the geographical origins of

this man, one can also draw inferences concerning people that come from such an area (cited in Marmaridou, 1991:96).

Turning to the second major type of semantically significant proper names, Marmaridou claims (1991:96) that such names acquire their meaning because of their characteristic uses which may be socially, culturally or even geographically triggered and it is through such uses that such type of names indirectly convey their meaning to the readers.

Theo Hermans (1985) uses the term semantically-loaded proper names and divides them into *expressive* where their meaning is semantically transparent and *suggestive* where their semantic content is more opaque. Bertills (2003) takes a somewhat different stance by claiming that the distinction between real and imaginary names does not apply in literature since all names are fictive and distinguishes three categories of fictive names. The first one is termed *conventional* and refers to established names that can be found in the name lexicon. The second one is termed *invented* and makes reference to names that are not yet established and cannot be found in the name lexicon. The third category consists of imaginary names which “refers to a completely meaningless or nonsense name that bears no traces to the lexicon or to the onomasticon” (2003:10). Lastly, she uses Hermans’ (1985) term *semantically loaded names*, “with reference to invented names in which some kind of semantic content is evident” and the term *modified conventional names* for names in which connections to anthroponyms are evident.

I will argue that the semantic dimension comprises two categories of names:

1. The semantically-transparent
2. The semantically-opaque

Semantic transparency is associated with overt meaning and makes reference primarily to descriptive names whose deciphering of meaning does not entail any extra processing effort on the part of the readers. On the other hand, semantically opaque names are intertwined with a covert meaning, that is, implied meaning, which in effect demands extra effort on the part of the readers in deciphering the hidden

meaning contained within the text. Transparent meaning is the obvious meaning, one that even a child can understand. Conversely, opaque meaning is implied and is thus hidden. Hence, one has to resort to all kinds of cognitive mechanisms to retrieve its concealed essence. Such an approach to defining the semantic dimension is qualitative rather than quantitative in nature since any attempt to ‘measure’ meaning would yield subjective and non-systematic measurements. Hence, for the purposes of the current research it suffices to draw the line between overt and covert meaning with respect to the linguistic category under investigation. Again such a classification does not suffice if one is to go to the lengths of analyzing the semantic dimension of proper names. Perhaps more levels would have to be included such as semi-transparent and semi-opaque names as well as a more explicit mention of the denotative and connotative uses of proper names (see Cantora, 2013:183-187). As Bertills (2003) eloquently puts it “the distinctions between the transparent and obvious semantic content and the more opaque suggestions are not always distinguishable from each other but include double meanings or shades of meanings which are both important” (2003:207).

A rather neglected dimension of proper names is the pragmatic one and it is this one that needs to be particularly stressed in this study. Many scholars before me (Bertills, 2003; Fernandez, 2006) have emphasised the need to place proper names in context and study them within this particular context. However, there is no study to my knowledge that makes direct claims as to the pragmatic components that enable a proper name to uncover its discursual, societal and cultural aspect. It was at the beginning of the nineties that Adrienne Lehrer (1992:141) put forward the argument that semantic fields do not suffice to give an overall definition of proper names.

In her words:

But because many names are constructed from phrases, and because *they utilize pragmatic information such that not everything in a field is appropriate, fields are not sufficient, and for this reason, semantic frames are necessary as well.*

(Lehrer, 1992:140-141, my emphasis)

Although Lehrer (1992) points out the need for frames so as to capture the pragmatic potential, her contribution, as valuable as it is, ends there. In other words, it does not provide us with a detailed account of how frames contribute to the definition of proper names. It was Sophia Marmaridou, back in the nineties, with her treatise *What's so Proper about Names? A Study in Categorization and Cognitive Semantics* (1991), the first one to propose the frame-based approach to proper names where proper names might as well function as frames both activating and activated by experiential scenes that could partly account for the unique identification of a referent in the discourse as happens with other words of the language that might activate scenes which could be held responsible for their understanding (Marmaridou, 1991:17). The present study goes a step further by attempting to describe how the notion of frames could be complemented with the pragmatic analysis of proper names and how this could be applied to the translation of the names and in this way it is a novel approach. More specifically, frames are said to comprise extralinguistic characteristics of proper names as well as background knowledge concerning their use in a given language. In this sense, they could be perceived as experiential structures that, on the one hand, are meant to consist of the implicit real-world knowledge necessary to draw inferences that will facilitate our understanding of a given proper name and on the other, should be perceived as endorsing linguistic knowledge applicable to the category of proper names. In other words, the main claim of the pragmatic dimension of proper names in defining them is the combination of linguistic knowledge with real-world knowledge. Reminiscent of Fillmore's cultural anchoring of the use of language, the pragmatic dimension takes a frame-based approach to proper names by claiming that frames, in their strong version, are a combination of the linguistic and extra-linguistic information necessary to compute the meaning of a given proper name. Such a frame-based approach assumes that linguistic information concerning proper names resides in the mind of the readers and extra-linguistic information can be retrieved from the context in which a particular proper name occurs. Thus, the co-occurrence of linguistic and extra-linguistic information enables us to better capture the meaning potential of a proper name by activating both its linguistic and contextual features. Fillmore (1976) has termed such frames as interactional.

In his words:

The interactional frames amount to a categorisation of the distinguishable contexts of interaction in which speakers of a language can expect to find themselves, together with information about the appropriate linguistic choices relevant to these interactions. [...]

(Fillmore, 1976:25)

Having defined the pragmatic dimension of proper names as primarily frame-based, the question that arises is how this dimension is related to their translational aspect. In other words, how can the translation of proper names benefit from a frame-based account of proper names? This question is answered if the extra-linguistic information pertaining to the linguistic category under investigation is defined and further clarified. But how can one provide a solid definition of something that by its nature is so elusive since it is an all-encompassing notion? It is proposed that a relevance-theoretic framework might be a viable solution for the combination of the pragmatic and translational potential of proper names. Assuming that communication is cognition-based, relevance theory makes two central claims, namely, that a) the interlocutor's intention is to communicate something relevant to their audience and b) the audience can understand such a message without any extra processing effort.

Applying relevance theory to translation, Gutt (1990) argues that both direct and indirect translation could be viewed as instances of interpretive use where a firm understanding of the intended interpretation is a prerequisite. Seen in this light, translation does not have a normative but rather a descriptive character where translators make a conscious effort of taking into account as many factors as possible that will enable them to have communicative success via translation, that is, interlingual interpretive use. One such factor that should be taken into account is the presence of contextual cues otherwise known as extra-linguistic information. Taking that as a starting point, it has to be evaluated what extra-linguistic information is *relevant to* the translation of proper names in the genre of children's literature. In my opinion, the most relevant extra-linguistic information that is of significance in translation in the genre of the fantasy novel, to which the *Harry Potter* series belongs, is whether proper names are real or fictive. The importance of such an issue

has been stressed previously by other scholars, such as Jentsch (2002) and Davies (2003). In more detail, Jentsch (2002) argues that:

This 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.

(Jentsch, 2002:286)

Along similar lines, Davies (2003) in discussing the translation of place names in the *Harry Potter* series maintains that preservation translation patterns should be adopted since real place names do not seem to carry any meaning. However, this is not the case for fictive place names. In his words:

In contrast, the names used for the fantasy part of the setting, such as Hogwarts, seem much more allusive and may justify renderings which are meaningful in the target language.

(Davies, 2003:94)

Given the above, the pragmatic dimension in the genre of the fantasy novel, and in particular the *Harry Potter* series, could comprise two categories of names:

1. Real
2. Fictive

Bertills (2003:10) is careful to note that when dealing with literature, all names of literary characters are fictive and I tend to agree with that. Hence, in order to avoid further terminological and categorical problems that might arise from a more elaborate and perhaps subjective categorisation of names of fictive characters, I will use J. K. Rowling's distinction of *muggles* and *wizards* with respect to the thematic category of character names. In labelling a character name its magical status, the term

wizard does not suffice, so the terms *witch*, *squib* and *poltergeist* were also added so as to ensure a more accurate description of the magical beings reported in the fantasy novel in question. In the second book of the *Harry Potter* series entitled *Harry Potter and the Chamber of Secrets* we are informed that this is the explanation that Ronald Weasley gives to Harry Potter when asked what a *squib* is:

“A *Squib* is someone who was born into a wizarding family but hasn’t got any magic powers. Kind of the opposite of Muggle-born wizards, but Squibs are quite unusual”.

(<https://harrypotter.fandom.com/wiki/Squib>)

With respect, to the term ‘poltergeist’ we are told that:

a **poltergeist** is an indestructible spirit of chaos. They haunt one specific location at time, generally those inhabited by a large number of adolescents, and either [came] with the building, or chose to enter it at some point. They occasionally haunt the homes of Muggles. They are among the creatures classed as Non-Human Spiritous Apparitions.

(<https://harrypotter.fandom.com/wiki/Poltergeist>)

So the thematic category of character names was divided into that of muggles and that of magical beings comprising wizards, witches, squibs and poltergeists.

For the thematic category of animals, the distinction between *fictive animals* and *fantastic beasts* was made, a division also adopted by the author of the series in her book entitled *Fantastic Beasts and Where to Find Them* (2017). The terms *real* and *fictive* were preserved for the thematic categories of places and events. With respect to the thematic category of objects, a more subtle classification was needed since all the names of objects identified in the given corpus were fictive. Hence, Bertills’ categorisation of names into *conventional*, *invented* and *imaginary* was adopted. It can be seen there is variation within the pragmatic dimension proposed which, on the one hand, denotes the subjectivity of its character, and on the other, connotes the need to come up with more objective and solid criteria for defining its nature and possible aspects. After all, what is pragmatic or not varies according to a

number of circumstances. In the nineties, at *King's Cross station* there was no *Platform Nine and Three Quarters* and no *Hogwarts Express*. Now, there is such a platform at the so-called station and there is also an actual train named *Hogwarts Express* which runs across western Scotland.

In conclusion, it is argued that the name categorisation proposed here is by no means exhaustive. However, the distinction between real and fictive is believed to be a valuable tool in analysing translation strategies of proper names in fantasy novels. To put it differently, even though the significance of distinguishing real from fictive proper names has been observed by the aforementioned scholars, no study to date, to my knowledge, has made any attempt to link this element directly to the pragmatic dimension of proper names and see if there are different translation patterns for real and fictive names. This is the crux of this current study which focuses on the thematic and pragmatic dimensions of proper names and by interrelating them to their translational aspect, it sets out to explore tendencies and patterns that could prevail in a translation schema of proper names in literature.

4.6 Methodology: Names and their translation

A total of two hundred and twenty-five proper names were identified in the English version of HPPS. The first step taken towards analysing the data was the classification of proper names. Depending on the thematic category each name belonged to, five Excel documents were created. All names were arranged in alphabetical order. Since the focus was on the thematic and pragmatic dimensions, the name categorisation was created accordingly. As a result, each of the five documents has one column with the SL names, followed by another column including the pragmatic dimension. Table 4.3 includes the categorisation of character names, Table 4.4 includes that of animals, Table 4.5 categorises place names whereas Tables 4.6 and 4.7 mainly deal with the categorisation of objects and events respectively. A closer inspection of Table 4.3 indicates that apart from personal names, titles and nicknames were also included. Hence, one can see the name *Albus Dumbledore* as well as the titled version, *Professor Dumbledore*. Along similar lines, the name *Dudley Dursley* exists along with its nickname *Sweetums*. Moreover, there were some names which were not explicitly mentioned. For instance, there is a mention of *Longbottom's gran* (see

example 1 below) but her name is not stated explicitly, only her relation to *Longbottom*. Hence, since the actual name of the character, in this case *Augusta Longbottom* is not mentioned it was decided not to include such instances in the list of character names.

Example 1

“Look!” said Malfoy, darting forward and snatching something out of the grass. “It’s that stupid thing *Longbottom’s gran* sent him.”

(J.K. Rowling, *Harry Potter and the Philosopher's Stone*, p.124)

Now, with respect to the analysis of the translation strategies employed with respect to each thematic category of proper names, it was decided to make a table for the thematic categories of characters, animals, places, objects and events with the SL proper name and its respective translation in Greek. Due to the large number of proper names, it was decided to provide the context of the specific SL and TL sentences in cases where the translation strategies of adaptation, generalisation, gloss, explicitation, deletion, mistranslation and creation were used since these lend themselves to critical discussion as opposed to literal translation, transcription and fixed translation which dictate preservation translation patterns. Thus, for the thematic categories in question where the translation strategies employed pointed to preservation translation patterns, tables such as the one listed below were made:

Table 4.2: An example of English-Greek translation of a character name

SL name	TL name
Harry	Χάρι

On the other hand, strategies that modified, expanded, omitted, mistranslated or created names in the target text were put in their context as shown below in Example 2:

Example 2

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

(J.K. Rowling, *Harry Potter and the Philosopher's Stone*, p. 23)

TT «Χρυσό μου αγοράκι, μην κλαις, η μαμά δε θα τον αφήσει να χαλάσει τη μέρα σου!» είπε αμέσως η θεία Πετούνια, αγκαλιάζοντας το γιο της.

(Τζ. Κ. Ρόουλινγκ, *Ο Χάρι Πότερ και η Φιλοσοφική Λίθος*, σελ. 35)

BT My golden boy, don't cry, Mummy won't let him spoil your special day!' aunt Petunia said instantly flinging her arms around him.

Hence, there is the SL sentence in the English language, the TL sentence, that is, the translation of the English sentence into Greek, and the back-translation (BT) of the TL sentence which is the translation of the TL Greek sentence into the English language so that readers who do not know Greek can see how proper names, and consequently the whole sentence, was translated. It should be stated that the aim of the BT is to provide information about the Greek equivalent (see previous studies, e.g. Panou, 2014). So this tends to be a literal BT.

Thus having elaborated on methodological issues concerning data classification and analysis, I will now turn my attention to the translational aspect of proper names in an effort to provide a critical account of the translation tendencies evident in the English-Greek translation of proper names in HPPS, e.g. to what extent proper names are preserved, modified, omitted or even mistranslated. I shall turn therefore to this task in the next chapter.

Table 4.3 Dimensional categorisation of character names

Thematic dimension	Pragmatic dimension
Adalbert Waffling	Wizard
Adrian Pucey	Wizard
Agrippa	Wizard
Alberic Grunnion	Wizard
Albus Dumbledore	Wizard
Alicia Spinnet	Witch
Angelina Johnson	Witch
Argus Filch	Squib
Arsenius Jigger	Wizard
Auntie Marge	Muggle
Baruffio	Wizard
Bathilda Bagshot	Witch
Bill	Wizard
Blaise Zabini	Wizard
Bletchley	Wizard
Charlie	Wizard
Circe	Minor Goddess in Greek mythology
Cliona	Witch
Cornelius Fudge	Wizard
Crabbe	Wizard
Dean Thomas	Wizard
Dedalus Diggle	Wizard
Dennis	Muggle
Dinky Duddydums	Muggle
Doris Crockford	Witch
Draco Malfoy	Wizard
Duddy	Muggle
Dudley	Muggle
Emeric Switch	Wizard
Emeric the Evil	Wizard
Enid	Witch
Fat Friar	Wizard
Fat Lady	Witch
Fred Weasley	Wizard
George Weasley	Wizard
Ginny	Witch
Gordon	Muggle
Goyle	Wizard

Gregory the Smarmy	Wizard
Grindelwald	Wizard
Hagrid	Wizard
Hannah Abbott	Witch
Harold	Muggle
Harry Potter	Wizard
Harvey	Muggle
Hengist of Woodcroft	Wizard
Hermione Granger	Witch
He-Who-Must-Not-Be-Named	Wizard
Howard	Muggle
Ickle Dudleykins	Muggle
Ickle Ronniekins	Muggle
James Potter	Wizard
Jim McGuffin	Muggle
Justin Finch-Fletchley	Wizard
Katie Bell	Witch
Lavender Brown	Witch
Lee Jordan	Wizard
Lisa Turpin	Witch
Lily Potter	Witch
Madam Pince	Witch
Madam Hooch	Witch
Madam Pomfrey	Witch
Malcolm	Muggle
Mandy Brocklehurst	Witch
Marcus Flint	Wizard
Marge Dursley	Muggle
Merlin	Wizard
Millicent Bulstrode	Witch
Minerva McGonagall	Witch
Miranda Goshawk	Witch
Moon	Witch
Morag MacDougal	Witch
Morgana	Witch
Mr. and Mrs. Dursley	Muggles
Mr. Filch	Squib
Mr. Flamel	Wizard
Mr. Potter	Wizard
Mrs. Figgs	Squib
Muggles	Muggles
Nearly-Headless-Nick	Wizard
Neville Longbottom	Wizard

Newt Scamander	Wizard
Nicolas Flamel	Wizard
Nott	Wizard
Oliver Wood	Wizard
Pancy Parkinson	Witch
Paracelsus	Wizard
Parkinson	Witch
Parvati Patil	Witch
Patil and Patil	Witches
Peeves	Poltergeist
Percy	Wizard
Perenelle	Witch
Petunia Dursley	Muggle
Phyllida Spore	Witch
Piers Polkish	Muggle
Popkin	Muggle
Professor Binns	Wizard
Professor Dumbledore	Wizard
Professor Flitwick	Wizard
Professor Hooch	Witch
Professor McGonagall	Witch
Professor Quirrell	Wizard
Professor Snape	Wizard
Professor Sprout	Witch
Professor Vindictus Viridian	Wizard
Ptolemy	Wizard
Quentin Trimble	Wizard
Ron	Wizard
Rubeus Hagrid	Wizard
Sally-Anne Perks	Witch
Seamus Finnigan	Wizard
Sirius Black	Wizard
Suzan Bones	Witch
Sweetums	Muggle
Ted	Muggle
Terence Higgs	Wizard
Terry Boot	Wizard
The Bloody Baron	Wizard
The Bones	Wizards
The Dursleys	Muggles
The Great Humberto	Wizard
The McKinnons	Wizards
The Potters	Wizards
The Prewetts	Wizards

Uncle Algie	Wizard
Uncle Vernon Dursey	Muggle
Uric the Oddball	Wizard
Voldemort	Wizard
You-Know-Who	Wizard
Yvonne	Muggle

Table 4.4 Dimensional categorisation of animal names

Thematic dimension	Pragmatic dimension
Bane	Fantastic Beast (centaur)
Common Welsh Green	Fantastic Beast (dragon)
Elfric the Eager	Fantastic Beast
Fang	Fictive Animal (dog)
Firenze	Fantastic Beast (centaur)
Fluffy	Fantastic Beast (three-headed dog)
Griphook	Fantastic beast (goblin)
Hebridean Blacks	Fantastic Beast (dragon)
Hedwig	Fictive Animal (owl)
Mr. Paws	Fantastic Beast (Kneazle)
Mrs. Norris	Fantastic Beast (kneazle)
Norbert the Norwegian Ridgeback	Fantastic Beast (dragon)
Ronan	Fantastic Beast (centaur)
Scabbers	Fictive Animal (rat)
Snowy	Fantastic Beast (Kneazle)
Tibbles	Fantastic Beast (Kneazle)
Trevor	Fictive Animal (toad)
Troll	Fantastic Beast (troll)
Tufty	Fantastic Beast (Kneazle)

Table 4.5 Dimensional categorisation of place names

Thematic dimension	Pragmatic dimension
Black Forest	Fictive
Blackpool pier	Real
Bristol	Real
Cokeworth	Real
Devon	Real
Diagon Alley	Fictive
Dundee	Real
Godric's Hollow	Fictive
Gringotts	Fictive
Gryffindor	Fictive
Hog's Head	Fictive
Hogsmeade Station	Fictive
Hogwarts Express	Fictive* (when HPPS was written, this was a fictive place)
Hogwarts School of Witchcraft and Wizardry	Fictive
Hufflepuff	Fictive
Hut-on- the-Rock, The Sea	Fictive
Kent	Real
King's Cross	Real
Leaky Cauldron	Fictive
Little Whinging Surrey	Real
London	Real
London Underground	Real
Madam Malkin's Robes for All Occasions	Fictive
Majorca	Real
Ministry of Magic	Fictive
Ollivanders	Fictive
Platform Nine and Three Quarters	Fictive* (when HPPS was written, this was a fictive place)
Privet Drive	Fictive
Railview Hotel	Fictive
Ravenclaw	Fictive
Romania	Real
Sahara Desert	Real
Slytherin	Fictive
Smeltings	Fictive
Stonewall High	Fictive
The Forbidden Forest	Fictive
Yorkshire	Real

Table 4.6 Dimensional categorisation of object names

Thematic dimension	Pragmatic dimension
A Beginner's Guide to Transfiguration	Conventional
A History of Magic	Conventional
Beaters	Invented
Bertie Bott's Every-Flavour Beans*	Invented
Bludgers	Conventional
Cauldron Cakes	Invented
Chocolate Frogs	Invented
Cleansweep Seven	Imaginary
Comet Two Sixty	Imaginary
Draught of Living Death	Invented
Drooble's Best Blowing Gum	Invented
Fantastic Beasts and Where to Find Them	Conventional
Galleons	Conventional
Golden Snitch	Imaginary
Invisible Cloak	Invented
Liquorice Wands	Invented
Magical Drafts and Potions	Conventional
Magical Theory	Conventional
Nimbus Two Thousand	Imaginary
One Thousand Magical Herbs and Fungi	Conventional
Petrificus Totalus	Imaginary
Philosopher's Stone	Conventional
Pumpkin Pasties	Invented
Quaffle	Imaginary
Remembrall	Imaginary
Sellotape	Conventional
Sickles	Conventional
Sorting Hat	Invented
The Daily Prophet	Conventional
The Dark Forces: A Guide to Self-Protection	Conventional
The Mirror of Erised	Invented
The Put-Outer	Invented
The Standard Book of Spells	Conventional
Wizard's Chess	Invented

*There are two instances of this invented object name in the corpus in question.

Table 4.7 Dimensional categorisation of event names

Thematic dimension	Pragmatic dimension
Bonfire Night	Real
Halloween	Real
Quidditch	Fictive
Warlocks' Convention	Fictive

CHAPTER FIVE

TRANSLATING PROPER NAMES: THE CASE OF HARRY POTTER IN GREEK

The main dilemma of translating proper names in literature derives from their diverse nature, and thus *goes beyond finding the proper equivalent in the target language or simply rendering the linguistic form and/or content of the name.*

(Bertills, 2003: 195, my emphasis)

5.1 Introduction

The aim of the present chapter is to pin down the translational behaviour of proper names in children's literature. More specifically, the English-Greek translation of two hundred and twenty-five proper names found in HPPS is critically explored in an effort to provide an in-depth analysis of the translation strategies employed. In more detail, the first section serves as the introductory one, the second provides a detailed account of the quantitative findings whereas the third one addresses the issue of the translation of character names and is further subdivided into the translation of names attached to muggles and magical beings. The fourth section deals with the translation of fictive animals and fantastic beasts, the fifth one with that of real and fictive places whereas the sixth one explores the translation potential of conventional, invented and imaginary objects. The chapter is rounded off with a discussion on the translation strategies employed for the translation of real and fictive events.

5.2 Quantitative findings

Preliminary results indicate that the majority of proper names were preserved either by being transcribed into the Greek alphabet or by being literally translated into Greek. Furthermore, twenty proper names were modified, four were expanded whereas two were omitted and thirteen were mistranslated. In addition, there was one instance of name-creation and there were nine instances of a combination of strategies where a preservation procedure was combined with a modification, an expansion, an omission or even a creation one. The following table summarises the translation tendencies employed in the Greek (target) version of HPPS and indicates the frequency of occurrence and percentage proportion of each tendency whereas Table

5.2 shows us the frequency of occurrence and percentage proportion of each name-translation procedure. Finally, Table 5.3 is indicative of the category of names and translation procedures. It is worth noting that the total number of names is 226 since we have 225 instances of name-translation plus one of name-creation.

Table 5.1: Name-translation tendencies and percentage proportion of each translation tendency employed in the 226 sample instances of name rendering (taken from the Greek (target) version of *Harry Potter and the Philosopher's Stone*)

Translation strategies	Preservation	Modification	Expansion	Omission	Mistranslation	Creation	Preservation and Modification	Preservation and Expansion	Preservation and Omission	Preservation and Creation	Preservation, Omission and Explication
Number of instances and percentage	177 78.3%	20 8.8%	4 1.7%	2 0.8%	13 5.7%	1 0.4%	1 0.4%	2 0.8%	4 1.7%	1 0.4%	1 0.4%

Table 5.2: Name-translation procedures and percentage proportion of each procedure employed in the 226 sample instances of name rendering (taken from the Greek (target) version of *Harry Potter and the Philosopher's Stone*)

Tendency	Procedure	Number of instances	Percentage Proportion
Preservation	Transcription	103	45.5%
	Literal translation	37	16.3%
	Literal translation and transcription	30	13.2%
	Fixed translation	4	1.7%
	Fixed translation and transcription	2	0.8%
	Fixed translation and literal translation	1	0.4%
Modification	Adaptation	13	5.7%
	Generalisation	7	3%
Expansion	Gloss	1	0.4%
	Explication	3	1.3%
Omission	Deletion	2	0.8%
Mistranslation		13	5.7%
Creation	Creation	1	0.4%
Preservation and Modification	Transcription, literal translation and generalisation	1	0.4%
Preservation and Expansion	Literal translation and explication	1	0.4%
Preservation and Expansion	Literal translation, transcription and explication	1	0.4%
Preservation and Omission	Deletion and literal translation	1	0.4%
	Deletion, literal translation and transcription	2	0.8%
	Deletion and transcription	1	0.4%
Preservation, Omission and Expansion	Transcription, deletion and explication	1	0.4%
Preservation and Creation	Creation and literal translation	1	0.4%

Table 5.3 Name category and translation procedure in the 226 sample instances of name rendering (taken from the Greek (target) version of *Harry Potter and the Philosopher's Stone*)

Name Category	Character Names		Animals Names		Place Names		Objects Names			Events Names		TOTAL
	Muggles	Magical Beings	Fictive Animals	Fantastic beasts	Real	Fictive	Conventional	Invented	Imaginary	Real	Fictive	
Transcription	15	63	4	3	7	8	1		1		1	103
Literal Translation		3		3		9	16	3	3			37
Literal Translation and transcription	3	19		2	1	4		1				30
Fixed translation		3			1							4
Fixed translation and transcription		2										2
Fixed translation and literal translation					1							1
Adaptation	6	2		3				1	1			13
Generalisation					1			5		1		7
Gloss										1		1
Explicitation					3							3
Deletion		1		1								2
Mistranslation		11		2								13
Creation								1				1
Transcription, literal translation and generalisation				1								1
Literal translation and explicitation											1	1
Literal translation, transcription and explicitation						1						1
Deletion and literal translation									1			1
Deletion, literal translation and transcription	1							1				2
Deletion and transcription		1										1
Transcription, deletion and explicitation						1						1
Creation and literal translation									1			1

It should be noted that the majority of literary names were character names. In particular, there were twenty-five names of muggles and one hundred and five names of magical beings. With respect to the thematic category of animals, there were four instances of fictive animals and fifteen of fantastic beasts whereas the thematic category of places yielded fourteen real places and twenty-three fictive ones. Lastly, there were fourteen cases of conventional object names, thirteen invented and seven imaginary. As regards the category of events, there were two real and two fictive events found in the book examined. All in all, there were one hundred and thirty proper names of characters found in the corpus examined, nineteen animal names, thirty-seven place names, thirty-four object names and four event names which amount to 224 names but because there are two instances of the object name *Bertie Bott's Every-Flavour Beans* and one instance of name-creation the total number of sample instances of name rendering is two hundred and twenty-six names.

5.3 The translation of character names

The present section aims to analyse the translation strategies employed in the translation of character names. Since the focus of this study is on the pragmatic dimension and how this is depicted in translational terms, the category of characters' names was divided into muggles' names and magical beings' names. The following subsection focuses on the former.

5.3.1 The translation of muggles' names

Muggles are defined as persons that do not have any magical abilities and were not born into a magical family. Hence, they are perceived to be simple ordinary human beings that have no affiliation to the magical world of witches and wizards. In the corpus examined, twenty-five instances of muggles' names were found and were analysed according to the translation procedure adopted.

5.3.1.1 Transcription

The most frequent translation procedure employed for the translation of muggles' names is that of transcription. As was stated in Chapter Three, transcription is a common procedure employed when we have different alphabets in the SL and TL, as

is the case here with the Latin alphabet in the SL and the Greek one in the TL and is meant to accommodate for the phonological and morphological adaptation of the character names listed in Table 5.4:

Table 5.4 Transcription in muggles' names

SL name	TL name
Dennis	Ντένις
Dudley	Ντάντλι
Gordon	Γκόρντον
Harold	Χάρολντ
Harvey	Χάρβι
Howard	Χάουαρντ
Jim McGuffin	Τζιμ ΜακΓκάφιν
Malcolm	Μάλκολμ
Marge Dursley	Μαρτζ Ντάρσλι
Muggles	Μαγκλς
Petunia Dursley	Πετούνια Ντάρσλι
Piers Polkish	Πιρς Πόλκις
Ted	Τεντ
The Dursleys	Οι Ντάρσλι
Yvonne	Ιβόν

What is of particular interest is the way the actual name *muggle* is transferred in the Greek language. No attempt on the part of the translator is made to transfer the semantic load of this name to the target readership. The English name *muggle* is simply transcribed as *Μάγκλ* and there is no sign or indication of its implied meaning, that is, humans with no magical powers. All in all, there were fifteen instances of transcription.

5.3.1.2 Adaptation

When it comes to translating nicknames, the preferred procedure is that of adaptation, where there is some sort of change of SL proper names, in order to adapt to the TT.

Table 5.5 Adaptation in muggles' names containing nicknames

SL name	TL name
Dinky Duddydums	Χρυσό μου αγοράκι
Ickle Dudleykins	Το μωρό της
Ickle Ronniekins	Ο κανακάρης της
Popkin	Χρυσό μου
Sweetums	Άγγελέ μου
Duddy	Ντάντλι

ST1 Dinky Duddydums, don't cry, Mummy won't let him spoil your special day!' she cried, flinging her arms around him.
(J.K. Rowling, *Harry Potter and the Philosopher's Stone*, p. 23)

TT1 «Χρυσό μου αγοράκι, μην κλαις, η μαμά δε θα τον αφήσει να χαλάσει τη μέρα σου!» είπε αμέσως η θεία Πετούνια, αγκαλιάζοντας το γιο της.
(Τζ. Κ. Ρόουλινγκ, *Ο Χάρι Πότερ και η Φιλοσοφική Λίθος*, σελ. 35)

BT1 My golden boy, don't cry, Mummy won't let him spoil your special day!' aunt Petunia said instantly flinging her arms around him.

In more detail, the nickname *Dinky Duddydums* is translated in Greek as *χρυσό μου αγοράκι* (= *my dear boy*). It is also worth noting that whereas in the ST the personal pronoun *she* is used, an attempt for further clarification is made in the target text since the noun-phrase *aunt Petunia* is used instead.

ST2 Aunt Petunia burst into tears and said she couldn't believe it was her Ickle Dudleykins, he looked so handsome and grown-up.
(J.K. Rowling, *Harry Potter and the Philosopher's Stone*, p. 23)

TT2 Η θεία Πετούνια, πάλι, δάκρυσε και είπε πως δεν μπορούσε να το πιστέψει πως αυτό που έβλεπε ήταν το μωρό της — τόσο όμορφος και μεγάλος έδειχνε πια ο Ντάντλι.
(Τζ. Κ. Ρόουλινγκ, *Ο Χάρι Πότερ και η Φιλοσοφική Λίθος*, σελ. 46-47)

BT2 Aunt Petunia, again, burst into tears and said she couldn't believe it was her baby, Dudley looked so handsome and grown-up.

In this case, the nickname *ickle Dudleykins* is translated as *το μωρό της* (= *her baby*) and there is again an attempt of explicitation on the part of the translator when it

comes to *Dudley* since the personal pronoun *he* is used in the source text whereas the full name is preferred in the target text.

ST3 ‘Don’t worry, ickle Ronniekins is safe with us.’

(J.K. Rowling, *Harry Potter and the Philosopher’s Stone*, p. 82)

TT3 «Μην ανησυχείς, μαμά. Ο κανακάρης σου είναι ασφαλής μαζί μας».

(Τζ. Κ. Ρόουλινγκ, *Ο Χάρι Πότερ και η Φιλοσοφική Λίθος*, σελ. 114)

BT3 ‘Don’t worry, mother, your beloved son is safe with us.’

ST4 ‘And we’ll buy you another two presents while we’re out today. How’s that, popkin? Two more presents. Is that all right?’

(J.K. Rowling, *Harry Potter and the Philosopher’s Stone*, p. 22)

TT4 «Και θα σου πάρουμε άλλα δύο δώρα, όταν βγούμε αργότερα για ψώνια. Πώς σου φαίνεται αυτό, χρυσό μου; Δύο δώρα ακόμη! Εντάξει;»

(Τζ. Κ. Ρόουλινγκ, *Ο Χάρι Πότερ και η Φιλοσοφική Λίθος*, σελ. 33)

BT4 ‘And we’ll buy you another two presents while we’re out today. How’s that, my dear? Two more presents. Is that all right?’

ST5 ‘Thirty-nine, sweetums,’ said Aunt Petunia.

(J.K. Rowling, *Harry Potter and the Philosopher’s Stone*, p. 22)

TT5 «Τριάντα εννέα, άγγελε μου», συμπλήρωσε η θεία Πετούνια.

(Τζ. Κ. Ρόουλινγκ, *Ο Χάρι Πότερ και η Φιλοσοφική Λίθος*, σελ. 33)

BT5 ‘Thirty-nine, my angel,’ added Aunt Petunia.

ST6 And don’t you dare let it burn, I want everything perfect on Duddy’s birthday.

(J.K. Rowling, *Harry Potter and the Philosopher’s Stone*, p. 21)

TT6 Τα θέλω όλα τέλεια στα γενέθλια του Ντάντλι!

(Τζ. Κ. Ρόουλινγκ, *Ο Χάρι Πότερ και η Φιλοσοφική Λίθος*, σελ. 31)

BT6 I want everything to be perfect in Dudley’s birthday.

In more detail, the nickname *ickle Ronniekins* is translated as *ο κανακάρης της* (= *her beloved son*), *popkin* as *χρυσό μου* (= *my dear*) and *sweetums* as *άγγελέ μου* (= *my angel*). These are cases of cultural adaptation whereas the translation of the nickname Duddy as (= *Dudley*) is an instance of phonological adaptation. Such translation patterns are quite common when dealing with nicknames. As Cantora (2013:216) observes translators tend to replace the SL nicknames with semantic meaning with TL nicknames that have an equivalent semantic meaning.

5.3.1.3 Literal Translation and Transcription

In analysing the translation patterns employed for the names of muggles, the phenomenon of combining translation strategies was also observed. More specifically, the procedure employed for the translation of muggles' names that contained some kind of title such as the ones listed below, was that of literal translation where word-for word translation is used for the titles in the character names whereas the procedure of transcription was again reserved for a personal name as is shown in Table 5.6:

Table 5.6 Literal Translation and transcription in muggles' names

SL name	TL name
Auntie Marge	Η Θεία Μαρτζ
Mr. and Mrs. Dursley	Ο κύριος και η κυρία Ντάρσλι
The Great Humberto	Ο μεγάλος Ουμπέρτο

5.3.1.4 Literal Translation, transcription and deletion

There was one instance of name translation where there was combination of three procedures as shown in Table 5.7:

Table 5.7 Literal translation, transcription and deletion in muggles' names

SL name	TL name
Uncle Vernon Dursey	Ο Θείος Βέρνον

Consequently, there were fifteen cases of transcription, six instances of adaptation, three of literal translation and transcription and one of literal translation, transcription and adaptation with respect to the English-Greek translation of muggles' names.

5.3.2 The translation of magical beings' names

Having outlined the translation strategies employed for muggles, I will now shift my attention to the translation of magical beings. As was stated in the Methodology chapter, it was felt that there was a need to come up with a more refined categorisation with respect to magical beings, so these were classified according to their status as wizards, witches, squibs and poltergeists. All in all, one hundred and five names of magical beings were found in the corpus examined.

5.3.2.1 Transcription

Transcription seems to be the favourite procedure for translating the names of magical beings as is evident in the names listed below:

Table 5.8 Transcription in magical beings' names

SL name	TL name
Adalbert Waffling	Ανταλμπερτ Γουάφλιν
Adrian Pucey	Αντριαν Πιούσι
Agrippa	Αγρίππας
Albus Dumbledore	Άλμπους Ντάμπλντορ
Alicia Spinnet	Αλίσια Σπίνετ
Argus Filch	Αργκους Φιλτς
Arsenius Jigger	Αρσένιος Τζίγκερ
Baruffio	Μπαρούφιους
Bathilda Bagshot	Μπατίλντα Μπάγκσοτ
Bletchley	Μπλέτσλι
Charlie	Τσάρλι
Cliona	Κλιόντνα
Cornelius Fudge	Κορνήλιος Φατζ
Crabbe	Κράμπε
Dean Thomas	Ντιν Τόμας
Dedalus Diggle	Δαίδαλος Ντιγκλ
Draco Malfoy	Ντράκο Μαλφόι
Emeric Switch	Έμεριχ Σουίτς
Enid	Ένιντ
Fred Weasley	Φρεντ Ουέσλι
George Weasley	Τζορτζ Ουέσλι
Ginny	Τζίνι

Goyle	Γκόιλ
Grindelwald	Γκρίντελβαλντ
Hagrid	Χάγκριντ
Hannah Abbott	Χάνα Άμποτ
Harry Potter	Χάρι Πότερ
Hengist of Woodcroft	Χένγκιστ
James Potter	Τζέιμς Πότερ
Lavender Brown	Λάβεντερ Μπράουν
Lee Jordan	Λι Τζόρνταν
Lily Potter	Λίλι Πότερ
Mandy Brocklehurst	Μάντι Μπρόκλχαστ
Marcus Flint	Μάρκους Φλιντ
Merlin	Μέρλιν
Millicent Bulstrode	Μίλισεντ Μπούλστροουντ
Minerva McGonagall	Μινέρβα ΜακΓκόναγκαλ
Miranda Goshawk	Μιράντα Γκόσακ
Moon	Μουν
Morgana	Μοργκάνα
Neville Longbottom	Νέβιλ Λονγκμπότομ
Newt Scamander	Νιουτ Σκάμαντερ
Nicolas Flamel	Νικόλας Φλαμέλ
Nott	Νοτ
Oliver Wood	Όλιβερ Γουντ
Pancy Parkinson	Πάνσι Πάρκινσον
Paracelsus	Παράκελσος
Parvati Patil	Παρβάτι Πάτιλ
Peeves	Πιβς
Pernelle	Πετρονέλα
Patil and Patil	Πάτιλ και Πάτιλ
Quentin Trimble	Κουέντιν Τριμπλ
Ron	Ρον
Rubeus Hagrid	Ρούμπεους Χάγκριντ
Sally-Anne Perks	Σάλι-Άν Περκς
Sirius Black	Σείριος Μπλακ
Terence Higgs	Τέρενς Χιγκς
The Bones	Οι Μπόουνς
The Dursleys	Οι Ντάρσλι
The McKinnons	Οι ΜακΚίνον
The Potters	Οι Πότερ
The Prewetts	Οι Προύετς
Voldemort	Βόλντεμορτ

One would not expect to see the name of the leading protagonist, *Harry Potter*, being altered into something more Greek sounding. Yet, a close inspection of the names listed above, indicates that most of them are semantically loaded. Some of them are more transparent in meaning such as that of *Madam Hooch* (*hooch* meaning *alcoholic drink*) and *Professor Sprout* (*sprout* meaning *a shoot of a plant*) whereas others tend to be more opaque such as that of *Albus Dumbledore* (*albus* meaning white and *Dumbledore* being an archaic word for bumblebee). What all these names have in common is that they portray some of the most basic characteristics of the persons in question and thus function on the one hand as description markers and on the other as alerting devices as to what we, as readers, should pay attention to when reading about a specific character in the novel. For example, *Rubeus* comes from the Latin *rubeo* (red) and *Hagrid* could be derived from the term *hagridden* – which means worried. In the first book of the series, Hagrid is often seen to be worried about whether Harry is safe or not.

Moreover, *Draco Malfoy*'s first name is Latin for *dragon* and Malfoy in French means *bad faith*. This seems to be a rather appropriate name for the evil character of the play. *Sirius Black* who turns into a black dog is reminiscent of the *Dog Star*, the brightest star in the sky. The name comes from the ancient Greek name *Σείριος*, which means *burner*. In addition, the caretaker of Hogwarts, *Argus* is named after *Argos* who was a watchman with one hundred eyes in Greek mythology. *Minerva*, possibly derived from the Latin, *mens*, meaning *intellect*, was the Roman goddess of wisdom and strategic warfare. As for the surname *McGonagall*, J.K. Rowling has provided the following explanation “William McGonagall is celebrated as the worst poet in British history. There was something irresistible to me about his name and the idea that such a brilliant woman might be a distant relative of the buffoonish McGonagall”. (Writing by J.K. Rowling: “Professor McGonagall”, originally published on *Pottermore*).

Another name, worthy of our attention is that of *Voldemort*. In many European languages, *mort* or *mord* stands for *death* or *evil*. In French, *vol-de-mort* has the meaning of *flight from death* (= *escaping death*). Also, in French, *vol* could be translated as *the act of stealing*, giving *Voldemort*'s name the alternative meaning as *steal from death*. According to mugglenet (<https://www.quora.com/Why-did-J-K-Rowling-name-the-villain-Voldemort>) in Norwegian and Danish, *vold* stands for

violence and in Danish, *valde* means *to cause* and could derive from the Latin *valde* meaning *great*. Using these definitions *Lord Voldemort's* name could have the meaning of *great death*.

Now turning our attention to the alchemist's name *Nicholas Flamel*, one might notice that the surname is reminiscent of 'flame' if you omit the last 'l'. It is worth noting here that his wife, *Pernelle Flamel* also known as *Petronella Flamel* (*Pernelle* is an old French form of *Petronilla*) has been rendered in Greek as *Πετρονέλα* (= *Petronela*), thus causing a humorous effect to the target readership.

Moreover, *Dedalus* is the name of the mythical Greek inventor and craftsman whereas *Dolores* comes from the Latin word *dolor*, which means grief, sorrow. In addition, *Lily* has been associated with innocence, womanly virtues and virginity and *Luna* is the Roman goddess of the moon. Furthermore, *Miranda* is the Latin name for *wonderful, amazing, miraculous* and the name *Petunia* is a flower meant to symbolise resentment and anger.

All these shades of meaning evoke emotions and associations that give a special flavour to the story. More importantly, they seem to serve a quadruple function: the informative, the emotional, the creative and the aesthetic. In other words, they call on the reader's knowledge, they speak to their emotions, they stimulate their imagination and they provide them with aesthetic pleasure. Yet, no attempt on the part of the translator is made to maintain these functions in the target text by transferring these fine shades of meaning each character's name seems to have. As a result, it might be argued that the target readership may miss the meaning of the characters' names and could be deprived of the possible aesthetic pleasures that could derive from the deciphering of the meaning of these characters' names.

5.3.2.2 Literal translation and transcription

The second most frequent way of transferring the English names of wizards and witches to Greek is a combination of the strategies of literal translation and transcription. Literal translation is reserved for names bearing titles and descriptive terms whereas transcription is mostly found in surnames as is shown in Table 5.9:

Table 5.9 Literal translation and transcription in magical beings' names

SL name	TL name
Emeric the Evil	Κακός Έμερικ
Fat Friar	Ο Χοντρός Φρίαρ
Madam Pince	Η κυρία Πινς
Madam Hooch	Η κυρία Χουτς
Madam Pomfrey	Η κυρία Πόμφρι
Mr. Filch	Ο κύριος Φίλτς
Mr. Flamel	Ο κύριος Φλαμέλ
Mr. Potter	Ο κύριος Πότερ
Mrs. Figgs	Η κυρία Φιγκς
Professor Binns	Ο καθηγητής Μπινς
Professor Dumbledore	Ο καθηγητής Ντάμπλντορ
Professor Flitwick	Ο καθηγητής Φλίτγουικ
Professor McGonagall	Η καθηγήτρια ΜακΓκόναγκαλ
Professor Quirrell	Ο Καθηγητής Κουίρελ
Professor Snape	Ο καθηγητής Σνέιπ
Professor Sprout	Η καθηγήτρια Σπράουτ
Professor Vindictus Viridian	Ο καθηγητής Βεντίκτους Βιρίντιαν
Uncle Algie	Ο Θεός μου ο Άλτζι
Uric the Oddball	Έρικ ο Παράξενος

Again, the connotations of semantically loaded names are lost in translation. For instance, the name of *Professor Pomona Sprout* comes from the Latin, *pomus* meaning *fruit tree*. The first name of *Severus Snape* has obvious connotations of severity and strictness. And the last name *Snape*, as J.K. Rowling said when she was interviewed in 2000 (*e-toys interview*), refers to an English village probably one in Yorkshire near Hadrian's Wall. We are also informed that *snape* as a verb bears the meaning "to be hard upon, rebuke, snub", coming from the Old Nordic *sneypta* which means "to outrage, dishonor" which is consistent with Snape's character as well as style of teaching (https://harrypotter.fandom.com/wiki/Snape_family#cite_note-5). Moreover, the first name of *Professor Pomfrey*, *Poppy* is a flower whose juice has been used as a painkiller whereas *Vindictus* comes from the Latin *vindicta* meaning *revenge*. No indication of the potential meaning of these names is evident in the target text. The translator has instead chosen to transcribe or translate literally the names in question. Perhaps, the translator might have met obstacles in finding functional equivalents of the names listed above.

5.3.2.3 Mistranslation

There were some instances of mistranslation which are mainly attributed to wrong phonetic realisations of the names in question:

Table 5.10 Mistranslation in magical beings' names

SL name	TL name
Blaise Zabini	Μπλεζ Σαμπίνι
Gregory the Smarmy	Γκρέγκορι ο Γελοίος
Justin Finch-Fletchley	Τζάστιν Μπλέτσλι
Lisa Turpin	Λίζα Τάρπιν
Phyllida Spore	Φίλιντα Σπόαρ
Seamus Finnigan	Σίμους Μίλιγκαν
Suzan Bones	Σούζαν Βόουνς
Terry Boot	Τέρι Βουτ
Doris Crockford	Ντόρις Κόκφορντ
Katie Bell	Κάτι Μπελ
Morag MacDougal	Μορίν ΜακΝτούγκαλ

ST7 'Zabini, Blaise' was made a Slytherin.

(J.K. Rowling, *Harry Potter and the Philosopher's Stone*, p. 103)

TT7 Ο Μπλεζ Σαμπίνι πήγε στο Σλίθεριν και η Λίζα Τάρπιν στο Ράβενκλουου.

(Τζ. Κ. Ρόουλινγκ, *Ο Χάρι Πότερ και η Φιλοσοφική Λίθος*, σελ. 141)

BT7 Blez Sabini was made a Slytherin and Lisa Tarpin a Ravenclaw.

ST8 'Bet it's that one behind the statue of Gregory the Smarmy that we found in our first week. See you.'

(J.K. Rowling, *Harry Potter and the Philosopher's Stone*, p. 128)

TT8 «Βάζω στοίχημα πως είναι αυτή πίσω απ' το άγαλμα του Γκρέγκορι του Γελοίου.

Τη βρήκαμε κι εμείς στον πρώτο μας χρόνο!» είπε ο Φρεντ. «Πάμε, όμως, να δούμε...»

(Τζ. Κ. Ρόουλινγκ, *Ο Χάρι Πότερ και η Φιλοσοφική Λίθος*, σελ. 175)

BT8 Bet it's that one behind the statue of Gregory the Ridiculous. We found her too in our first year! Fred said. Let's go and see her, though.'

ST9 'Finch-Fletchley, Justin!'
(J.K. Rowling, *Harry Potter and the Philosopher's Stone*, p. 101)

TT9 «Μπλέτσλι, Τζάστιν».
(Τζ. Κ. Ρόουλινγκ, *Ο Χάρι Πότερ και η Φιλοσοφική Λίθος*, σελ. 139)

BT9 'Bletchley, Justin'.

ST10 'Turpin, Lisa' became a Ravenclaw and then it was Ron's turn.
(J.K. Rowling, *Harry Potter and the Philosopher's Stone*, p. 103)

TT10 Ο Μπλεξ Σαμπίνι πήγε στο Σλίθεριν και η Λίζα Τάρπιν στο Ράβενκλουου.
(Τζ. Κ. Ρόουλινγκ, *Ο Χάρι Πότερ και η Φιλοσοφική Λίθος*, σελ. 141)

BT10 Blez Sabini was made a Slytherin and Lisa Tarpin a Ravenclaw.

ST11 One Thousand Magical Herbs and Fungi by Phyllida Spore.
(J.K. Rowling, *Harry Potter and the Philosopher's Stone*, p. 59)

TT11 Χίλια μαγικά βότανα και μανιτάρια, της Φίλιντα Σπόαρ.
(Τζ. Κ. Ρόουλινγκ, *Ο Χάρι Πότερ και η Φιλοσοφική Λίθος*, σελ. 82)

BT11 One Thousand Magical Herbs and Fungi by Phyllida Spoar.

ST12 'Finnigan, Seamus', the sandy haired boy next to Harry in the line, sat on the stool for almost a whole minute before the hat declared him a Gryffindor.
(J.K. Rowling, *Harry Potter and the Philosopher's Stone*, p. 101)

TT12 Ο Σίμους Μίλιγκαν, το ξανθό αγόρι δίπλα στον Χάρι, έμεινε καθισμένο στο σκαμνί σχεδόν ένα ολόκληρο λεπτό, προτού το καπέλο τον στείλει στο Γκρίφιντορ.
(Τζ. Κ. Ρόουλινγκ, *Ο Χάρι Πότερ και η Φιλοσοφική Λίθος*, σελ. 139)

BT12 'Milligan, Seamus', the sandy haired boy next to Harry, sat on the stool for almost a whole minute before the hat declared him a Gryffindor.

ST13 'Bones, Susan!'

(J.K. Rowling, *Harry Potter and the Philosopher's Stone*, p. 100)

TT13 «Βόουνς, Σούζαν! »

(Τζ. Κ. Ρόουλινγκ, *Ο Χάρι Πότερ και η Φιλοσοφική Λίθος*, σελ. 138)

BT13 'Vones, Susan!'

ST14 'Boot, Terry!'

(J.K. Rowling, *Harry Potter and the Philosopher's Stone*, p. 100)

TT14 «Βουτ, Τέρι! »

(Τζ. Κ. Ρόουλινγκ, *Ο Χάρι Πότερ και η Φιλοσοφική Λίθος*, σελ. 138)

BT14 'Voot, Terry!'

ST 15 'Doris Crockford, Mr Potter, can't believe I'm meeting you at last.'

(J.K. Rowling, *Harry Potter and the Philosopher's Stone*, p. 61)

TT15 «Ντόρις Κόκφορντ, κύριε Πότερ. Δεν το πιστεύω πως, επιτέλους, σας γνωρίζω...»

(Τζ. Κ. Ρόουλινγκ, *Ο Χάρι Πότερ και η Φιλοσοφική Λίθος*, σελ. 85)

BT15 Doris Cockford, Mr. Potter, can't believe I'm meeting you at last.'

ST16 [...] that's Chaser Katie Bell of Gryffindor there, nice dive around Flint, off up the field and –

(J.K. Rowling, *Harry Potter and the Philosopher's Stone*, p. 155)

TT16 Οι Γκρίφιντορ έχουν τώρα την κόκκινη, ή μάλλον η κυνηγός τους, η Κάτι Μπελ...

(Τζ. Κ. Ρόουλινγκ, *Ο Χάρι Πότερ και η Φιλοσοφική Λίθος*, σελ. 212)

BT16 Gryffindor have now the red, or probably their chaser, Kati Bell....

ST17 When it finally shouted ‘GRYFFINDOR’, Neville ran off still wearing it, and had to jog back amid gales of laughter to give it to ‘MacDougal, Morag’.
(J.K. Rowling, *Harry Potter and the Philosopher’s Stone*, p. 101)

TT17 Κι όταν, τέλος, φώναξε «Γκρίφιντορ!», ο Νέβιλ έφυγε τρέχοντας και φορώντας το ακόμη στο κεφάλι του, με αποτέλεσμα να υποχρεωθεί να γυρίσει πίσω, ανάμεσα στα τρανταχτά γέλια όλων, και να δώσει το καπέλο στη Μορίν ΜακΝτούγκαλ.
(Τζ. Κ. Ρόουλινγκ, *Ο Χάρι Πότερ και η Φιλοσοφική Λίθος*, σελ. 138)

BT17 When it finally shouted ‘GRYFFINDOR’, Neville ran off still wearing it in his head, and had to jog back amid gales of laughter to give the hat to Morin MacDougal.

Blaise Zabini is transcribed in Greek as *Μπλεζ Σαμπίνι* (= *Blez Sabini*) and not *Μπλέιζ Ζαμπίνι* (= *Blaise Zabini*), Justin Finch-Fletchley is wrongly transferred to the target text as *Τζάστιν Μπλέτσλι* (= *Justin Bletchley*) instead of *Φλέτσλι* (= *Fletchley*) and *Spore* is transcribed as *Σπόαρ* (= *Spoare*) and not *Σπορ* (= *Spore*) as it should be. Along similar lines, the last name of *Lisa* is translated as *Τάρπιν* (= *Tarpin*) and not as *Τέρπιν* (= *Turpin*). The last name of *Seamus* in Greek should be written as *Φίνιγκαν* (= *Finningan*) and not *Μίλιγκαν* (= *Milligan*). Similarly, the last name of *Suzan* is *Μπόουνς* (= *Bones*) in Greek and not *Βόουνς* (= *Vones*) and *Terry Bout* should be written in Greek as *Τερι Μποντ* (= *Terry Bout*) and not as *Τέρι Βοντ* (= *Terry Vout*). In addition, rendering the word *smarmy* as *γελοίος* (= *ridiculous*) does not do justice to the name since *smarmy* means *falsely earnest*. Perhaps, *Γκρέγκορι ο Γλοιώδης* (= *Gregory the Smug*) might have been a more accurate translation. Moreover, the surname of *Doris*, namely, *Crockford* is wrongly transferred as *Κοκφορντ* (= *Cockford*) and *Katie* is transferred in Greek as *Κάτι* (= *Kati*) instead of *Κέιτι* (= *Katie*). It could be argued that *Κάτι* (= *Kati*) is a Greek nickname of *Kate* and perhaps this is the reason that the translator has opted for such rendering of the name in question.

What is of particular concern is the name *Morag* which is one of the quintessential Scottish names for girls. More specifically, it is a diminutive of *Mor*, meaning ‘*great, eminent*’. It is anglicised as *Sarah* or *Marion*. In fact, on visiting a website that has information concerning the origin of names (www.nameberry.com), we discover that *Morag* could be used as the Gaelic equivalent of *Sarah*.

In the *HPPS*, *Morag MacDougal* was a witch who attended Hogwarts in the same year as Harry. The translator however renders it in the Greek version as *Μορίν* (= *Morin*). In trying to find the origin of such name, we are informed by the Genealogy expert Kimberly Powell that “the Morin surname derives from the Old French *morin*, a diminutive of the name “More”, meaning “dark and swarthy” [as a moor]. It may also have originated as a topographical surname for one who lived on or near a moor” (<https://www.thoughtco.com/morin-surname-meaning-and-family-history-4121202>). Nevertheless, such rendering does not seem to convey or even be close to the meaning of the SL name. In fact, the TT name in question has the opposite meaning.

5.3.2.4 Literal translation

There were three instances of literal translation as is shown below:

Table 5.11 Literal translation in magical beings’ names

SL name	TL name
Friar	καλόγερος
Nearly-Headless-Nick	ο Σχεδόν-Ακέφαλος-Νικ
You-Know-Who	Ο Ξέρεις-Ποιός

Thus, *Friar* is translated as καλόγερος (=friar), *Nearly-Headless-Nick* as ο Σχεδόν-Ακέφαλος-Νικ and *You-Know-Who* as Ο Ξέρεις-Ποιός. It is worth mentioning that the humorous effect of the ghost’s name *Nearly-Headless-Nick* is maintained in Greek through the literal translation.

5.3.2.5 Fixed translation

The procedure of fixed translation was also employed in the Greek rendering of the names listed in Table 5.12:

Table 5.12 Fixed translation in magical beings’ names

SL name	TL name
Bill	Μπίλι
Circe	Κίρκη
Ptolemy	Πτολεμαίος

As was stated in Chapter Three, in fixed translation the SL name has a fixed, pre-established form in the TL which differs from that of the SL. Hence, *Bill* in Greek is translated as *Μπίλι*, *Circe* as *Κίρκη*, *Ptolemy* as *Πτολεμαίος*. It should be stated that *Bill* is often transcribed into Greek as *Μπιλ* as well.

5.3.2.6 Fixed translation and transcription

The combination of fixed translation and transcription was observed in the Greek translation of the two names listed below:

Table 5.13 Fixed translation and transcription in magical beings' names

SL name	TL name
Angelina Johnson	Αντζέλικα Τζόνσον
Hermione Granger	Ερμιόνη Γκρέιντζερ

More analytically, *Angelina Johnson* is transferred as *Αντζέλικα Τζόνσον* (the first name is rendered as *Angelica*) and *Hermione Granger* as *Ερμιόνη Γκρέιντζερ* (the first name is translated as *Ermioni*). Here, the Greek origin of Hermione's name should be mentioned as Hermione was the daughter of Helen and Menelaus in Greek mythology.

5.3.2.7 Deletion

The procedure of deletion was preferred when the portrait of the Fat Lady was mentioned as can be seen in Table 5.14:

Table 5.14 Deletion in magical beings' names

SL name	TL name
Fat Lady	-

ST18 'Come on,' he said to Ron. He pushed open the portrait of the Fat Lady and climbed through the hole.

(J.K. Rowling, *Harry Potter and the Philosopher's Stone*, p. 130)

TT18 «Έλα, πάμε», είπε στον Ρον, καθώς έσπρωχνε στην άκρη το πορτρέτο και περνούσε το σκοτεινό άνοιγμα.
(Τζ. Κ. Ρόουλινγκ, *Ο Χάρι Πότερ και η Φιλοσοφική Λίθος*, σελ. 178)

BT18 ‘Come on,’ he said to Ron as he pushed to one side the portrait and walked through the dark hole.

5.3.2.8 Transcription and deletion

The combination of transcription and deletion was preferred in the following example:

Table 5.15 Transcription and deletion in magical beings’ names

SL name	TL name
Alberic Grunnion	Άλμπερικ

ST19 Soon he had not only Dumbledore and Morgana, but Hengist of Woodcroft, Alberic Grunnion, Circe, Paracelsus and Merlin.
(J.K. Rowling, *Harry Potter and the Philosopher’s Stone*, p.87)

TT19 Σε λίγο, εκτός απ' τον Ντάμπλντορ, είχε και τις φωτογραφίες της Μοργκάνα, του Χένγκιστ, του Άλμπερικ, της Κίρκης, του Παράκελσου και του Μέρλιν.
(Τζ. Κ. Ρόουλινγκ, *Ο Χάρι Πότερ και η Φιλοσοφική Λίθος*, σελ.121)

BT19 Soon he had not only Dumbledore’s photos, but also Morgana’s, Hengist’s, Alberic’s, Circe’s, Paracelsus’ and Merlin’s.

The translator does not want to burden the target readership with unnecessary information. Thus, she decided to omit the name of the portrait, considering it a trivial piece of information which would perhaps involve extra processing effort on the part of the readers. The same could be argued for the surname of *Alberick* which is omitted in the TT.

5.3.2.9 Adaptation

Of particular interest is the translation of the names listed in Table 5.16:

Table 5.16 Adaptation in magical beings' names

SL name	TL name
He-Who-Must-Not-Be-Named	Ο Ξέρεις-Ποιός
The Bloody Baron	ο ενοχλητικός ο Βαρόνος

ST20 The wand chooses the wizard, remember ... I think we must expect great things from you, Mr Potter ... After all, He-Who-Must-Not-Be-Named did great things – terrible, yes, but great.'

(J.K. Rowling, *Harry Potter and the Philosopher's Stone*, p. 73)

TT20 «Το ραβδί διαλέγει το μάγο», συνέχισε ο Ολιβάντερ. «Να μην το ξεχνάς ποτέ αυτό, Χάρι Πότερ... Και νομίζω πως μπορούμε να περιμένουμε μεγάλα κατορθώματα από σένα... ναι, μεγάλα... Γιατί κι αυτός ο... ο Ξέρεις-Ποιος... έκανε μεγάλα πράγματα... Τρομερά βέβαια, αλλά μεγάλα...»

(Τζ. Κ. Ρόουλινγκ, *Ο Χάρι Πότερ και η Φιλοσοφική Λίθος*, σελ. 102)

BT20 The wand chooses the wizard, Olivander continued. Never forget that, Harry Potter ... And I think we must expect great things from you, yes, great... Because he also, You-Know-Who did great things – terrible, yes, but great.

Not wishing to alter the referent and perhaps cause further ambivalence and disturbance to the target readership, the translator opts to translate the name *He-Who-Must-Not-Be-Named* the same way she has translated the name *You-Know-Who*. Thus, the end result is that both names which refer to the same person, that is, *Voldemort*, are translated similarly as *Ο Ξέρεις-Ποιός*. In this case the SL name has been adopted so as to better serve the expectations of the target readership but the referent has remained the same.

Also worthy of our attention is the translation of the name *The Bloody Baron*:

ST21 The Bloody Baron's becoming almost unbearable – he's the Slytherin ghost.'

(J.K. Rowling, *Harry Potter and the Philosopher's Stone*, p. 104)

TT21 Κι αυτός ο ενοχλητικός ο Βαρόνος έχει πια καταντήσει ανυπόφορος! Ο Βαρόνος είναι το φάντασμα του Σλίθεριν...
(Τζ. Κ. Ρόουλινγκ, *Ο Χάρι Πότερ και η Φιλοσοφική Λίθος*, σελ. 143)

BT21 And that annoying Baron's becoming almost unbearable – he's the Slytherin ghost.'

The Bloody Baron has been translated as ο ενοχλητικός ο Βαρόνος (=the annoying Baron). Instead, ο Ματωμένος Βαρόνος (= the Bloody Baron) seems to be a more accurate translation. By way of explanation, the *Bloody Baron* was a wizard who fell in love with *Helena Ravenclaw* but she did not love him. So he killed her and then committed suicide. After death, he became a ghost and covered in *Helena*'s blood to this day, he earned himself the title *The Bloody Baron*. It might be the case that the translator does not wish to make any reference to the notion of 'blood', thus taking into consideration her target readership which primarily consists of children and wishes to place emphasis on the fact that he has become unbearable. Hence, perhaps the preference for the word ενοχλητικός (= annoying). After all, we are informed by the *Cambridge English Dictionary* that the word *bloody* may be used to "express anger or to emphasize what you are saying in a slightly rude way" (<https://dictionary.cambridge.org/dictionary/english/bloody>).

All in all, there were sixty-three instances of transcription, nineteen cases of literal translation and transcription, eleven cases of mistranslation, three examples of literal translation and three of fixed translation, two of fixed translation and transcription, two of adaptation, one of deletion and one of transcription and deletion.

5.4 The translation of animals' names

This section focuses on exploring the translation strategies employed in animals' names. These are further subdivided into fictive animals and fantastic beasts. The following subsection focuses on the former.

5.4.1 The translation of fictive animals

In the fantastic world of J.K. Rowling fictive animals include dogs, owls, rats and toads. In the corpus examined, only four instances of fictive animals were found.

5.4.1.1 Transcription

This seems to be the preferred procedure for transferring fictive animals to the target text as is shown below:

Table 5.17 Transcription in animals' names

SL name	TL name
Fang	Φανγκ
Hedwig	Χέντβιχ
Scabbers	Σκάμπερς
Trevor	Τρέβορ

Consequently, there were four instances of transcription with respect to the translation of fictive animals.

5.4.2 The translation of fantastic beasts

Fantastic beasts are centaurs, dragons, three-headed dogs, kneazles, trolls and unicorns. Fifteen instances of names of fantastic beasts were found in the first book of the *Harry Potter* series.

5.4.2.1 Transcription

In Table 5.18, there are three instances of transcription of the fantastic beasts:

Table 5.18 Transcription in fantastic beasts' names

SL name	TL name
Bane	Μπέιν
Ronan	Ρόναν
Firenze	Φιρέντσε

5.4.2.2 Literal translation

The procedure of literal translation, that is, word-for-word translation has been employed for the Greek rendering of the names mentioned in Table 5.19:

Table 5.19 Literal translation in fantastic beasts' names

SL name	TL name
Common Welsh Green	Οι πράσινοι της Ουαλίας
Hebridean Blacks	Οι μαύροι στα νησιά Εβρίδες
Snowy	Ασπρούλης

5.4.2.3 Adaptation

In the following three cases, the procedure of adaptation has been used:

Table 5.20 Adaptation in fantastic beasts' names

SL name	TL name
Mr. Paws	Ο Γκρίζος
Tibbles	Ο Μαυρούλης
Tufty	Η Πιτσιλωτή

ST22 Harry knew he ought to feel sorry that Mrs Figg had broken her leg, but it wasn't easy when he reminded himself it would be a whole year before he had to look at Tibbles, Snowy, Mr Paws and Tufty again.

(J.K. Rowling, *Harry Potter and the Philosopher's Stone*, p. 22)

TT22 Ο Χάρι ήξερε πως έπρεπε να λυπάται που η κυρία Φιγκς είχε σπάσει το πόδι της, αλλά αυτό δεν του ήταν καθόλου εύκολο, όταν σκεφτόταν πως θα περνούσε τώρα ένας ολόκληρος χρόνος προτού χρειαστεί να δει πάλι τις φωτογραφίες του Ασπρούλη, του Μαυρούλη, του Γκρίζου και της Πιτσιλωτής.
(Τζ. Κ. Ρόουλινγκ, *Ο Χάρι Πότερ και η Φιλοσοφική Λίθος*, σελ. 34)

BT22 Harry knew he ought to feel sorry that Mrs Figg had broken her leg, but it wasn't easy when he reminded himself it would be a whole year before he had to look at the White, the Black, the Grey and the Spotted one again.

In more detail, the aforementioned three names of fantastic beasts have been adapted so as to become more easily comprehensible to the Greek target readership. As can be seen, *Mr. Paws* has been translated as *ο Γκρίζος* (=the Grey), *Tibbles* has been

transferred as *ο Μαυρούλης* (=the Black), and *Tufty* has been rendered as *η Πιτσιλωτή* (=the Spotted). Only *Snowy* has been literally translated as *Ασπρούλης* (= the White). It seems that the source-text has been manipulated for a particular reason. In this case, there are two main issues to be considered; firstly, the target text is aimed at children and secondly, these animals' names, that is, *Tibbles*, *Paws* and *Tufty* point to cultural features that might be difficult to be understood by Greek children unless they are greatly modified to conform more to sociocultural norms that are more readily accepted in Greek society. For instance, *Tibbles*, a pet cat which is alleged to have wiped out Lyall's wren on Stephens Island in New Zealand is perhaps of little interest to a Greek child who in all probability will not be able to comprehend the whole story behind that name. On the contrary, the use of basic colours such as black and white which are familiar to children come over as more culturally friendly to the Greek audience.

5.4.2.4 Literal translation and transcription

The combination of the strategies of literal translation and transcription is observed in the following two examples:

Table 5.21 Literal translation and transcription in fantastic beasts' names

SL name	TL name
Mrs. Norris	Η κυρία Νόρις
Elfric the Eager	Ο πρόθυμος Έλφρικ

The title in the character's name *Mrs. Norris* is literally translated whereas the last name is transcribed in Greek. Along similar lines, the descriptive part of the name *Elfric the Eager* is literally translated and the name itself is transcribed into Greek.

5.4.2.5 Mistranslation

Two instances of mistranslation were observed as can be seen in Table 5.22:

Table 5.22 Mistranslation in fantastic beasts' names

SL name	TL name
Fluffy	Λουλούκος
Troll	Ορεινός καλλικάντζαρος

ST23 ‘How do you know about Fluffy?’ he said. ‘Fluffy?’ ‘Yeah – he’s mine – bought him off a Greek chappie I met in the pub las’ year – I lent him to Dumbledore to guard the –’

(J.K. Rowling, *Harry Potter and the Philosopher’s Stone*, p. 160)

TT23 «Πώς μάθατε εσείς για τον Λουλούκο; » ρώτησε τα παιδιά. «Τον Λουλούκο;»
«Ναι... Δικός μου είναι. Τον αγόρασα από έναν Άραβα, τον οποίο γνώρισα
πέρυσι σε κάποιο μπαρ... Εγώ τον δάνεισα στον Ντάμπλντορ, για να φυλάει
το...»

(Τζ. Κ. Ρόουλινγκ, *Ο Χάρι Πότερ και η Φιλοσοφική Λίθος*, σελ. 219)

BT23 How did you find out about Chubby? He asked the children. “Chubby?”
‘Yeah – he’s mine – bought him off a Greek chappie I met in the pub las’ year – I lent him to Dumbledore to guard the –’

ST24 Everyone stared as he reached Professor Dumbledore’s chair, slumped against the table and gasped, ‘Troll – in the dungeons – thought you ought to know.’

(J.K. Rowling, *Harry Potter and the Philosopher’s Stone*, p. 144)

TT24 Όλοι τον κοίταζαν κατάπληκτοι, καθώς πλησίασε στην πολυθρόνα του καθηγητή Ντάμπλντορ, έπεσε σχεδόν επάνω του και είπε τρέμοντας: «Ορεινός καλλικάντζαρος... στα υπόγεια... Σκέφθηκα πως έπρεπε να το μάθεις...»

(Τζ. Κ. Ρόουλινγκ, *Ο Χάρι Πότερ και η Φιλοσοφική Λίθος*, σελ. 197)

BT24 Everyone stared as he reached Professor Dumbledore’s chair, slumped against the table and gasped, ‘Mountain Goblin – in the dungeons – thought you ought to know.’

The ferocious three-headed dog, which has been ironically named by J.K. Rowling as *Fluffy*, has been rendered in the Greek target text as *Λουλούκος* (=chubby). This translation fails to convey the ironic tone evident in the SL name given to this dog. Perhaps, a word-for-word translation such as «*χνουδωτός*» (= *fluffy*) and the use of inverted commas along with an explanatory remark such as *τερατόμορφο σκυλάκι* (= *monster-like dog*) might have better conveyed the intended message of the author.

Along similar lines, *trolls* which are ugly creatures depicted as either giants or dwarfs have been translated as *ορεινοί καλλικάντζαροι* (=mountain goblins). However, *trolls* are not goblins and the target readership might make wrong inferences about the status and distinct qualities of trolls. Perhaps an explanatory translation such as

τρομακτικά όντα της Νορβηγικής μυθολογίας (= scary species of Norwegian mythology) might have better served the meaning of the SL name.

5.4.2.6 Deletion

The procedure of deleting the SL name *Griphook* in the target version is preferred by the translator who simply refers to it as another goblin and does not deem it as important information. Thus, it is omitted and his characteristic status is only mentioned.

Table 5.23 Deletion in fantastic beasts' names

SL name	TL name
Griphook	καλικάντζαρος

ST25 Griphook held the door open for them.

(J.K. Rowling, *Harry Potter and the Philosophers Stone*, p. 56)

TT25 Ο καλλικάντζαρος κράτησε την πόρτα ανοιχτή, για να περάσουν.

(Τζ. Κ. Ρόουλινγκ, *Ο Χάρι Πότερ και η Φιλοσοφική Λίθος*, σελ. 78)

BT25 The goblin held the door open for them.

5.4.2.7 Transcription, literal translation and generalisation

In translating the fantastic beast, *Norbert the Norwegian Ridgeback*, the Greek translator has used three strategies, namely, transcription, literal translation and generalisation:

ST26 Norbert the Norwegian Ridgeback.

(J.K. Rowling, *Harry Potter and the Philosopher's Stone*, p. 190)

TT26 Νόρμπερτ, ο νορβηγικός δράκος.

(Τζ. Κ. Ρόουλινγκ, *Ο Χάρι Πότερ και η Φιλοσοφική Λίθος*, σελ.259)

BT26 Norbert the Norwegian dragon.

Norbert was transcribed into the Greek alphabet as *Νόρμπερτ* (= *Norbert*), *Norwegian* was literally translated as *νορβηγικός* and the specific term *Ridgeback* was substituted for the more generic term *δράκος* (=dragon).

Table 5.24 Transcription, literal translation and generalisation in fantastic beasts' names

SL name	TL name
Norbert the Norwegian Ridgeback	Νόρμπερτ, ο νορβηγικός δράκος

In conclusion, there were three instances of transcription, adaptation and literal translation, two of literal translation and transcription, two of mistranslation, one of transcription, literal translation and generalisation and one of deletion.

5.5 The translation of place names

The present section focuses on the analysis of the translation strategies of place names. Place names include larger and smaller towns, streets, roads, neighbourhoods, boroughs, train stations as well as recreational outlets, e.g. bars. For the purposes of this study, the place names have been divided into real and fictive. The following subsection analyses the strategies employed in the translation of the names belonging to the former category.

5.5.1 The translation of real place names

A number of translation strategies have been used by the translator to transfer the meaning of the fifteen real places found in J.K. Rowling's *Harry Potter and the Philosopher's Stone*.

5.5.1.1 Transcription

The most frequent translation procedure employed for the translation of real place names is that of transcription as is shown in Table 5.25:

Table 5.25 Transcription in the names of real places

SL name	TL name
Bristol	Μπρίστολ
Cokeworth	Κόκγουορθ
Dundee	Ντάντι
Kent	Κεντ
Majorca	Μαγιόρκα
Romania	Ρουμανία
Yorkshire	Γιόρκσιρ

5.5.1.2 Explication

The second preferred procedure used by the translator, was that of explication as is illustrated in the three examples that follow:

ST27 Mr Flamel, who celebrated his six hundred and sixty fifth birthday last year, enjoys a quiet life in Devon with his wife, Perenelle (six hundred and fifty-eight).

(J.K. Rowling, *Harry Potter and the Philosopher's Stone*, p. 182)

TT27 Ο κύριος Φλαμέλ, που πέρυσι εόρτασε τα 665α γενέθλια του, απολαμβάνει μια ήσυχη ζωή στην επαρχία Ντέβον, μαζί με τη γυναίκα του Πετρονέλα (658 χρόνων).

(Τζ. Κ. Ρόουλινγκ, *Ο Χάρι Πότερ και η Φιλοσοφική Λίθος*, σελ. 249)

BT27 Mr Flamel, who celebrated his six hundred and sixty fifth birthday last year, enjoys a quiet life in the province of Devon with his wife, Perenelle (six hundred and fifty-eight).

ST28 First o' September – King's Cross – it's all on yer ticket.

(J.K. Rowling, *Harry Potter and the Philosopher's Stone*, p. 74)

TT28 Την πρώτη Σεπτεμβρίου... Μην το ξεχάσεις!... Απ' το σταθμό του Κινγκς Κρος. Το γράφει και πάνω στο εισιτήριο!

(Τζ. Κ. Ρόουλινγκ, *Ο Χάρι Πότερ και η Φιλοσοφική Λίθος*, σελ. 104)

BT28 First o' September – Don't forget it! From King's Cross station – it's all on yer ticket.

ST29 Little Whinging Surrey

(J.K. Rowling, *Harry Potter and the Philosopher's Stone*, p. 33)

TT29 Λιτλ Χουίνγκιν, επαρχία Σάρεϊ

(Τζ. Κ. Ρόουλινγκ, *Ο Χάρι Πότερ και η Φιλοσοφική Λίθος*, σελ. 37)

BT29 Little Whinging in the province of Surrey

Table 5.26 Explication in the names of real places

SL name	TL name
Devon	επαρχία Ντέβον
King's Cross	Ο σταθμός του Κινγκς Κρος
Little Whinging Surrey	Λιτλ Χουίνγκιν, επαρχία Σάρεϊ

In more detail, when translating *Devon* and *Surrey*, the translator adds the Greek word *επαρχία* (=province) in order to facilitate understanding on the part of the readers. This explication tendency is also realised by the addition of the Greek word *σταθμός* (= station) in translating *King's Cross*.

5.5.1.3 Literal translation and transcription

The combination of literal translation and transcription is observed in the Greek rendering of Sahara Desert as is shown below:

Table 5.27 Literal translation and transcription in the names of real places

SL name	TL name
Sahara Desert	έρημος Σαχάρα

5.5.1.4 Fixed translation and literal translation

In translating *London Underground* into Greek, the translator has used the translation procedure of fixed translation where *London* has been translated with its fixed, pre-established form into the TL which is different from that of the SL, namely, *Λονδίνο*. The procedure of literal translation has been reserved for the translation of the word *underground*.

Table 5.28 Fixed translation and literal translation in the names of real places

SL name	TL name
London Underground	το μετρό του Λονδίνου

5.5.1.5 Generalisation

There was one instance of generalisation evident below, where the place name *Blackpool pier* has been replaced by the more generic term *θάλασσα* (=sea) as is shown below:

Table 5.29 Generalisation in the names of real places

SL name	TL name
Blackpool pier	θάλασσα

ST30 My great-uncle Algie kept trying to catch me off my guard and force some magic out of me – he pushed me off the end of Blackpool pier once, I nearly drowned –but nothing happened until I was eight.
(J.K. Rowling, *Harry Potter and the Philosopher’s Stone*, p. 105)

TT30 Ο θείος μου, ο Άλτζι, προσπαθούσε χρόνια να με πιάσει στα πράσα και να μ' αναγκάσει να κάνω κάτι μαγικό... Μια φορά μ' έριξε στη θάλασσα κι εγώ παραλίγο να πνιγώ... Αλλά τίποτα δεν έγινε, ώσπου έκλεισα τα οκτώ μου χρόνια.
(Τζ. Κ. Ρόουλινγκ, *Ο Χάρι Πότερ και η Φιλοσοφική Λίθος*, σελ. 144)

BT30 My great-uncle Algie kept trying to catch me off guard and force some magic out of me – he pushed me far out to the sea once, I nearly drowned – but nothing happened until I was eight.

This is an attempt from the part of the translator to bring the text to the readers.

5.5.1.6 Fixed translation

There was one instance of fixed translation found in the book examined and is shown below:

Table 5.30 Fixed translation in the names of real places

SL name	TL name
London	Λονδίνο

The real place name *London* has a fixed Greek translation, namely, *Λονδίνο*.

As a result, there were seven cases of transcription, three of explicitation, one of literal translation and transcription, one of fixed and literal translation, one of generalisation and one of fixed translation.

5.5.2 The translation of fictive places

Fictional villages, schools and bars are only some of the imaginary places that J.K. Rowling has invented in the magic world of *Harry Potter*. What remains to be seen is how the twenty-three fictive places found in HPPS have been rendered in its Greek translation.

5.5.2.1 Literal translation

The most preferred translation pattern is that of word-for-word translation as can be seen in Table 5.31:

Table 5.31 Literal translation in the names of fictive places

SL name	TL name
Black Forest	Μαύρο Δάσος
Diagon Alley	Διαγώνιο Αλέα
Hog's Head	«Γουρουνοκεφαλή»
Hut-on- the-Rock, The Sea	Καλύβα-στον-βράχο, στη θάλασσα
Ministry of Magic	Υπουργείο Μαγείας
Platform Nine and Three Quarters	Πλατφόρμα 9 και 3/4
Privet Drive	Οδός Πριβέτ
The Forbidden Forest	Το απαγορευμένο δάσος
The Leaky Cauldron	Το «Ραγισμένο Τσουκάλι»

What is worth commenting on here, are the quotation marks in the Greek translation of the pubs named *Hog's Head* (= «Γουρουνοκεφαλή») and *The Leaky Cauldron* (= Το «Ραγισμένο Τσουκάλι») respectively which are probably used to denote that these place names function as titles.

5.5.2.2 Transcription

The second most preferred procedure of translating fictive place names is that of transcription as is indicated below:

Table 5.32 Transcription in the names of fictive places

SL name	TL name
Gringotts	«Γκρίνγκοτς»
Gryffindor	Γκρίφιντορ
Hogwarts Express	Χόγκουαρτς Εξπρές
Hufflepuff	Χάφλπαφλ
Ollivanders	Ολιβάντερ
Ravenclaw	Ράβενκλουου
Slytherin	Σλίθεριν
Smeltings	«Σμέλτινγκς»

Again here the use of quotation marks in the Greek rendering of *Gringotts* (= «Γκρίνγκοτς») and *Smeltings* (= «Σμέλτινγκς») is used to indicate that these are titles.

5.5.2.3 Literal translation and transcription

The combination of the strategies of literal translation and transcription is used for the Greek rendering of the following three fictive places:

Table 5.33 Literal translation and transcription in the names of fictive places

SL name	TL name
Hogsmeade Station	Σταθμός Χόγκσμιντ
Hogwarts School of Witchcraft and Wizardry	Σχολή «Χόγκουαρτς» για Μαγείες και Ξόρκια
Railview Hotel	Ξενοδοχείου «Ρεϊλβίου»
Stonewall High	το «Στόνγουολ», το κοντινό δημόσιο γυμνάσιο

It can be seen that the place name *Stonewall High* is rendered in Greek as *το «Στόνγουολ», το κοντινό δημόσιο γυμνάσιο* (= *Stonewall, the state high school which is near*). This additional information is meant to facilitate the understanding of the target text and enhance the flow of translation. This is not an instance of explicitation since, what follows the place name in question in the ST is the phrase “the local public school”.

5.5.2.4 Literal translation, transcription and explicitation

In the following example, an attempt is made from the part of the translator to further explain the fictive place in question:

Table 5.34 Literal translation, transcription and explicitation in the names of fictive places

SL name	TL name
Madam Malkin’s Robes for All Occasions	«Κυρία Μάλκιν: Μανδύες και μπερτες για όλες τις περιστάσεις»

ST31 Might as well get yer uniform,’ said Hagrid, nodding towards Madam Malkin’s Robes for All Occasions.
(J.K. Rowling, *Harry Potter and the Philosopher’s Stone*, p.61)

TT31 «Ας αρχίσουμε καλύτερα απ' τη στολή σου», είπε ο Χάγκριντ, δείχνοντας με το κεφάλι του ένα μαγαζί με την επιγραφή «Κυρία Μάλκιν: Μανδύες και μπερτες για όλες τις περιστάσεις»
(Τζ. Κ. Ρόουλινγκ, *Ο Χάρι Πότερ και η Φιλοσοφική Λίθος*, σελ.85)

BT31 “Let’s begin from your uniform: said Hagrid nodding towards a shop with a sign “Mrs. Malkin: Cloaks and Capes for all Occasions”.

What is worth commenting on, is that the shop entitled *Madam Malkin’s Robes for All Occasions* has been rendered in Greek as «Κυρία Μάλκιν: Μανδύες και Μπερτες για Όλες τις Περιστάσεις» (=Mrs. Malkin: Cloaks and Capes for all Occasions) which is indicative of an explicitation tendency on the part of the translator in her effort to successfully convey the meaning of the word ‘robes’. The phrase “shop with a sign” which does not exist in the ST further reinforces this attempt from the part of the translator to make things clear for her target readership.

5.5.2.5 Transcription, deletion and explicitation

The following instance is a combination of three translation procedures as can be seen in Table 5.35:

ST32 ‘What they’re saying,’ she pressed on, ‘is that last night Voldemort turned up in Godric’s Hollow. He went to find the Potters. The rumour is that Lily and James Potter are – are – that they’re – dead.’
(J.K. Rowling, *Harry Potter and the Philosopher’s Stone*, p. 14)

TT32 «Όλοι λένε», συνέχισε η καθηγήτρια, «πως χθες βράδυ ο Βόλντεμορτ εμφανίστηκε ξαφνικά στη συνοικία Γκόντρικ. Πως πήγε εκεί για να βρει τους Πότερ. Οι φήμες λένε πως η Αίλι κι ο Τζέιμς Πότερ είναι... είναι... νεκροί».
(Τζ. Κ. Ρόουλινγκ, *Ο Χάρι Πότερ και η Φιλοσοφική Λίθος*, σελ. 23)

BT32 ‘What they’re all saying,’ she pressed on, ‘is that last night Voldemort turned up in Godric’s district. He went to find the Potters. The rumour is that Lily and James Potter are – are – that they’re – dead.’

Table 5.35 Transcription, deletion and explicitation in the names of fictive places

SL name	TL name
Godric’s Hollow	συνοικία Γκόντρικ

In particular, *Godric* has been transcribed as *Γκόντρικ* and *Hollow* has not been translated in the target version. Instead, the translator has opted to provide us with the explanatory word *συνοικία* (=district) which is not exactly the case since *Godric’s Hollow* which was a village in the West Country of England should have been translated as *χωριό* (=village). Perhaps the translator has opted for this word because this is a very small village as we are informed from the *Harry Potter* wiki (https://harrypotter.fandom.com/wiki/Godric%27s_Hollow).

As a result, it can be seen that there were nine instances of literal translation, eight cases of transcription, four of literal translation and transcription, one of literal translation, transcription and explicitation and one of transcription, deletion and explicitation.

5.6 The translation of object names

Objects are said to include all sorts of things ranging from books and clothes to different kinds of food, mirrors, spells and hats. For the purposes of the present study Bertills' name taxonomy (2003) has been adopted and object names have been divided into: a) conventional, b) invented and c) imaginary. The following subsection focuses on the first category of the proposed taxonomy.

5.6.1 The translation of conventional names of objects

Conventional names of objects are fictive and refer to established names which are found in the name lexicons. There were seventeen cases of conventional names found in the corpus examined.

5.6.1.1 Literal translation

The procedure of literal translation is the preferred one employed for the transferring of the majority of conventional names of objects as can be seen below:

Table 5.36 Literal translation in the conventional names of objects

SL name	TL name
A Beginner's Guide to Transfiguration	Οδηγός αρχαρίων για μεταμορφώσεις
A History of Magic	Ιστορία της μαγείας
Fantastic Beasts and Where to Find Them	Φανταστικά ζώα και που βρίσκονται
Galleons	γαλέρες
Invisibility Cloak	αόρατος μανδύας
Magical Drafts and Potions	Μαγικά ποτά και φίλτρα
Magical Theory	Μαγικές θεωρίες
One Thousand Magical Herbs and Fungi	Χίλια μαγικά βότανα και μανιτάρια
Philosopher's Stone	Η Φιλοσοφική Λίθος
Sickles	δρεπάνια
The Daily Prophet	Ημερήσιος Προφήτης
The Dark Forces: A Guide to Self-Protection	Οι σκοτεινές δυνάμεις: οδηγός αυτοπροστασίας
The Standard Book of Spells	Εγχειρίδιο βασικής μαγείας
The Draught of Living Death	«Το φίλτρο του ζωντανού θανάτου»
The Put-Outer	Σβηστήρας
Wizard's Chess	Το Σκάκι των Μάγων

It should be noted that the titles of books are in quotation marks. Moreover, there is no capitalization in the Greek rendering of the conventional object names *Galleons* and *Sickles*.

5.6.1.2 Transcription

The procedure of transcription is used for the transferring of adhesive tape in the target text as is shown in Table 5.37:

Table 5.37 Transcription in the conventional names of objects

SL name	TL name
Sellotape	σελοτέιπ

In conclusion, there were sixteen instances of literal translation and one of transcription in the English-Greek translation of conventional object names.

5.6.2 The translation of invented names of objects

According to Bertills (2003:18) invented names of objects refer to “names that are not (yet) traceable within any name lexicon, or are not already established in standard language”. The specific corpus under investigation gave us eleven cases of invented object names whose translation strategies are analysed below.

5.6.2.1 Generalisation

The procedure of generalization was the most preferred procedure in the English-Greek transferring of invented names of objects as can be seen below:

ST33 What she did have were Bertie Bott’s Every-Flavour Beans, Drooble’s Best Blowing Gum, Chocolate Frogs, Pumpkin Pasties, Cauldron Cakes, Liquorice Wands and a number of other strange things Harry had never seen in his life. (J.K. Rowling, *Harry Potter and the Philosopher’s Stone*, p. 85-86)

TT33 Η ροδομάγουλη γυναίκα, όμως, δεν είχε σοκολάτες· είχε μόνο άγνωστα στον Χάρι γλυκά, με περίεργα ονόματα, όπως κολοκυθόπιτες, φτερά νυχτερίδας κι άλλα παρόμοια.
(Τζ. Κ. Ρόουλινγκ, *Ο Χάρι Πότερ και η Φιλοσοφική Λίθος*, σελ. 119)

BT33 The red-cheeked woman, however, did not have chocolates; she had only sweets that Harry did not know, with strange names such as pumpkin pies and bat's wings and other similar names.

Table 5.38 Generalisation in the invented names of objects

SL name	TL name
Bertie Bott's Every-Flavour Beans	γλυκά με περίεργα ονόματα
Cauldron Cakes	γλυκά με περίεργα ονόματα
Chocolate Frogs	γλυκά με περίεργα ονόματα
Drooble's Best Blowing Gum	γλυκά με περίεργα ονόματα
Liquorice Wands	γλυκά με περίεργα ονόματα

In more detail, *Bertie Bott's Every-Flavour Beans*, *cauldron cakes*, *chocolate frogs*, *liquorice wands* and *Drooble's Best Blowing Gum* are translated as *γλυκά με περίεργα ονόματα* (= sweets with strange names). It could be argued that the translator uses the general term *γλυκά* (= sweets) and *ονόματα* (=names) along with the explanatory adjective *περίεργα* (=strange) in an attempt not to overload the target readers with unnecessary information or too much detail. After all, let's not forget that it is primarily children that are reading this fantasy novel.

5.6.2.2 Literal translation

Word-for-word translation was the second most preferred procedure in translating the three invented object names into Greek as is evident in Table 5.35:

Table 5.39 Literal translation in the invented names of objects

SL name	TL name
Beaters	«χτυπητές»
Sorting Hat	Το Καπέλο της Επιλογής
Pumpkin Pasties	κολοκυθόπιτες

5.6.2.3 Creation

In the previous example, there is an instance of creation of a name as is shown below:

ST34 What she did have were Bertie Bott's Every-Flavour Beans, Drooble's Best Blowing Gum, Chocolate Frogs, Pumpkin Pasties, Cauldron Cakes, Liquorice Wands and a number of other strange things Harry had never seen in his life. (J.K. Rowling, *Harry Potter and the Philosopher's Stone*, p. 85-86)

TT34 Η ροδομάγουλη γυναίκα, όμως, δεν είχε σοκολάτες· είχε μόνο άγνωστα στον Χάρι γλυκά, με περίεργα ονόματα, όπως κολοκυθόπιτες, φτερά νυχτερίδας κι άλλα παρόμοια. (Τζ. Κ. Ρόουλινγκ, *Ο Χάρι Πότερ και η Φιλοσοφική Λίθος*, σελ. 119)

BT34 The red-cheeked woman, however, did not have chocolates; she had only sweets that Harry did not know, with strange names such as pumpkin pies and bat's wings and other similar names.

Table 5.40 Creation in the invented names of objects

SL name	TL name
-	Φτερά νυχτερίδας

What is of particular interest is the phrase *φτερά νυχτερίδας* (= *bat's wings*) which does not exist in the ST but has been coined by the translator in her attempt to exemplify, and in that way further clarify, the names of these weird sweets. After all, Greek children are much more familiar with a bat rather with a liquorice. So, this is an attempt from the part of the translator to bring the text to the target readership. Lastly, the translator uses the phrase *κι άλλα παρόμοια* (= *and other similar names*) in order not to overload the readers with unnecessary information.

5.6.2.4 Literal translation and transcription

The combination of literal translation and transcription has been used in the example shown in Table 5.41:

Table 5.41 Literal translation and transcription in the invented names of objects

SL name	TL name
The Mirror of Erised	Ο καθρέφτης του Έριζεντ

In particular, *The Mirror of Erised* is translated as *Ο καθρέφτης του Έριζεντ*. The Mirror of Erised shows what we desire the most. Hence, the name Erised, if spelled backwards gives us the word *desire*. This wordplay is not transferred effectively in the Greek target text since transcription is preferred instead. Perhaps, it would have been difficult to find an equivalent wordplay in Greek. Lack of time might also have contributed to this translation choice.

5.6.2.5 Literal translation, transcription and deletion

The strategies of literal translation, transcription and deletion have been combined so as to translate *Bertie Bott's Every-Flavour Beans* as *φασόλια σ' όλες τις γεύσεις* (= *every-flavour beans*). The last name *Bott* has been omitted and literal translation has been employed for the rendering of the last part of the object name in question:

ST35 He finally tore his eyes away from the druidess Cliodna, who was scratching her nose, to open a bag of Bertie Bott's Every-Flavour Beans.
(J.K. Rowling, *Harry Potter and the Philosopher's Stone*, p. 87)

TT35 Τελευταία ήταν η φωτογραφία της Κλιόντνα, μάγισσας των Δρυϊδων, η οποία όμως εκείνη τη στιγμή έβλεπε τη μύτη της. Έτσι ο Χάρι προτίμησε να μην την κοιτάξει. Στη συνέχεια ο Χάρι πήρε στα χέρια του ένα κουτί που έγραφε απ' έξω Φασολάκια του Μπέρτι, όλες οι γεύσεις κι άρχισε να το ανοίγει.
(Τζ. Κ. Ρόουλινγκ, *Ο Χάρι Πότερ και η Φιλοσοφική Λίθος*, σελ. 121)

BT35 The last photo was that of druidess Cliodna, who was scratching her nose at that particular time. So Harry preferred not to look at her. Next, Harry grabbed a box bearing the title Bertie's Beans –Every Flavour.

Table 5.42 Literal translation, transcription and deletion in the invented names of objects

SL name	TL name
Bertie Bott's Every-Flavour Beans	φασόλια του Μπέρτι, όλες τις γεύσεις

The procedure of deletion signals the translator's effort to simplify things for the book's young readers.

5.6.2.6 Adaptation

The procedure of adaptation has been used to accommodate for the meaning of one of the balls used to play *Quidditch*. Thus, *Bludgers* are transferred as *οι μαύρες* (= *the black ones*) in the TT:

ST36 'I'm going to show you what the Bludgers do,' Wood said.
(J.K. Rowling, *Harry Potter and the Philosopher's Stone*, p. 140)

TT36 «Θα σου δείξω τι κάνουν οι μαύρες», συνέχισε ο Γουντ...
(Τζ. Κ. Ρόουλινγκ, *Ο Χάρι Πότερ και η Φιλοσοφική Λίθος*, σελ. 192)

BT36 'I'm going to show you what the black ones do,' Wood continued.

Table 5.43 Adaptation in the invented names of objects

SL name	TL name
Bludgers	οι μαύρες

Perhaps the translator being aware of the fact that bludgers are black iron balls makes an attempt to bring the text to the reader. Therefore he opts for the colour black which is more easily understandable by Greek children. All in all, there were three instances of literal translation, five of generalization, one of creation, one of literal translation and transcription, one of literal translation, transcription and deletion and one of adaptation.

5.6.3 The translation of imaginary names of objects

According to Bertills (2003:18), an imaginary name refers to “a completely meaningless or nonsense name that bears no traces to the lexicon or to the onomasticon”. Below are some very funny imaginary object names – seven in total – whose aim is to entertain the target readership, thus primarily fulfilling the aesthetic function.

5.6.3.1 Deletion and literal translation

A combination of the strategies of deletion and literal translation were observed in the following example:

ST37 ‘This,’ said Wood, ‘is the Golden Snitch, and it’s the most important ball of the lot.

(J.K. Rowling, *Harry Potter and the Philosopher’s Stone*, p. 140)

TT37 «Αυτή εδώ είναι η "χρυσή"», είπε ο Γουντ, «δηλαδή η πιο σημαντική απ’ όλες τις μπάλες του κουίντιτς.

(Τζ. Κ. Ρόουλινγκ, *Ο Χάρι Πότερ και η Φιλοσοφική Λίθος*, σελ. 193)

BT37 ‘This is the Golden one’, said Wood, and it’s the most important of all quidditch balls.

Table 5.44 Literal translation and deletion in the imaginary names of objects

SL name	TL name
Golden Snitch	χρυσή

As can be seen, the adjective part of the object name *Golden Snitch* is translated in the Greek language, thus showing a domesticating effort on the translator’s part.

5.6.3.2 Literal translation

Literal translation is employed for the Greek transferring of the type of broom, comet and ball mentioned below:

Table 5.45 Literal translation in the imaginary names of objects

SL name	TL name
Nimbus Two Thousand	Σύννεφο 2000
Remembrall	μπάλα μνήμης
Comet Two Sixty	Κομήτης Διακόσια Εξήντα

More specifically, the object name *Comet Two Sixty*, is translated literally in the target text as *ο Κομήτης Διακόσια Εξήντα* and the Greek name provided for the type of

broom is capitalised (= Σύννεφο 2000) whereas the one given to the ball (= μπάλα μνήμης) is not. It is also worth commenting on that the Greek word for *comet* (= ο Κομήτης) is capitalised whereas the Greek word for *Remembrall* (= μπάλα μνήμης) is not.

5.6.3.3 Transcription

In the example below, the full body-bind curse is transcribed in Greek:

Table 5.46 Transcription in the imaginary names of objects

SL name	TL name
Petrificus Totalus	Πετρίφικους Τόταλους

5.6.3.4 Creation and literal translation

The procedure of creation and literal translation is employed in the transferring of the undermentioned type of broomstick:

ST38 ‘Light – speedy – we’ll have to get him a decent broom, Professor – a Nimbus Two Thousand or a Cleansweep Seven, I’d say.’
(J.K. Rowling *Harry Potter and the Philosopher’s Stone*, p. 127)

TT38 «Αδύνατος, άρα ελαφρός... Θα πρέπει να του δώσουμε ένα καλό σκουπόξυλο, κυρία καθηγήτρια. Ένα σύννεφο δύο χιλιάδες, ή ένα δόρυ εφτά, θα έλεγα...»
(Τζ. Κ. Ρόουλινγκ, *Ο Χάρι Πότερ και η Φιλοσοφική Λίθος*, σελ. 173-174)

BT38 Light – speedy – we’ll have to get him a decent broom, Professor – a Nimbus Two Thousand or a spear seven, I’d say.’

Table 5.47 Literal translation and creation in the imaginary names of objects

SL name	TL name
Cleansweep Seven	δόρυ εφτά

More specifically, the word *cleansweep* is not translated and instead the word *δόρυ* (=spear) is inserted, thus introducing a new term which did not exist in the source-language. Even though *δόρυ* is not a proper name, this could be classified as a creation technique employed by the translator. A spear usually has a pointed head and does not resemble a broomstick since it is considered to be a pole weapon. Perhaps, the translator wanted to indicate the shape of the broomstick and used this term. Lastly, the number following the spear is translated literally. Again there is no capitalisation of the object name in question.

5.6.3.5 Adaptation

As was the case with *Bludgers*, the procedure of adaptation has been used to accommodate the meaning of the other ball used to play Quidditch. Thus, *Quaffle* is transferred as η «κόκκινη» (=the red one) in the TT below:

ST39 ‘This ball’s called the Quaffle,’ said Wood.

(J.K. Rowling, *Harry Potter and the Philosopher’s Stone*, p. 140)

TT39 «Αυτή η μπάλα ονομάζεται "κόκκινη"», είπε.

(Τζ. Κ. Ρόουλινγκ, *Ο Χάρι Πότερ και η Φιλοσοφική Λίθος*, σελ. 191)

BT39 ‘This ball’s called the red,’ he said.

Table 5.48 Adaptation in the imaginary names of objects

SL name	TL name
Quaffle	η «κόκκινη»

Particular emphasis should be paid to the quotation marks probably used to denote the title of the ball.

Concluding, there were three cases of literal translation, one instance of deletion and literal translation, one of creation and literal translation, one of adaptation and one of transcription.

5.7 The translation of names of events

A limited number of events are mentioned in the first book of the *Harry Potter* series. These four events found in the book examined are concerned with cultural, historical and sporting events.

5.7.1 The translation of real events

Only two real events were reported in the first book of the series and their translation patterns are explained below.

5.7.1.1 Gloss

In translating the term *Halloween* the translator uses an asterisk and makes use of a rather lengthy extra-textual gloss, explaining in detail what happens on this day. In fact, the translator provides us with a seven-line note at the bottom of the page and it is indicated in parenthesis that this is the note of the translator.

ST40 On Hallowe'en morning they woke to the delicious smell of baking pumpkin wafting through the corridors.
(J.K. Rowling, *Harry Potter and the Philosopher's Stone*, p. 142)

TT40 Το πρωί της ημέρας του Χάλοουν* όλα τα παιδιά ξύπνησαν με την υπέροχη μυρωδιά της ψητής κολοκύθας να γεμίζει το κάστρο.
(Τζ. Κ. Ρόουλινγκ, *Ο Χάρι Πότερ και η Φιλοσοφική Λίθος*, σελ. 194)

BT40 On Hallowe'en* morning all children woke to the delicious smell of baking pumpkin wafting through the castle.

Table 5.49 Gloss in the translation of real events

SL name	TL name
Halloween	Ημέρα του Χάλοουν*

The note of the translator is as follows:

Είναι η ημέρα εξορκισμού των κακών πνευμάτων. Στα σπίτια, κολοκύθες άδειες από το εσωτερικό τους και με ανοίγματα στη φλούδα, τοποθετούνται στα παράθυρα με αναμμένα κεριά μέσα, σαν φανάρια. Τα παιδιά μασκαρεύονται μάγοι, σκελετοί, φαντάσματα, βρικόλακες κ.λπ. και γυρίζουν στους δρόμους χτυπώντας τα κουδούνια των σπιτιών. Οι ιδιοκτήτες τους ανοίγουν και τους δίνουν καραμέλες ή χρήματα, για να μην τους κάνουν μάγια. (Σ.τ.Μ.)

(Τζ. Κ. Ρόουλινγκ, *Ο Χάρι Πότερ και η Φιλοσοφική Λίθος*, σελ. 194).

5.7.1.2 Generalisation

Contrary to the previous event name, where the translator went to great lengths in order to further explain the term *Halloween*, the SL name of *Bonfire Night* is simply translated using the general word *πυροτεχνήματα* (=fireworks) as is shown:

ST41 Perhaps people have been celebrating Bonfire Night early – it's not until next week, folks!

(J.K. Rowling, *Harry Potter and the Philosopher's Stone*, p.7)

TT41 Ίσως, όμως, να πρόκειται για πυροτεχνήματα

(Τζ. Κ. Ρόουλινγκ, *Ο Χάρι Πότερ και η Φιλοσοφική Λίθος*, σελ. 17).

BT41 Perhaps, however, it's just fireworks.....

Table 5.50 Generalisation in the translation of real events

SL name	TL name
Bonfire Night	πυροτεχνήματα

Perhaps a good reason for that, is that the whole concept of *Halloween* is much more familiar in Greece now as opposed to that of *Bonfire Night* which is not something that most Greeks are familiar with unless they have been in the UK around this time of the year where all the festivities surrounding this event take place and have gained some sort of personal experience as to what happens on *Bonfire Night*. Taking the above into consideration, the translator has decided to employ a more general term,

thus facilitating understanding on the part of the target readers as well as readability of the target text. After all, the ellipsis following, points in that direction.

5.7.2 The translation of fictive events

A limited number of fictive events were found in *Harry Potter and the Philosopher's Stone* as is shown below.

5.7.2.1 Transcription

The procedure of transcription is used to denote the national sport of wizards as is shown in Table 5.51:

Table 5.51 Transcription in the translation of fictive events

SL name	TL name
Quidditch	κουίντιτς

5.7.2.2 Literal translation and explication

The strategies of literal translation and explication are used for the Greek transferring of *Warlock's Convention*. Observing the Greek translation, it can be seen that the adjective *μεγάλος* (=great) is inserted to indicate that only great wizards will participate in this Convention. Again, there is no capitalisation of the TT name in question.

ST42 'Dragon-breeding was outlawed by the Warlocks' Convention of 1709, everyone knows that. It's hard to stop Muggles noticing us if we're keeping dragons in the back garden – anyway, you can't tame dragons, it's dangerous. (J.K. Rowling, *Harry Potter and the Philosopher's Stone*, p. 192)

TT42 «Η ανατροφή δράκων κηρύχτηκε παράνομη από τη συνέλευση μεγάλων μάγων του 1709, όλοι το ξέρουν αυτό... Επειδή είναι πολύ εύκολο στους Μαγκλ να μας ξεχωρίζουν, αν έχουμε και δράκους στα σπίτια και στους κήπους μας... Εξάλλου κανείς δεν μπορεί να εξημερώσει ένα δράκο — η προσπάθεια και μόνο είναι πολύ επικίνδυνη.
(Τζ. Κ. Ρόουλινγκ, *Ο Χάρι Πότερ και η Φιλοσοφική Λίθος*, σελ. 262)

BT42 Dragon-breeding was outlawed by the Great Warlocks' Convention of 1709, everyone knows that. It's hard to stop Muggles noticing us if we're keeping dragons in the back garden – anyway, you can't tame dragons, it's dangerous.

Table 5.52 Literal translation and explicitation in the translation of fictive events

SL name	TL name
Warlocks' Convention	συνέλευση μεγάλων μάγων

In a nutshell, there was one instance of transcription, one of gloss, one of generalisation and one of literal translation and explicitation in the Greek rendering of event names in the first book of the *Harry Potter* series.

5.8 Conclusion

In this chapter, an attempt was made to provide a detailed description as well as a classification of the translation strategies employed for the English-Greek translation of the proper names found in HPPS. Transcription and literal translation were found to be the most prevalent translation strategies of all name-types except for invented object names where the procedure of generalisation came first. Moreover, a number of other strategies such as generalisation, adaptation and fixed translation were used as well as a combination of them on more than one occasion. In light of the above, the next chapter sets out to undertake a quantitative and qualitative analysis of the findings and place them within the functional theory of translation. The next chapter is devoted to the discussion of the findings.

CHAPTER SIX

DISCUSSION OF THE FINDINGS

Today, it is, however important that translation process and the aim of the translation are connected with the larger context of cultural. Thus *the target text needs to function both in the target language as well as in a larger context in its new cultural context.*

(Bertills, 2003:188, my emphasis)

6.1 Introduction

In the previous chapter a detailed analysis of the translation strategies employed for the transferring of proper names found in HPPS was presented. In this chapter, an attempt will be made to place these findings in the context of the translational theories discussed in this study. More specifically, in Chapter 3, I placed this study within a functional framework and discussed the concept of ‘skopos’ developed by Vermeer (1984/1991) whereby it was stated that it is of utmost importance to know the purpose of the translation as well as the function(s) that the TT is meant to serve. Adopting a “mild” functional approach, it was argued that translators decide how to treat cultural elements depending on the communicative situation, the expectations of the recipients of the TT and the instructions they have been given. Taking this as a starting point, a translation model of proper names was constructed whereby apart from the detailed discussion of translation procedures dealing with the linguistic category of proper names, a functional perspective was added and Coillie’s (2006) definition of function as “possible effect” was supplemented to meet the needs of the readers. This translation model was then applied to the first book of the *Harry Potter* series where the translation of characters, animals, places, objects and events’ names was the subject of analysis.

In this chapter, I will discuss the functions of names in both ST and TT using both Kelandrias’ (2007) “mild” functional approach as well as Venuti’s (1995/2008) concepts of domestication and foreignisation, in an effort to bring into play as many translational aspects of proper names as possible.

6.2 Discussion of the findings

When it comes to the treatment of names, the results obtained from the Greek translation of proper names in HPPS is that transcription was the most frequently used translation procedure numbering one hundred and three instances. Literal translation was the second most preferred translation procedure numbering thirty-seven instances whereas there were thirty instances where the strategies of literal translation and transcription were combined. Then, there were thirteen cases of mistranslation, one of creation, thirteen of adaptation and four of fixed translation. Moreover, there was a combination of strategies where fixed and literal translation were used on one occasion whereas fixed translation and transcription were used on two occasions. Moreover, there was one instance of the use of transcription, literal translation and generalisation, one of literal translation and explicitation, one of creation and literal translation, one of literal translation, transcription and explicitation, one of deletion and transcription, two of deletion, literal translation and transcription, one of deletion and literal translation and one of deletion, transcription and explicitation.

Now with respect to the issue of whether there is any correlation between the thematic category of name and the translation procedure employed, it was shown that all thematic categories of names favour conservation procedures in the English-Greek rendering of HPPS with the exception of the thematic category of events where there was a variety of strategies employed in the transferring of event names into Greek and the thematic category of invented object names where the procedure of generalisation was the preferred strategy. Yet the very small number of event and object names found in the book examined does not allow us to reach any firm conclusions or make any broad generalisations. More importantly, there was no correlation between the pragmatic dimension of each thematic category of proper names and the translation procedure employed. More analytically, one would have expected the translator to have come up with more inventive and creative translations for the names of wizards and witches than for muggles. The same could be hypothesised for fictive places, fantastic beasts and invented and imaginary names. Yet, this was not the case due to the overwhelming use of the conservation procedures with respect to proper names prevalent throughout the Greek translated text. Apart from the procedure of transcription, the literal translation of names was applied to cases where names of fantastic beasts or fictive places were fully transparent (e.g., *Snowy*, *The Leaky Cauldron*).

In some cases, there was a tendency to abide by the Greek tradition since the Greek translator Maya Routsou has rearranged the order of a given name by putting the first name first and then the family name. Thus, *Brocklehurst, Mandy* becomes *Μάντι Μπρόκλχαστ* in Greek, *Bulstrode, Millicent* is translated as *Μίλισεντ Μπούλστρουουντ* and finally *Turpin, Lisa* as *Λίζα Τάρπιν*. Moreover, when it comes to translating real place names, there is a tendency on the part of the translator to explain places to the target readership. Hence, she adds explanatory words, thus facilitating comprehension. Some cases in point are *Devon* and *Surrey* where the word *επαρχία* (=province) is added whereas the Greek word *σταθμός* (= station) is inserted in translating *King's Cross*.

Also noteworthy is the use of an extratextual gloss which is marked as the translator's note in the Greek translation of the event name *Halloween*. Furthermore, the use of the procedures of deletion and generalisation are indicative of the translator's effort to minimise the semantic load of names and enhance the readability of the target text. Consequently, the name of the portrait *Fat Lady* is omitted whereas the names of funny sweets are generalised. Lastly, the translator has made some attempt to recreate nicknames that include terms of endearment such the ones addressed to Dursley. In this case, the nickname *Dinky Duddydums* is translated in Greek as *χρυσό μου αγοράκι* (= my dear boy), *ickle Dudleykins* as *το μωρό της* (=her baby), *ickle Ronniekins* as *ο κανακάρης της* (= her beloved son), *popkin* as *χρυσό μου* (= my dear) and *sweetums* as *άγγελέ μου* (=my angel). Hence, it is concluded that through the use of functionally equivalent diminutive forms the humorous function of the ST names is maintained in the TT, thus achieving some balance by fulfilling both the expectations of the author and those of the target readership.

In conclusion, the most prominent finding of the present study is the high frequency of the procedure of transcription followed by that of literal translation and the combination of these two procedures. The vast majority of data points towards translators favouring the conservation of proper names, thus putting value on the fact that up to 80% of all the instances of translated proper names were transferred in Greek through the use of transcription, literal translation, fixed translation or a combination of the aforementioned strategies. Similar conclusions were reached by Cantora (2013:335-336) who argues that such findings could prove to be very helpful for scholars working in machine translation since they could achieve a semi-automated translation process of proper names. This finding seems to give further

support to the theorists arguing against the translation potential of proper names. Yet, one should steer away from creating a universal rule that says that proper names should not be translated. Fortunately, there is ample evidence from other studies with different language pairs that supports the claim that proper names do change during the translation process. After all, the remaining 20% of translated names in the present research do not conform to this theory, thus indicating the usage of alternative procedures to transfer the semantic load of proper names. Consequently, there are no hard and fast rules when it comes to translating names in literature.

6.3 Some functional perspectives of the ST

Having provided a detailed discussion of the findings it is now worth investigating what functions are primarily served by names in the target text. Before doing so however, one must first look into the functions literary names have in the ST and see whether these are maintained or not in the TT. This task has been undertaken by Nilsen and Nilsen who in 2005 with their article entitled *Six Literary Functions of Name-Play in J.K. Rowling's Harry Potter Books* maintained that the *Harry Potter* books are meant to serve the following six literary functions:

1) The creation of a parallel world

It is Rowling's aim to "establish a world that exists side-by-side with the everyday world of her readers" (2005:66) through the use of wordplay which is achieved by altered spellings. Some cases in point are *Diagon Alley*, which plays on the word 'diagonally', and *Little Whinging* which reminds us of whinging.

2) The provision of efficient characterisation

The choice of names of some of the most important characters featuring in the *Harry Potter* series is not accidental in the sense that their names reflect at least one characteristic of their personalities. For example, the evil character of the play is named *Draco Malfoy*. His first name is Latin for *dragon* and *Malfoy* in French means *bad faith*. Moreover, the wise and strong character *Minerva McGonagall* bears the name of the goddess of wisdom in mythology and the last name of *Rubeus Hagrid* is

reminiscent of the adjective ‘hagridden’, which means ‘worried’ and is indicative of how worried *Hagrid* is about the safety of *Harry Potter*. Furthermore, names which have resulted from the orthographic or morphological modification of verbs or nouns may also signal characteristic traits, e.g. *Slytherin* probably stems from ‘slithering’.

3) The aid of readers’ memory

By giving descriptive names to characters, J.K. Rowling enables her readers to remember them more easily since they can recall the role that each one of them plays in the book. For example, by naming the biology instructor *Professor Sprout* and the charms teacher *Professor Flitwick*, J.K. Rowling does a good job in indicating their role in the specific book. Moreover, the insertion of a descriptive adjective next to the first name also enhances our memory since names of magical animals such as *Elfric the Eager* or wizards such as *Gregory the Smarmy* become memorable. Furthermore, in the case of *Lord Voldemort* who is also mentioned as *He-Who-Must-Not-Be-Named* and *You-Know-Who*, the process of antonomasia whereby “an epithet or other indirect description is substituted for a proper name” (Manini, 1996:22) also facilitates the readers in remembering two or more names for the same character by creating a common link between the various names.

4) The efficient plot development

Nilsen and Nilsen (2005) argue that wordplay is rather effective when it comes to unraveling conflicts. As a case in point, the word ‘mudblood’ is mentioned as an “offensive term for wizards and witches with non-magical (muggle) parents and illustrate[s] the kind of inner-group conflict that often arises among people who are similar but not identical to each other” (2005:73). Moreover, Dukmak (2012:107) mentions that efficient plot development is also achieved through the use of the Latin names of spells and charms as well as poison names such as the *Veritaserum* potion (*verita* meaning *truth* in Latin and *serum* *potion*).

5) The existence of ‘smart’ allusions that intrigue both adults and young readers

The *Harry Potter* series is abundant with names that allude to legends and myths. As Nilsen and Nilsen (2005:65) argue the author “mostly combines well-known Latin roots and familiar morphemes in new ways” so there is no need for her to provide a glossary. It may not be easy for the child to catch on to the mythological associations of *Dedalus Diggle* and *Argus Filch* but some adults may be able to draw the inference and make the associations with Greek mythology. Similarly, whereas the name *Lily* may have obvious connotations of purity, the same does not apply to the name *Petunia* where the allusion to anger, from which the name is derived is not so easily comprehensible to either children or adults. Yet, if these allusions are understood, then they add to the satisfaction and pleasure of the readers.

6) Creation of humour

Through the use of elements of surprise and incongruity, “Rowling uses her skill as a wordsmith to bring smiles to readers in between the scary parts” (Nilsen and Nilsen, 2005:78). The use of alliteration points in that direction since the names of both muggles and magical beings create a humorous effect. Let us consider the names *Pansy Parkinson*, *Padma* and *Paravati Patil*, as well as *Dudley Dursley*. In addition, names of foods from the magical world like *Cauldron Cakes*, *Pumpkin Pasties* and names of ghosts such as *Nearly-Headless-Nick* also reinforce this humorous effect. Lastly, transparent composite names which consist of two elements may also make us laugh, such as that of *Longbottom*.

A close inspection of the functions mentioned above indicates that names in the *Harry Potter* series are multifunctional elements meant to demonstrate their multilayered importance through the variety of cultural, historical and mythological references attached to them. A simple Google search of the names with respect to the names in the *Harry Potter* books yields numerous results indicating that quite a large number of fans have dedicated a considerable amount of time and effort to investigating the names and their etymology and compiling lists of them. Therefore, it could be argued that names in *Harry Potter* books are not to be taken lightly.

6.4 Some functional perspectives of the TT

The findings reported in the previous section point to a considerable functional loss in the Greek text since the six functions discussed above – the creation of a parallel world, the provision of efficient characterisation, the aid of readers' memory, the efficient plot development and the existence of smart allusions that intrigue both adult and young readers – seem to be lost in translation due to the excessive amount of transcription and literal translation employed for the transferring of literary names found in HPPS into Greek. It is an undisputable fact that the extra associations that many literary names carry bearing on cultural and mythological references give the translator a hard time. Nevertheless, as Dukmak argues (2012:135) if no attempt is made on the part of the translators to transfer at least some of these functions to the target text, then the end result is clearly functional loss.

It seems that the Greek translator seems to deal only with the identification function of most of the literary names translated since the majority of names are phonologically adapted to the Greek alphabet. The procedures of transcription and literal translation seem to severely compromise both the denotative and connotative meanings that semantically loaded literary names carry. Even in cases where literal translation is used there seems to be a loss of cultural connotations. In addition, the loss of wordplay evident in many SL names is another strong proof of the functional loss that occurs in the TT. A characteristic example is the anagram *erised* which is reverse for *desire*, which is transcribed into Greek, thus going unnoticed by the target readership. It seems that the translator wants to preserve the British character of the novel in question and does not wish to bring the text to the readers. But in translation there is not only loss but gain as well. In trying to define what has been gained by this translation product, an attempt will be made to determine the functions of the translated names in the Greek version of HPPS.

1) The commercial function: When money talks, translation stops

In order to have a firm grasp of the processes of intercultural transfer which the present book has undergone in translation, one must place it in the wider context in which it belongs. And what is this wider context for the first book of the *Harry Potter* series as well as for all the rest? Simply put, it is a commercial phenomenon. Hence, one might hypothesise that any given translation is primarily meant to serve the commercial function. Dukmak (2012:97) puts it very succinctly when she claims that “in some cases names can be governed by copyright or by film or TV versions or international merchandise as in the case of *Harry Potter* and Warner Brothers”. A close look at the middle of the third page of the Greek translation of *Harry Potter and the Philosopher’s Stone* gives us the following sentence in English:

Harry Potter characters, names and related indicia are trademarks of and copyright Warner Bros. Entertainment Inc. All rights reserved.

So in this case, it is made clear to the translators that they have no right to translate proper names in a more creative way. Even though it was in 1999 that J.K. Rowling sold the film rights for the first four *Harry Potter* books to Warner Bros, so in theory the Greek translator Maya Routsou was free from copyright restrictions governing the names found in the first book of the series, it is highly doubtful that in reality she could intervene to a large extent and be creative with proper names. In more detail, Maya Routsou’s Greek translation was first published in November 1998. By that time, the first book of the series was already a huge success. We are informed in *The Economist* article entitled *The Harry Potter Economy* that “in the spring of 1999, the *Harry Potter* books had sold 763,000 copies and the Bloomsbury’s turnover, which had gradually increased from £11m in 1995 to £14m in 1997, took off. In 1999 it stood at £21m”. We are also told in the article written by Lynn Penrod entitled *Just Pottering Around: Impersonation and Translating The Case of Harry Potter* (2010) that by May 2008 “the world-wide sales of *Harry Potter* books were estimated at over 400 million copies (<http://www.news.bbc.co.uk> 17 Oct. 2008)”. Moreover, the books have been translated into 67 languages. So, it could be argued that these names had

become fossilised since they were part of a commercial empire which was growing bigger and bigger as time passed. Hence, the translator might want to avoid risk and as a result she employed the procedures of transcription and literal translation. In fact, Chesterman (2010) argues that:

Translating literally (which might involve interference) is a way of playing safe if you are not sure of the exact meaning of the source; and using high-frequency forms is also a way of playing safe not only from the point of view of getting the message across to a wide readership, but also in regard to minimizing the risk of unnatural language.

(Chesterman, 2010:43)

2) The recognisability function

In line with the previous function and perhaps stemming from it as a logical consequence, it could be argued that the transcription of the majority of literary names found in HPPS serves the recognisability function. In other words, when watching the film and hearing or reading the names in Greek a child or even an adult has no problem in recognising them if they have been simply phonologically adapted to the Greek alphabet. For example, if *Harry Potter* was translated in Greek literally as *Χάρι ο Κατσαρολάς* or *Madam Hootch* as *η Κυρία Μπεκρού*, then the translator would have certainly served the humorous function of the ST, thus providing aesthetic pleasure for her readers but she would have lost what could be considered to be a more important function, that of recognisability. This function seems to be of great importance since the *Harry Potter* phenomenon is not just a commercial phenomenon but a global one. Hence, the need for proper names to remain intact so that they can be easily recognised whether they are read by a five-year old child or an eighty-six-year-old granny.

3) The readability function

The readability function makes direct reference to the ease with which a given target audience will read a translated text. Numerous articles in academic journals and internet sites have dedicated an enormous amount of space trying to give a detailed analysis of the fine shades of meaning that semantically loaded literary names have in all seven books of the series. Yet, has anyone thought: Is this necessary? To put it differently: Even if these connotative and denotative aspects of meaning of proper names were transferred to a given target language would the child who happens to speak that given language be able to understand its implications? When readers read for pleasure, then they are not inclined to bother their minds by trying to figure out what the implied references and associations are behind that name or why the author has chosen such a name. Some may be able to pick up these fine shades of meaning and this is certainly a bonus that contributes to that feeling of pleasure and satisfaction. Yet, it is highly doubtful that all allusions present in the names mentioned in the *Harry Potter* series are obvious to children. For instance, the strong Greek mythological allusions that the names *Dedalus Diggle* and *Argus Filch* have, may be transparent for a Greek adult but not necessarily for a Greek child who is seven years old. Similarly, it may be the case that British children may not be able to deduce the meaning of character names such as those of *Albus Dumbledore* or *Rubeus Hagrid*.

4) The balancing function

The exploration of the translation procedures of proper names in the first book of the *Harry Potter* series shows a clear tendency on the part of the translator to adhere to the SL norms more clearly, thus signaling a foreignising effect if I were to use Venuti's term. In her article, however, Davies (2003) argues that it is wrong to lump some translation strategies into the foreignisation pole and others into the domestication pole since it might be the case that the same procedure may be used to achieve either of the two effects. To use one example from the corpus, the translation of *He-who-must-Not-be-Named* and *You-Know-Who* as *Ο Ξερεῖς-Ποιός* could be

perceived as a move towards making the target text clearer for the Greek readership by avoiding the introduction of an unfamiliar referent. Moreover, the use of the procedure of generalisation in transferring the names of weird sweets, the use of explicitation in conveying the meaning of some place names and the use of omission in cases where the proper name was judged as a non-important piece of information are proofs of the translator's efforts to bring the text to the reader in her effort to achieve some kind of balance between the foreignisation and the domestication effects that her translated product causes.

In addition, the fact that the majority of names have been transcribed does not necessarily indicate that these are completely foreign for the Greek reader who may not be familiar with British culture. As Cantora (2013:333) eloquently puts it individual procedures do not have a radical foreignising or domesticating effect per se. Thus, it cannot be affirmed that there is a specific foreignisation pattern for the English-Greek translation of proper names in the first book of the *Harry Potter* series. In fact, what translators strive to achieve is a balance between linguistic and social factors (Cantora, 2013:337).

In other words, translators are constantly confronted with the following dilemma: on the one hand, these novels are perceived to be light reading where no one expects readers to be challenged but rather for them to sit back, relax and enjoy reading them and on the other hand, these novels are full of cultural items that need to be decoded by the translator, thus helping the readers to infer their meaning. It is here that a fine balance needs to be achieved by the translator who is constantly seeking an equilibrium that will satisfy most of the readers. This equilibrium is defined differently for each translator depending on a number of factors that include the translator's efficiency and time pressure as well as target readership and its expectations. One thing is for sure; the translator makes certain choices and in this case the translator has decided to phonologically adapt the majority of names in search of this balance. Deciding whether this is right or wrong is out of the scope of this research since placing value judgements does not contribute positively to the puzzle of translating names.

6.5 Towards a functional translation model of names

The four aforementioned functions pinpoint the societal and psychological dimensions of target readers and as such deserve our further attention. More specifically, the societal dimension is put in the foreplay by the commercial and the balancing functions and it serves primarily as a reminder of what Sonia Vandepitte put eloquently in her 2017 book in her chapter entitled *Recognizing Social Aspects of Translation* that the tertium comparationis is not anymore between linguistic systems but between the social environment where the two given languages are used. So “*the shift is*”, as she states, “*from languages and their systems to audiences*” (2017:165). Such a statement is not to be taken lightly since it foregrounds the societal and cultural aspects of the target text (Olohan, 2020). Such a tendency is not new in the field of translation studies since it was Eugene Nida back in the nineties with his book *The Sociolinguistics of Interlingual Communication* (1996) who expressed his clear concern on the sociological approaches to literary translation. This treatise goes a step further and does not only focus on translations but also on translators and readers and tries to put them into context. Hence, we do not only have contextualised translators but we also have contextualised readers whose social construction allows them or even enables the translators to produce texts and the readers to make meaning out of them. So, in a sense, the sociocultural function pinpoints the reciprocal communication between the two.

On the other hand, the societal dimension becomes more complete with the addition of the psychological one which is manifested via the recognisability and the readability functions that are meant to remind us that translation is primarily a mental activity that includes reading, writing, interpreting and reviewing. In that sense, we not only have contextualised translators and readers but we also have mental translators and readers who both become engaged in the active interpreting and reviewing of a given text. What is worth noting here, is that this mental reshuffling of the text (either it is the source-text or the target-text) also involves their personal memories, experiences and feelings, thus stressing the subjective nature of the interpretive act. In fact, Risku and Rogl (2020) dedicate a whole chapter in *The Routledge Handbook of Translation and Cognition*, discussing the translator’s cognition and how this is embodied, extended, grounded and embedded in its context (2020:478-499).

In conclusion, it could be argued that these functions seem to influence the name-translation procedure that will be adopted in the target text and may be added to the six functions Coillie (2006) has proposed so as to provide a more unified account of the functions readers achieve when they read and start processing a given target text. To this end, the following name-translation model could occur:

Table 6.1 A functional translation model of names

Procedure	Definition	Translators' Effect	Pole	Readers' effect
Borrowing	SL name is maintained	no changes in either form or referent	Conservation	
Fixed translation	Established translation of SL name is used in the TL	changes in form but no changes in referent	Conservation	
Transcription	Phonological and morphological adaptation of SL name to TL	changes in form but no changes in referent	Conservation	
Literal translation	Word-for-word translation	changes in form but no changes in referent	Conservation	
Gloss	Information is added	changes in form with extra information added but no changes in referent	Conservation	
Explication	Explain in the TT what is obscure in the ST	changes in form but no changes to referent	Conservation	
Generalisation	SL name replaced by TL common noun	changes in form and referent	Substitution	
Cultural substitution	SL is substituted by TL name	changes in form and referent	Substitution	
Cultural replacement	SL is replaced by SL name	changes in form and referent	Substitution	
Deletion	Leave out name in TL	the referent is cancelled	Substitution	
Insertion	Create a name in the TT	a new referent is introduced	Substitution	

It could be argued that more than one function could be triggered at the same time so as to achieve either the conservation or the substitution policy and these functions may stem from the societal and psychological dimensions. What is worth stressing in this proposed functional translation model is that the trigger is not just the source-text or the perspective text or even the translator(s) but the readers who come to the forefront as equally possible “manipulators” of the end-product.

6.6 Conclusion

In conclusion, one might argue that the English-Greek translation of proper names in the first book of the *Harry Potter* series seems to imply that the translation strategies employed point to their conservation which in effect results in functional loss. However, the argument put forward is that even though the six literary functions that the SL names in the *Harry Potter* books are meant to serve are lost to a large extent, other equally important functions come under the spotlight, thus pinpointing the changing nature of functions according to the target culture’s needs and expectations. This once again highlights the importance of the expectations of the user or recipient of the TT as well as the ability of the translator to make ad hoc translation decisions in ad hoc contexts depending on the communicative situation and the linguistic unit to be translated.

CHAPTER SEVEN

CONCLUSION

It is pointless, therefore, to argue for a definitive translation since translation is intimately tied up with the context in which it is made [...]. *Any assessment of a translation can only be made by taking into account both the process of creating it and its function in a given context.*

(Bassnett, 2002:18, my emphasis)

7.1 Revisiting the research questions

The primary aim of this study was to investigate the translational behaviour of proper names. More specifically, the English-Greek translation of proper names in the first book of the *Harry Potter* series entitled *Harry Potter and the Philosopher's Stone* was put under critical scrutiny in an effort to shed light on possible patterns governing the translational behaviour of proper names. In more detail, the present study set out to explore the following research questions: a) how names are translated and b) what the functions of these translated names are. In this section, I will revisit the research questions posed at the beginning of this study in light of the findings discussed in the previous chapter.

The first research question posed was:

1. What translation procedures are employed for the transferring of English proper names into Greek in HPPS?

In order to answer such a question, the issue of name categorisation had to be tackled first. For the purposes of the current study, a new name taxonomy was proposed whereby names were viewed as multidimensional entities comprising the thematic, syntactic, semantic and pragmatic dimensions. Placing the pragmatic dimension at the forefront and defining names as frames, that is experiential structures, the present study adopted a frame-based approach to proper names by claiming that they consist of both linguistic and extra-linguistic knowledge. In this sense, proper names were not studied as isolated linguistic phenomena but as contextual entities, powerful enough

to both denote and connote in their own context. The manual search of the corpus in question resulted in the occurrence of two hundred and twenty-five instances of proper names. These were divided into five thematic categories, namely, characters', animals', places', objects' and events' names and these were further subdivided according to whether these were real or fictive, thus giving prominence to the pragmatic dimension. Consequently, character names were divided into muggles' names and magical beings' names, animals into fictive animals and fantastic beasts, places and events into real and fictive and objects into conventional, invented and imaginary. In terms of name typology, the research yielded the following results: there were one hundred and thirty names of characters, nineteen animal names, thirty-seven place names, thirty-four object names and four event names. The total number of instances of names translated was two hundred and twenty-six because there were two instances of an imaginary object and one instance of name-creation.

The analytical tools that were used in order to provide answers to the first question of how proper names are translated drew from three distinct theoretical frameworks. In more detail, a functional approach to translation was adopted and Kelandrias' "mild" functional approach was implemented as a translation framework pertaining to the transferring of proper names from the SL to the TL. Moreover, Cantora's (2013) translation procedures for the transferring of proper names were employed - albeit slightly altered- and lastly, Coillie's (2006) functions that character names fulfil in literature were also used.

In terms of name translation procedure employed, no correlation between name type and translation procedure was found since the majority of names were transcribed. Nevertheless, there was some evidence to indicate that apart from conservation procedures, modification and expansion procedures were also favoured. For example, in transferring real place names, explicitation was favoured by the translator as well as generalisation. The same could be argued for the translation of real events which were treated by means of an extratextual gloss and generalisation. In addition, there was a combination of a preservation procedure with a modification one, or with an expansion one or even with a deletion or a creation procedure, thus signalling the translator's effort to achieve some sort of balance between the semantic load of names and the expectations of the target readers. Furthermore, there were twenty cases of modification of proper names, four instances of expansion, two of deletion, one of creation and thirteen of mistranslation.

The second question posed is concerned with the functional potential of names and is as follows:

2. What are the functions of translated names in the target text?

In order to answer such a question, the functions of literary names in the ST were first analysed. To this end, Nilsen and Nilsen's (2005) six functions were employed and it was argued that literary names in *Harry Potter* primarily serve six functions: creating a parallel world, providing efficient characterisation, aiding the memory of the readers, providing efficient plot development and smart allusions that intrigue both adults and young readers, and lastly creating humour. These functions were seriously affected in the Greek target text where there was significant functional loss since only on very few occasions were the aforementioned functions maintained. However, the main argument put forward in this study is that the translator through the extensive use of conservation translation procedures has managed to fulfil other, perhaps equally important, functions: the commercial function, the recognisability function, the readability function and the balancing one. In this respect, the translation of *Harry Potter* was conceived to be a global act and the Greek translation was not viewed in isolation but was part of a process that had a wider prisma where all other cultures and languages were included and in which the *Harry Potter* books were translated. Thus, it was argued that the primary function of this translation is the commercial one and that the translator views proper names not necessarily as foreign elements but as cultural elements that must be transferred intact so that their recognisability is ensured as well as the readability of the end-product, that is, the translated text. In this sense, the balancing effect functions as the golden medium between the continuum of name conservation and substitution, thus reminding us that it is the communicative situation along with the publisher's instructions that more often than not dictate translation choices and inevitably formulate translation patterns. On account of this, the proposal was put forward that SL and TL proper names do not have to fulfil the same functions since different purposes need to be served each time and different circumstances prevail during the process of each translation act. On that note, a "mild" functional approach might complement the task of translating proper names in a more effective and subtle way. To this end, a functional name translation model was suggested where

apart from Coillie's (2006) six functions, four others were also added, that of readability, recognisability as well as the balancing and the commercial ones at both preservation and substitution poles, thus reminding translation theorists and practitioners of the contextualised nature not only of translated texts and translators but also the socially and mentally-constructed nature of readers. Conclusively, the argument was put forward that conservation and substitution name translation practices may converge in ways and for reasons that go beyond the "magics" of the text and are concerned with the real world and the real people that live in it.

7.2 Limitations and future directions of the study

The present study does not come without its limitations. In fact, one of its biggest shortcomings is the limited size of the corpus. Due to the limited scope of the present study, it was decided to explore the translation procedures of proper names only in the first book of the *Harry Potter* series. This, may of course, have given us time and space for more scrutiny but on the other hand it has deprived us of the ability to construct what is termed in the corpus-based paradigm of studies a "representative" sample. Again, large corpora do not necessarily guarantee representativeness. To use Laviosa's (2002:294) words "small corpus analysis has thus increasingly concentrated on studies of genre and ESP".

Another issue that should be addressed is the fact that there was only one official translated version in Greek of the first book of the *Harry Potter* series. That immediately blocks any attempt to make broad generalisations since translation patterns may simply indicate the translator's preferences rather than translation norms governing the target culture. In this respect, one should steer away from transferring the findings of the present research to other contexts. After all, if the translator herself was given a chance to explain her translation choices, then we might have a more unified account as to the reasons behind these particular translation choices.

Some other limitations are concerned with the type of the corpus examined, the name taxonomy proposed, the name-translation model employed and the linguistic phenomenon under investigation. With respect to the type of corpus employed, it should be mentioned that it is unidirectional and does not have the merits of a comparable corpus. Put crudely, more light could be shed on the translational

behaviour of proper names if novels for children in Greek written by Greek authors (e.g. Evgenios Trivizas, Alki Zei) were introduced in the corpus in question.

The name taxonomy suggested here rests on the four dimensions proposed to capture the basic facets of a proper name but it is by no means exhaustive since other dimensions need to be added so as to ensure a more adequate analysis of translation patterns of names. Moreover, the functional translation model of proper names proposed here should not be perceived as a holistic model which treats or captures all instances of name translation patterns. For instance, the proposed model could benefit from the insertion of other functions that could better account for the translation effects of the names under investigation. Lastly, names are viewed as only one cultural item, or else put, as a linguistic phenomenon used to evoke certain associations in the target readers. There might be other equally important and promising -in research terms- linguistic phenomena that are worthy of our investigation.

In this respect, future studies might focus on other culturally prominent items apart from proper names. Also, the addition of the rest of the books of the *Harry Potter* series as well as the addition of new languages where the translation took place might open completely new horizons to the current investigation. Furthermore, the discovery of more refined automated name extraction and analysis techniques might save us from the daunting task of deciding what is and what is not a proper name. In addition, the investigation of the translation behaviour of proper names across a variety of genres might offer us new insights. Moreover, an interesting study would involve a comparative analysis of the official and pirate versions of *the Harry Potter* books. A similar study as regards the Chinese language has been carried out by Lunn Penrod (2010).

Despite the shortcomings of this study, its merits should be stressed as a final note. By implementing corpus-based linguistic methods in investigating English-Greek translation patterns of proper names, it could be claimed that an effort has been made to improve our understanding of names in language use. In other words, the focus of attention to previous studies has been on names in their own right. The present study shifts focus and examines names in context. Similar studies have also been reported by Tse (2005) and Motschenbacher (2020). In fact, Motschenbacher (2020) makes a plea for a corpus-based investigation of proper names noting that frequency analysis, collocation analysis, keyword analysis along with a qualitative

analysis of concordance lines can offer significantly new research opportunities for onomastic issues (2020, 97:100). Consequently, by placing names into context and acknowledging both their denotative and connotative value, this study has come up with a multidimensional name taxonomy where names are envisaged as multidimensional entities. The flexibility of this name taxonomy means that researchers might choose to focus on whichever dimension they deem important for their research project and interrelate it with their major research questions. In this study the thematic and pragmatic dimensions of proper names were highlighted in relation to the translational behaviour of proper names. Moreover, the translation model adopted here conforms to a functional approach by complementing not only the translators' dimension but also the readers' dimension, thus constituting a theoretical advance and opening up the possibility to future investigations that are not necessarily tightly related to the field of translation studies but to other disciplines as well. Thus, these findings have a potential application not only to trainee translators' classrooms but also to literature and language courses ranging from primary to tertiary education, thus signifying the omnipresent character and multi-faceted role of names.

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