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Hogwarts, Muggles and Quidditch:
A Study of the Translation of Names in
J.K. Rowling's Harry Potter Books

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1 INTRODUCTION

1.1 Background

J.K. Rowling's books about *Harry Potter* have become an immense success, and they continue to spellbind a faithful audience of both children and adult readers from all over the world. The stories about the young wizard Harry Potter who attends Hogwarts School of Witchcraft and Wizardry have become immensely popular films too. The term "Potter-mania" has been coined and on the Internet there are a great number of websites dedicated to Harry Potter. In a period of about five years the Harry Potter books have been translated into more than forty languages! It should therefore come to no surprise that the books have been of interest to the translation studies community too.

Wordplay, linguistic jokes and imaginative inventions of names are hallmarks of J.K. Rowling's style and form a great part of the magical world she creates in her books. These are also some of many features about the books that pose enchanting challenges for a translator, some others being alliterations, puns, witty allusions and references to folklore, literature, history and magic. As this essay will show, there are different strategies for dealing with translating names, and especially for translating names in children's books.

1.2 Aim

The aim of this essay is to discuss the translation of some of the names in J.K. Rowling's Harry Potter books and to look at how the translation of names agrees with and /or deviates from the original names. Special focus will be put on features mentioned above such as alliterations, allusions and inventions, which are characteristic of J.K. Rowling's style and may be particularly tricky and challenging when translating.

1.3 Method

J.K. Rowling plans to write seven books about Harry Potter. At the date of writing, five of them have been published in England, and all of these have been translated into Swedish by Lena Fries-Gedin. This essay will cover names from all five books published this far, these are, in reading order (Swedish titles in brackets): *Harry Potter and the Philosopher's Stone* (*Harry Potter och de Vises Sten*), *Harry Potter and the Chamber of Secrets* (*Harry Potter och Hemligheternas Kammare*), *Harry Potter and the Prisoner of Azkaban* (*Harry Potter och Fången från Azkaban*), *Harry Potter and the Goblet of Fire* (*Harry Potter och den Flammande Bägaren*) and finally *Harry Potter and the Order of the Phoenix* (*Harry Potter och Fenixorden*). A comparison will be made between the names in the original texts and the translated texts. Since I have come across some examples from the Norwegian translation too, some of them will be included as well, just to illustrate the different approaches to translation.

The first section will present a brief introduction to translation theory where the focus is put on the problems of equivalence. Eugene Nida's model of the translation process, formal and dynamic equivalence, and some of Susan Bassnett's ideas about translation studies will be introduced. A section of the theoretical part will also be dedicated to the particularly tricky matter of translating children's books. The main section of the essay will be a discussion of, primarily, the Swedish translation of some of the names in the Harry Potter books; it will be followed by a discussion of the results from the analysis and a summarising conclusion.

Throughout the essay some terms will recur and in order to facilitate the reading some abbreviations will be used:

SL: Source Language; the language the original text was written in, in this case English

TL: Target Language; the language into which a translation is made

NT: Not Translated

2 TRANSLATION THEORY

2.1 Translation and Problems of Equivalence

The problem of meaning, translatability and equivalence is a central issue of translation. In the 1960's Eugene Nida explored this field and his work has certainly left marks on translation studies ever since. Munday (2001:43) writes: "Nida's systematic linguistic approach to translation has been influential on many subsequent and prominent translation scholars". Nida's approach to translation draws on concepts from semantics and pragmatics and key features from Noam Chomsky's work on syntactic structure. Nida argues that a word does not have a fixed meaning but "acquires" meaning through its context. There are various ways of determining meaning too. Nida puts focus on "analyzing the structure of words and differentiating similar words in related lexical fields" (Munday 2001:38). Three techniques for determining meaning will be presented here; these are *hierarchical structuring*, *componential analysis* and *semantic structure analysis*. *Hierarchical structuring* distinguishes between a more general (superordinate) and a more specific (hyponym) class of items. For instance the superordinate word *mammal* has hyponyms such as *dog*, *cat* and *bat*.

A *componential analysis* defines related words in terms of semantic features and is a useful way to view meaning systematically. Relationship terms, for example, can be plotted according to values of sex, generation and lineality (Munday 2001:38). *Semantic structure analysis* is another technique for determining meaning. Nida structured the many meanings of the word *spirit* according to their characteristics (human vs. nonhuman, unseen vs. seen, evil vs. good, etc.) When there is, as in the case of *spirit*, a rich set of semantic relationships, a word can be used in punning and wordplay, where various meanings are mixed to confuse.

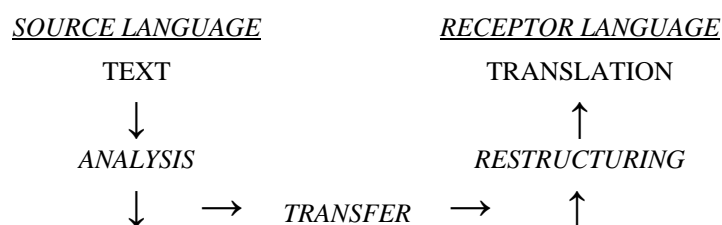
To understand that words are complex items and that their meanings vary is crucial for translators since the translation process itself is a process of decoding and recoding meanings.

Nida used Chomsky's work on syntactic structure (more specifically *the generative-transformational model*) to form his own model of the translation process. Below is a very simplified version of Chomsky's model from Munday (2001:39).

- 1 Phrase-structure rules generate an underlying or **deep structure** which is
- 2 transformed by transformational rules relating one underlying structure to another (e.g. active to passive), to produce
- 3 a final **surface structure**, which itself is subject to phonological and morphemic rules.

In Nida's model of the translation process (see Table 1 below) Chomsky's model is reversed when analysing the source text - ST. The translation process begins with an analysis of the ST's surface structure "into the basic elements of the deep structure". The analysed deep structure elements are then transferred and semantically and stylistically restructured into the target text's surface structure (Munday 2001:39). This is Nida's three-stage process of translation: *analysis*, *transfer* and *restructuring*. It provides translators with a procedure for decoding the source text and recoding the target text.

Table 1 *Nida's Model of the Translation Process*



The elements analysed in the translation process may be transferred and restructured in different ways depending on what a translator prioritises. Nida distinguishes two types of equivalence: *formal* and *dynamic*. *Formal equivalence* is oriented towards the ST structure and "focuses attention on the message itself, in both form and content ... One is concerned that the message in the receptor language should match as closely as possible the different elements in the source language" (Nida 1964:159, *Towards a Science of Translating*, quoted in Munday 2001:41). This type of translation aims to allow the reader to understand as much

of the SL context as possible. *Dynamic equivalence* is based on *the principle of equivalent effect*, i.e. that the relationship between receiver and message “should aim at being the same as that between the original receivers and the SL message” (Bassnett 2002:33). Thus dynamic equivalence puts more focus on the receiver’s needs and expectations about the translation.

Munday (2001:42) writes that this approach

considers adaptations of grammar, of lexicon and of cultural references to be essential in order to achieve naturalness; the [Target Text] language should not show interference from the SL, and the ‘foreignness’ of the [Source Text] setting is minimized. [...] For Nida, the success of a translation depends above all on achieving equivalent response.

Others disagree with Nida and argue that equivalence is impossible.

Bassnett (2002:36) writes that equivalence in translation “should not be approached as a search for sameness, since sameness cannot even exist between two TL versions of the same text, let alone between the SL and TL version”. She also explains that “equivalence overall results from the relation between signs themselves, the relationship between signs and what they stand for, and the relationship between signs, what they stand for and those who use them” (Bassnett 2002:34).

The distinction between formal and dynamic equivalence can be seen as what distinguishes the two basic goals of translation: that of “preserving the characteristics of the source texts as far as possible, even when this yields an exotic or strange effect, and that of adapting it to produce a target text which seems normal, *familiar* and accessible to the target audience” (Davies 2003:69, emphasis added). The problems of equivalence are closely connected to culture, which is the topic for the next section.

2.2 Language and Culture

The *Sapir-Whorf Hypothesis* states that languages encode the ways different cultures interpret the world. Language can be said to be relative because the meaning of a word can differ from culture to culture. A language mirrors its culture. The language profoundly affects the way

members of a community interpret the world and think by providing a “framework for our thoughts” (Thomas and Wareing 1999:24). It follows from this that “translation involves far more than replacement of lexical and grammatical items between languages” (Bassnett 2002:32). Before beginning to translate a literary work, a translator has to make important decisions about how to deal with the difference between the linguistic and cultural systems of the target culture and the source culture. Among literary translators the most common practice is to be faithful to the original text: “a translation should reproduce in the TL reader the same emotional and psychological reaction produced in the original SL reader” (Landers 2001:49). Bassnett agrees, writing that “the emphasis always in translation is on the reader or listener, and the translator must tackle the SL text in such a way that the TL version will correspond to the SL version” (2001:30).

There are other crucial factors a translator must consider too. This is the topic of the next section where translation and children’s literature will be taken up.

2.3 Translation and Children’s Literature

If the work to be translated is for children who have little knowledge about the culture and the language from which the text originates, the difference between the linguistic and cultural systems appears to be enhanced. Davies (2003:66) writes:

In some respects translating for children may present more of a challenge than translating for adults; young readers are perhaps less likely to be tolerant of the occasional obscurity, awkwardness or unnatural-sounding phrasing which adults, conscious that they are dealing with a translation, may be more accepting of.

Cultural context adaptation is the practice to “make deliberate changes in the process of translation” (Yamazaki 2002:57). Names are important signs of the source culture. Proper names are “a language’s shortcuts”. They are different from most words in the language in that they “refer to a specific object or entity” (Fromkin *et al.* 2003:186). Davies (2003:71) also notices that “some [proper names] seem to be intercultural, in the sense that they are commonplace in several cultures, while others may be described as acultural, in that they are

identifiable as belonging to any particular language or culture.” Advocates of cultural context adaptation argue that ‘foreign’ things, like foreign names, block the way for young readers’ appreciation of translated books. They argue that foreign elements in a story are “distracting or confusing for children” and that “knowledge about a different culture is necessary in order to accept the culture” (Yamazaki 2002:58). Yamazaki argues against this, writing that

the change of names creates a false impression of a homogenous world, only to discourage children from reading about other possibilities, enhancing the feeling of strangeness when children actually come across foreign names in real life.

She argues that translated books which retain signs of their source cultures can give children “excellent opportunities to realize the existence of other cultures and become familiar with them, experiencing them not as something that is foreign but as something that is a part of the environment” (Yamazaki 2002:60).

The different views on cultural context adaptation are reflected in the different ways names in children’s books are translated. However, it should be remembered that there is always a dose of cultural context adaptation in translation because “the act of translation is in itself a sort of adaptation” (Yamazaki 2002:57).

This very brief introduction to some translation theory makes it clear that this subject is indeed what Bassnett (2001:11) calls “a vastly complex field”. For a translator it is not enough to have a good knowledge of the target and source language; in order to make a good translation it is also necessary to have a deep knowledge about both the source and target culture, this is crucial since translation is a process of decoding and recoding meanings.

The theoretical base introduced in this section will rejoin the discussion further on in the essay when the results of the analysis of names in the Harry Potter books are discussed. In the process of translating the names in J.K. Rowling’s books, a translator faces many of the challenges taken up in this section. Let us now take a look at professional translators’ work with the names in the Harry Potter books.

3 THE NAMES IN THE HARRY POTTER BOOKS

As mentioned in the introduction, J.K. Rowling's novels pose many interesting challenges for translators. Her books offer a rich source of material for anyone interested in comparing translations and looking at how professional translators deal with names, terms, alliterations and other challenging features. For anyone interested in names, Rowling's books are a goldmine. Her names are full of hidden meanings and playful references to literature, history and legends. A frequently asked question to Rowling is the one about where all her names come from; on her official site (www.jkrowling.com) she has answered it as follows:

I've always 'collected' – that's to say remembered – unusual names and finally found a use for them! [...] War memorials, telephone directories, shop fronts, saints, villains, baby-naming books – you name it, I've got names from it! I also make up names, the most popular one being 'quidditch', of course.

As mentioned in the previous section names are important signs of the source culture. They can therefore be tricky business for translators. This applies especially to the names in the Harry Potter books with their many underlying meanings and the fact that the books are read by both children and adults. In this section an analysis of some of the names found in J.K. Rowling's books about Harry Potter will be made. Particular focus will be put on the hidden meanings of the names and how the names have been translated. The analysis of names is divided into sections dealing with different types of names; such as names of characters, names of places and names of magical things and phenomena.

3.1 Names of Characters

The personal names of characters in the books are often very funny and tell a lot about different characters' personal traits. Sometimes the meaning of a name is clear and other times some background information can be required in order to understand it. In this section names of some of the characters will be analysed. The names are divided into categories: the major characters, characters connected to Hogwarts School, other characters and animal characters' names. The meanings of the names will be looked at and differences in translation will be

commented on. Examples from both the Swedish and the Norwegian translation will be examined, just to show the different approaches to translation. Below is a table with some of the names of characters in the books. The analysis will cover most of them.

Table 2 *Names of Some Characters*

<u>English</u>	<u>Swedish</u>	<u>Norwegian</u>
Ludo Bagman	(NT)	Ludo Humbug
Sirius Black	(NT)	Sirius Svaart
Fleur Delacour	(NT)	
Dobby (house elf)	(NT)	
Albus Dumbledore	(NT)	Albus Humlesnurr
Dudley Dursley	(NT)	Dudleif Dumling
Argus Filch	(NT)	Argus Nask
Seamus Finnegan	(NT)	Jokum Finniman
Gregory Goyle	(NT)	Gurgel
Hermione Granger	(NT)	Hermine Grang
Grawp	Graup	
Rubeus Hagrid	(NT)	Gygrid
Kreacher	Krake	
Bellatrix Lestrange	(NT)	
Gilderoy Lockhart	Gyllenroy Lockman	Gyldeprinz Gulmedal
Luna Lovegood	(NT)	
Remus Lupin	(NT)	Remus Lupus
Minerva McGonagall	(NT)	Minerva McSnurp
Draco Malfoy	(NT)	Draco Malfang
Mad-Eye Moody	Monsterögat Moody	
Moaning Myrtle	Missnöjda Myrtle	Stønne-Stine
Nearly Headless Nick	Nästan Huvudlöse Nick	Nesten-Hodeløse Nick
Harry Potter	(NT)	(NT)
Tom Marvolo Riddle	Tom Gus Mervolo Dolder	
Rita Skeeter (a reporter)	(NT)	
Severus Snape	(NT)	Severus Slur
Professor Sprout	(NT)	Professor Stikling
Sibyl Trelawney	Sibylla Trelawney	
Lord Voldemort	(NT)	Voldemort den Store
Ronald Weasley	(NT)	Ronny Wiltersen

3.1.1 The Major Characters

Both the Swedish and the Norwegian translator have wisely left the name of the leading character unchanged. *Harry Potter* is an ordinary British name which indeed “contrasts with the extraordinary qualities of its bearer” (Davies 2003:75).

The names of some of Harry’s friends are on the other hand not always preserved. The names of Harry’s best friends *Ron(ald) Weasley* and *Hermione Granger* are changed into

Ronny Wiltersen and *Hermine Grang* in the Norwegian translation. *Weasley* gives association of the “weasel” animal (in the books the Weasley family’s home is named “The Burrow”).

The *-sen* suffix is typical in Norwegian surnames. *Granger* is a common British surname, but *Hermione* is a fairly rare name. It is probably best known as the name of the queen in Shakespeare’s *A Winter’s Tale*. The Norwegian translator has modified it into *Hermine* probably in order to make it easier to pronounce since the name has confused many readers, but the dash of Shakespeare may be lost in this way. The Swedish translator has not changed either Ron Weasley’s or Hermione Granger’s names, but transferred them directly.

3.1.2 Characters connected to Hogwarts School

The white-bearded headmaster of Hogwarts, who is a very powerful wizard, is called *Albus Dumbledore*. *Albus* is a very well chosen first name for this character. It means ‘white’ in Latin and can be interpreted both in terms of the colour of the headmaster’s beard and of his role as a mighty opponent of the “Dark Lord”. According to Colbert (2001:56), *Dumbledore* comes from an old English word for bumblebee. Rowling is to have said that she “liked the idea that this music-lover might absentmindedly hum to himself”. In the Swedish translation both the first and last name are preserved. The Norwegian translator on the other hand has, in an attempt to transfer the bumblebee sense, changed the last name to *Humlesnurr* which is a common term in Norwegian for bumblebee (Brøndsted and Dollerup 2004:63).

The strict head of the Gryffindor House, Deputy Headmistress and Transfiguration teacher at Hogwarts is named *Minerva McGonagall*. *Minerva* is in mythology the name of the Roman Goddess of Wisdom. The surname *McGonagall* is Scottish. Both the Swedish and the Norwegian translator have kept the first name, *Minerva*. The Swedish translator has also transferred *McGonagall* directly. However in the Norwegian translation the surname is *McSnurp* which according to Brøndsted and Dollerup comes from the Norwegian verb

“snurpe” with the meaning “to purse up”. Brøndsted and Dollerup (2004:63) write that this is “in the line with her way of making students quiet”.

Argus Filch is the name of the prying caretaker of the school. He is a nasty man who hates students. *Argus* was the name of a giant “with a hundred eyes, as all-seeing as the caretaker at Hogwarts” (Brøndsted and Dollerup 2004:64). *Filch* is an English verb meaning “to steal”. The name is not changed at all in the Swedish translation, but in the Norwegian *Filch* has been replaced by *Nask*, which is the Norwegian word for “greedy” (Høverstad 2002:64).

Moaning Myrtle and *Nearly-Headless Nick* are examples of Rowling’s alliterations. Myrtle is a ghost haunting the girls’ bathroom at the school, and Nick is a ghost with a head that is not completely cut off. The Swedish translator has preserved the alliterations and kept the meanings by changing the descriptive names into *Missnöjda*, “dissatisfied”, Myrtle and *Nästan Huvudlöse* Nick (this is also the lexical equivalent in Swedish). The Norwegian translator has also kept the alliteration but changed the name to *Stønne Stine*, with “stønne” being the lexical equivalent for ‘moan’ or ‘groan’. *Stine* is an ordinary Norwegian name.

The malicious *Malfoy* family is aptly named. *Malfoy* “derives from the Latin *maleficus*, meaning evil-doer. In medieval times the word was used to describe witches whose evil acts were called maleficia” (Colbert 2001:115). Malfoy can also be read as a compound of the two free French morphemes *mal* and *foi* meaning “bad” and “faith”. *Draco Malfoy* is Harry’s continuous competitor and a sly member of the Slytherin school house. *Draco* is the Latin word for “dragon” and “snake”. Draco’s father is named *Lucius*, which is similar to *Lucifer*- a name for the Devil. The introvert mother is aptly named *Narcissa*. The name probably comes from Narcissus who in Greek myth was so busy admiring his reflection in the water that he fell into it and drowned (Colbert 2001:116). These names are not changed at all in the Swedish translation. In the Norwegian translation Malfoy becomes *Malfang* with a more Norwegian sound and *Lucius* and *Narcissa* become *Lucifus* and *Narsissa*.

3.1.3 Other Characters

Sirius Black is the name of Harry's godfather who is a wizard who can take the form of a gigantic black dog (see *animagus* below). *Sirius* is the name of the brightest star in the constellation of *Canis Major*, the Great Dog (Colbert 2001:29). The Swedish translator transfers both the first name and the surname directly and leaves both the first and last name unchanged, but the Norwegian translator translates the surname directly into the Norwegian word for black – *Svaart*.

Remus Lupin is a werewolf, an old class-mate of Harry's father and a really good friend of Harry's. *Romulus* and *Remus* were the legendary founders of Rome who were raised by a wolf. A "lupin" in Swedish, and English, is a plant. However the English audience may, as Brøndsted and Dollerup (2004:64) suggest, associate it "with the adjective 'lupine' deriving from the Latin's "lupinus" (= 'like a wolf'), which again is related to 'lupus' (= 'wolf')". The Swedish translator has transferred both the first and last name directly without any changes, and by has this taken the potential risk that, particularly the young Swedish readers associate the last name with the plant. The Norwegian translator on the other hand has changed Lupin into the Latin *Lupus* "to make sure that Norwegian readers would associate the name with wolf, if anything, rather than with the plant" (Brøndsted and Dollerup 2004:64).

Gilderoy Lockhart is a handsome and famous author who in several self-glorifying autobiographies takes credit for what others have done. There are many interpretations of his name. Firstly, *Gilderoy* "refers to his being gilded (covered in a thin foil) to make him seem intelligent and attractive" (Colbert 2001:134). Brøndsted and Dollerup (2004:67) write that "the ending '-roy' smacks of royalty and *Lockhart* may refer to his beautiful hair ('lock') and charming ways with women ('lock hart')". In an interview Rowling says that she found *Gilderoy* in *The Dictionary of Phrase and Fable*: "Gilderoy, a handsome Scottish highwayman. Exactly what I wanted. And then I found Lockhart on a war memorial to the

First World War. The two together said everything I wanted about the character” (Gray 2002 *Quick Quotes*). In both the Swedish and the Norwegian translation Gilderoy Lockhart’s descriptive name is changed. In Swedish he is *Gyllenroy Lockman*, following Colbert’s interpretation (“gyllene” is Swedish for “golden”) and keeping the *-roy* suffix. This is perhaps easier for Swedish children to pronounce. The *-man* suffix is common in Swedish last names. In the Norwegian *Gyldeprinz Gulmedal* “-prinz” (prince) refers to the royalty meaning hinted above and “Gylde-” (‘golden’) and “Gulmedal” (‘Gold medal’) both have Colbert’s “golden” association.

Kreacher is the degrading name of an unpleasant house-elf serving the Black family. It is a dehumanizing name, a homophone of “creature”, and indeed the house-elves are often treated inhumanly, as slaves. *Krake* is the name given to this character by the Swedish translator. It means ‘wretch’, ‘poor thing’ and ‘creature’.

The head of the Ministry’s Department of Magical Games and Sports, a gambler, trickster and deceiving bookmaker at the World Cup, is aptly named *Ludo Bagman*. *Ludo* is Latin for ‘I play’. A “Bagman” is a “travelling salesman in Britain” (Brøndsted and Dollerup 2004:65), but Bagman can also have the meaning of a collector of money “for illegal gambling businesses and loan sharks” (Spencer 2004 *What’s In a Name?*). The Swedish translator has kept the original name, but the Norwegian has changed the last name to *Humbug*.

Voldemort is a name few wizards dare pronounce in the books. *Lord Voldemort* is the evil and powerful wizard who murdered Harry’s parents and seeks immortality. By his “Death Eaters” he is called “the Dark Lord”. *Voldemort* is a suitable name for this character, in French “vole de mort” means “flight from death” (Spencer 2004 *What’s In a Name?*). The title “Lord” has been preserved with the name in the Swedish translation. Most Swedes are familiar with this title. *Voldemort* can however be tricky to figure out for those who have not

studied languages. The Norwegian translator has changed the title to the equivalent of “The Great” – “Den Store”, forming *Voldemort den Store*.

One character’s name is also an anagram: *Tom Marvolo Riddle* becomes “I am Lord Voldemort” when the letters are rearranged. The surname *Riddle* is very aptly chosen since the character’s real identity is a mystery, a riddle. The Swedish translator solved this tricky anagram by using the Latin *Ego sum* (“I am”), adding the name *Gus* and changing *Marvolo* to *Mervolo*. Thus in the Swedish translation *Tom Gus Mervolo Dolder* is the anagram for “Ego Sum Lord Voldemort”. *Dolder* is a well chosen surname which implies the Swedish word for hidden – “dold” and still keeps an English touch with the *-er* suffix that is common in English surnames such as *Mulder*, *Thatcher*, *Fletcher*, etc.

Many of the animals have descriptive names too (see Table 3 below). *Fawkes* is for example the name of a phoenix (a legendary bird that burns and is reborn again from its ashes). *Guy Fawkes Day* in Britain is celebrated with fireworks and bonfires. *Fluffy* is the ironic name of a monstrous three-headed dog. *Aragog* is the name of a giant spider living in the forest. *Ara* comes from *arachnid*, which is the name of the spider family, and *gog* was a legendary giant (Spencer 2004 *What’s In a Name?*). The Swedish translator has translated some of the animal characters’ names, mostly the descriptive ones like *Wormtail* which becomes *Slingersvans* (‘wriggling tail’), and *Moony* becomes *Måntand* (‘moon tooth’), etc.

Table3 *Names of Some Animal Characters*

<u>English</u>	<u>Swedish</u>
Aragog (giant spider)	(NT)
Buckbeak (hippogriff)	Vingfåle
Crookshanks (a cat)	Krumben
Fawkes (phoenix)	(NT)
Fluffy (monster dog)	(NT)
Scabbers (rat)	(NT)
Moony (werewolf)	Måntand
Padfoot (dog)	Tramptass
Prongs (stag)	Tagghorn
Wormtail (rat)	Slingersvans

3.2 Names of Places

In this section names of places will be analysed. The names of real existing places such as London, King's Cross Station and Bristol are naturally not changed in the translation. But the names of places invented by Rowling are often more telling and descriptive. How have these names been created and how has the Swedish translator dealt with them? Below is a table with some of the names of places found in the books about *Harry Potter*.

Table 4 *Names of Some Places*

<u>English</u>	<u>Swedish</u>
Azkaban	(NT)
Beauxbatons	(NT)
The Burrow	Kråkboet
Diagon Alley	Diagon gränd
Durmstrang	(NT)
The Forbidden Forest	Den Förbjudna Skogen
Grimmald Place	Grimmaldiplan
Hog's Head	Svinhuvudet
Hogsmeade	(NT)
Hogwarts	(NT)
Knockturn Alley	Svartvänder gränd
The Leaky Cauldron	Läckande Katteln
Privet Drive	(NT)
The Room of Requirement	Vid behov-rummet
St Mungo's Hospital	St Mungos Sjukhus

Hogwarts is the name of the school of magic of which Harry Potter is a student. *Hogwarts* is often interpreted as a not so romantic compound of *hog* ('pig') and *wart*. However there is a more stylish explanation behind the naming of the school. *Hogwarts* is actually the name of some lilies Rowling saw at Kew Gardens some years before she began to write the books (Vander Ark 2004 "Hogwarts" in *The Harry Potter Lexicon*). The Swedish translator has let the school keep its English name. The Norwegian has followed the 'pig' interpretation and translated it literally into *Galtvort*.

Azkaban is the wizard prison, a fortress set on an island, far at sea. The name is similar to the famous American prison *Alcatraz* and another Spanish word – *alcázar*, which means 'castle'. *Azkaban* is directly transferred by the Swedish translator.

The Burrow is the home of the Weasley family. A burrow is “a passage in the ground made by a rabbit or a fox as a place to live” (*Longman Dictionary*). In the Swedish translation the name has been changed into *Kråkboet* (‘The Crow’s Nest’) which has a rather different meaning than the original. The translator explains that this deviation was made because the Swedish equivalent to “the burrow” – “lyan” “sounded too weak” (Fries-Gedin 2002:11).

Diagon Alley and *Knockturn Alley* are names of two wizard shopping streets. *Diagon Alley* does not translate straightforwardly. This pun comes from dividing the English adverb *diagonally* which is descriptive of the street. In the Swedish translation the name has been changed into *Diagon gränd*. At *Knockturn Alley* many Dark Arts shops are found. When pronounced it sounds very much like the English adverb *nocturnally* (‘at night’) which gives associations to darkness. It is translated into Swedish as *Svartvändar gränd*, with *svart* (‘black’) keeping the dark theme and *vända* means ‘to turn’. In both examples *Alley* is translated to *gränd* a common Swedish suffix for street names. Spencer also offers a rather interesting background to the names. According to her the streets should be read as *Diagonal Ley* and *Nocturnal Ley*. “A ley line is a line connecting ancient sites of Britain and was thought to have magical powers” (2004 *What’s In a Name?*).

Grimmauld Place is the ancient home of the Black family, a gloomy and old-fashioned house. “Grim” describes the unpleasant atmosphere of the house very well and “auld” is old Scottish for ‘old’ (Spencer 2004 *What’s In a Name?*). The name has been modified to *Grimmaldiplan* in the Swedish translation, keeping the “Grim” associations but the “old” sense is lost, however *Grimaldi* more likely refers the royal house of Monaco which is supposed to have been cursed. - *plan* is a common Swedish street name suffix.

The *Room of Requirement* (also known as the *Come and Go Room*) is a room at Hogwarts that only appears when there is a real need for it, and when it appears it is fully equipped for the seeker’s needs. The translator has transferred the meaning by translating the name literally

into *Vid behov-rummet*, the alliteration in the original is however lost. The same process has happened to the name *Hog's Head*, a pub in *Hogsmeade*, the village near Hogwarts School. The Swedish translator has transferred the meaning of the name of the pub literally into *Svinhuvudet*. The name of the village though is left unchanged.

Beauxbatons and *Durmstrang* are of two other European wizard schools. *Beauxbatons* is French for 'beautiful wands' and "Sturm und Drang" was the name of a German literary movement (Spencer 2004 *What's In a Name?*). The names are directly transferred into the Swedish translation.

3.3 Names of Magical Creatures

The books about Harry Potter are full of magical creatures. Some of these are Rowling's own inventions, but most are taken from folklore, myths and legends. In the cases where the creatures were not invented by Rowling and they might already be known in Swedish, the translator has naturally used the Swedish equivalents, for example *Fenix* (Phoenix), *Pyssling* (Leprechaun) and *Hippogriff*, which is the same in both languages. When Rowling has invented creatures and where there is no Swedish equivalent the translator tends to keep the original base and add Swedish suffixes when possible. Below is a table with some of the names of magical creatures that are found in the *Harry Potter* books.

Table 5 *Names of Some Magical Creatures*

<u>English</u>	<u>Swedish</u>
Blast-Ended Screwwts	Sprängstjärtskrabbor
Boggart/s	Boggart/ar
Dementor/s	Dementor/er
The Grim	Grymmen
Grindylow/s	Grindylogg/ar
Kappa/s	Kapp/a/or
Leprechaun	Pyssling
Merpeople	Vattufolk
Niffler/s	Nifflare
Phoenix	Fenix
Thestral/s	Testral/er
Veela	Vilie/r

3.3.1 J.K. Rowling's Own Inventions

Dementors are slimy-looking, deadly magical creatures who, by sucking every happy feeling out of them, drive people insane. The name *Dementor* was invented by Rowling and is a play on the English adjective *demented* ('crazy, mentally ill'). A noun has been formed from the adjective. The Swedish translator has kept the original English name. It is easy to form plural to it by adding the Swedish plural suffix *-er*, *dementor-er*.

Nifflers are the name of "fluffy, black long-snouted" creatures that are very attracted to anything glittery and therefore useful for treasure hunting. Spencer (2004 *What's In a Name?*) has a likely explanation for the etymology of this name suggesting that it is derived from "sniffler", which could "indicate that it sniffs out treasure". The Swedish translator has kept the base *Niffl-* and attached to it the Swedish suffix *-are*, which works for plural and singular.

3.3.2 Creatures from Folklore and Legends

Merpeople are water-dwelling people. Legends of these creatures are found in nearly every culture. The name comes from the Latin word *mare*, meaning 'sea' (Colbert 2001:125). Legends of merpeople exist in the Swedish culture too and Swedish has its own terms for these creatures. A mermaid is for example a *Sjöjungfru* ('seamaid'). Following this it would seem natural to make merpeople *sjöfolk* ('seapeople') in the Swedish translation. Instead the Swedish translator uses *Vattufolk* ('waterpeople') which may have a more serious ring. In addition *Vattumannen* is the Swedish name for Aquarius in the Zodiac.

In Eastern European legends *Veela* ("Vila", "Vily") are nature spirits which in human form appear as beautiful dancing women (Vander Ark 2004 "Veela" in *The Bestiary*). The Swedish translator uses the Swedish name *Vilie* (plural *vilier*) when she translates *Veela*.

A *Grindylow* is a "pale green" creature which lives in "the weed beds on the bottom of lakes in Britain" (Vander Ark 2004 "Grindylow" in *The Bestiary*). Grindyloes are also known as "water demons from the legends of England's Yorkshire" (Colbert 2001:97). This

legendary creature does not have a Swedish equivalent; the translator has made the name a little bit easier for Swedes to pronounce by forming *grindylogg*, which in plural has the *-ar* suffix attached: *grindyloggar*.

Boggart is the name of a shape shifter that takes the form of the thing most feared by the person it encounters. Colbert (2001:33) informs his readers that “these are the same creatures known as ‘bogeys’ or ‘bogeymen’ in the United States, ‘bogle’ in Scotland, and ‘boggelman’ in Germany.” However Swedish has no direct equivalent for *boggart*. Here the Swedish translator has simply kept the original name and added the suffix *-ar* to form plural. The same strategy has been applied to *Kappas*. *Kappas* come from Japanese mythology where they are water spirits resembling scaly monkeys (Spencer 2004 *What’s In a Name?*). The Swedish translator keeps the base of the name, *Kapp*, and attaches the Swedish suffix *-a* to form singular and *-or* for plural.

3.4 Names of Things and Phenomena

Magical things and phenomena are found in all the *Harry Potter* books. It becomes clear that Rowling indeed has created a different culture in the books – a fantastic, magical world where there are different kinds of magical and non-magical people, magical things, plants and potions and even a wizard sport – *Quidditch*. This section will look at how the names for these things and phenomena have been created and how have they been translated.

3.4.1 Types of Magical and Non-Magical People

In the *Harry Potter* world depending on (magic) abilities and background, there are different types of magical and non-magical people. This section will look at types of people found in the books, what they are called and how the names for them have been created and how they have been translated into Swedish. The table below shows some of the names that will be analysed here.

Table 6 *Types of Magical and Non-Magical People*

<u>English</u>	<u>Swedish</u>
Animagus	(NT)
Auror	(NT)
Metamorphmagus	Metamorfmagus
Mudblood	Smutsskalle
Muggle/s	Mugglare
Parselmouth	Ormviskare
Squib	Ynk

Muggles is Rowling's name for non-magic persons; the name probably comes from the English *mug* meaning "someone who is stupid and easy to deceive" (*Longman Dictionary*). Muggles are often so narrow-minded that they do not want to recognize the magic world; furthermore they lack all magic abilities. In the Swedish translation the suffix *-are* has been added to the free English morpheme and formed *mugglare* which is the same in singular and plural. *Squibs* are a special kind of muggles. They are born to wizard parents but do not possess any magic abilities. A *damp squib* is in British English "something that is intended to be exciting, effective etc, but which is disappointing" (*Longman Dictionary*). With wizard parents one could be expected to have magic abilities, then to lack them would really be a disappointment. The Swedish translator has used the word *Ynk* for this kind of persons. *Ynk* comes from the Swedish adjective *ynklig* ('pitiful', 'paltry'); somehow the connotation of disappointment is lost in the translation.

Mudbloods is the insulting name for wizards who are not pure blooded (one of or both parents are muggles). It is a two-word compound consisting of the two free morphemes *mud* and *blood*. The word has negative associations with dirt (mud) and to "muddle up" is to mix something. Mudbloods have "dirty", "mixed" blood. With *smutsskallar*, "smuts" ('dirt'), the Swedish translator has caught the meaning very effectively. *Smutsskallar* also echoes the racist Swedish word "svartskallar".

An *Animagus* is a wizard who can transform into an animal and still retain magical powers. The name for someone having this ability was formed "adding *magus*, the Latin word

for ‘wizard’, to *animal*” (Colbert 2001:9). The plural form is *animagi*. This name is preserved in the Swedish translation; plural is formed by adding the Swedish suffix *-ar*, *animagus-ar*. Rowling also uses the *magus* suffix to form *Metamorphmagus*. This is the name for a wizard or witch with the ability to change his or her appearance at will. The name is a compound of *Meta* (‘change’), *morph* (‘form’) and *magus* (‘wizard’). In the Swedish translation the three morphemes have been directly transferred, there is just a change of spelling of *morph* (Swedish ‘morf’), *metamorfmagus*.

Someone whose profession is to catch dark wizards is called an *Auror*. *Aurora* was the Roman goddess of dawn and *aurora borealis* is another word for the northern lights. These connotations with dawn and light make the name *auror* very suitable for someone who fights the dark wizards. The name is transferred directly by the Swedish translator.

A *Parselmouth* is a wizard who can speak *Parseltongue*, the snake language. Spencer (2004 *What’s In a Name?*) writes that *parselmouth* is “an old word for someone who has problem with their mouth, like a hair lip”. The Swedish translator uses *ormviskare* (‘snake whisperer’) for someone with this ability.

3.4.2 Magical Stuff

This section will look at how names of magical things and devices found in the books have been created and translated. The names for magical stuff are often very descriptive; the table below shows some of the names that are studied.

Table 7 *Magical Stuff*

<u>English</u>	<u>Swedish</u>
Mirror of Erised	Erised spegeln
Howler	Illvrål
The Knight Bus	Nattbussen
Lunscope	Lunoskop
Sneakoskope	Snoskop
The Marauder's Map	Marodörkartan
Pensieve	Minnessåll
<i>The Quibbler</i>	<i>Hört och Sett</i>

<i>The Daily Prophet</i>	(NT)
Remembrall	Minnsallt
<i>Weasley's Wizarding Wheezes</i>	<i>Weasley's Vassa Varor /</i> <i>Bröderna Weasleys Trollkarlstrick</i>

One of the most effectual anagrams is the *Mirror of Erised*, which has the inscription “Erised stra ehru oyt ube cafru oyt on wohsi”. *Erised* is “desire” written backwards; the mirror shows what the person who looks at it desires most. The inscription reads “I show not your face but your heart's desire”. How shall a translator deal with this? When not finding a good solution to the problem, the Swedish translator decided to translate neither *Erised* nor the inscription, and simply left it as *Erised-spegeln* (‘Erised mirror’). But she is still looking for solutions (Fries-Gedin 2002:13).

A *Howler* is a nasty letter that screams at the recipient in a magnified voice (occasionally sent to students by angry parents). To *howl* is to cry or wail loudly or to “shout or demand something angrily” (*Longman Dictionary*). In Swedish the translator decided to call it *Illvrål* (‘terrific yell’).

A *Remembrall* is a small glass ball that informs its owner that he or she has forgotten something. This is a compound of *remember* and *all*. The Swedish translator created the compound *Minnsallt* of the Swedish equivalents for *remember* (‘minns’) and *all* (‘allt’).

A *Sneakoscope* is a useful instrument for someone sneaking around. This is a compound of the English verb *sneak* and *scope*, a common suffix for instruments stethoscope, etc. The Swedish translator has kept the suffix which is common in Swedish too and changed *sneako* to *snok* (‘sneak’) forming *Snokoskop*.

The Quibbler is the name of a tabloid magazine. To *quibble* is to “argue about small points or details that are completely unimportant” (*Longman Dictionary*). In Swedish the magazine is called *Hört och Sett* (‘Heard and Seen’) after the Swedish tabloid *Se & Hör*. The name of a more serious newspaper, *The Daily Prophet*, is however not translated.

3.4.3 Plants and Potions

Plants and potions have magical powers in the Harry Potter books and sometimes play a crucial role in the plot too. Table 8 below shows some of the plants and potions found in the Harry Potter books. In this section some of the names of plants and potions will be looked at more closely, focus is put on the form and meaning of the names and how they have been translated into Swedish.

Table 8 *Plants and Potions*

<u>English</u>	<u>Swedish</u>
Mandrake / Mandragora	Mandragora / Alruna
The Whomping Willow	Det Piskande Pilträdet
Veritaserum	(NT)

Mandrake or *Mandragora* is a plant with powers to cure someone who has been petrified; when replanted the root which resembles human form screams loudly. Mandrakes are real plants and according to *Online Etymology Dictionary* (Harper 2004) the mandrake's root "is thought to resemble human form and is said to shriek when pulled from the ground", the name comes from Middle Latin's *mandragora* (*dragora* eventually became *drake*). The Swedish translator uses the Latin name *mandragora* for this plant but also *Alruna* which is the Swedish name of the mandragora plant.

Veritaserum is a truth potion that makes anyone taking it tell his or her innermost secrets. This is a compound of the Latin *veritas* 'truth' and *serum*. The name is directly transferred in the Swedish translation.

The *Whomping Willow* is a fierce willow tree in the schoolyard. The alliteration is preserved in the Swedish translation *Piskande Pilträdet*, but with initial /p/ sounds. The meaning is also kept with *piska* meaning 'to whip' and *pilträd* 'willow'.

3.4.3 Quidditch

Quidditch is a popular wizard sport entirely invented by Rowling. It is a tough sport similar to basketball, but takes place on broomsticks of various models. The letters in the name are found in the equipment used when playing Quidditch: *Quaffle*, *bludger*, *bludger*, and the Golden *Snitch*. The name *Quidditch* is kept in its original in the Swedish translation, but the descriptive names of the equipment, as well as the names of the players are changed into the Swedish equivalents shown in the table below.

Table 9 *Quidditch*

<i>Players</i>		<i>Equipment</i>		<i>Broomsticks</i>	
<u>English</u>	<u>Swedish</u>	<u>English</u>	<u>Swedish</u>	<u>English</u>	<u>Swedish</u>
Beaters	Slagmän			Cleansweep	Rensopare
Chaser	Jagare	Bludger	Dunkare	The Firebolt	Åskviggen
Keeper	Vaktare	The Golden Snitch	Den Gyllene Kvicken	Nimbus 2000/2001	(NT)
Seeker	Sökare	The Quaffle	Klonken	Shooting Star	Stjärnskott

3.4.4 School Stuff

Since Harry Potter is a student, many things in the books are connected to school. At Hogwarts there are exams and subjects that are not found in ordinary schools. Something that also can be unfamiliar (to non-British readers) is the system with school houses. In this section some names of school subjects, exams and school houses will be looked at in terms of how they have been created, their underlying meanings and how they have been translated.

Table 10 *School Stuff*

<u>English</u>	<u>Swedish</u>
Gryffindor	(NT)
Ravenclaw	(NT)
Hufflepuff	(NT)
Slytherin	(NT)
N.E.W.Ts (Nastily Exhausting Wizarding Tests)	FUTT (Fruktansvärt Utmattande Trollkarls-Test)
O.W.Ls (Ordinary Wizarding Levels)	GET (Grund Examen i Trollkonst)
Occlumency	Ocklumenering
Legilimency	Legilimering
Divination	Spådomskonst
Transfiguration	Förvandlingskonst
Potions	Trolldryckskonst

The Swedish translator decided to leave the names of the school houses unchanged in the translation because they were named after people (Fries-Gedin 2002:11). *Slytherin* is the name of the school house which has the snake as its symbol. The name comes from the English verb *slither* which is how a snake moves. *Slytherin* can be the less prestigious form of pronouncing *slithering* with a change of spelling. It is a phonaesthetic word which gives associations to other nasty *sl-* words such as *slimy*, *slash*, *sleazy*, *slick*, *slime*, *slippery* etc. Sure enough the “sly” students are found in this house. *Gryffindor*, the name of the house where the brave students like Harry Potter are, is French (“*griffin d’or*”) for “Golden Griffin”. The other school houses are *Ravenclaw* and *Hufflepuff*.

OWLs (Ordinary Wizarding Levels) and *NEWTs* (Nastily Exhausting Wizarding Tests) are evocative acronyms for standardized tests for wizards. The Swedish translator keeps the implied meanings when *NEWTs* become *FUTT – Fruktansvärt Utmattande Trollkarls Test* (‘Terribly Exhausting Wizarding Tests’) and *OWLs* becomes *GET – Grund Examen i Trollkonst* (‘First Degree in Magic’), however in this way the possible connection to *owl* as the bird of wisdom is not maintained.

Most of the subjects studied at Hogwarts School are not found in ordinary schools. Harry is for example taught *Occlumency*: how to block someone from reading one’s mind. The subject of reading another person’s mind is called *Legilimency*. These names are Latin compounds; *occludo* means “close up”, *legere* is “to read” and *mens* is “the mind” (Spencer 2004 *What’s In a Name?*). The translator has made the names easier to pronounce for Swedes by replacing the English *-cy* suffix with the Swedish *-ering*, hence forming *Ocklumenering* and *Legilimenering*. Subjects like *Divination*, *Potions* and *Transfiguration* are translated directly into their Swedish equivalents.

Here the analysis of the names ends. In the next section the findings from the analysis will be discussed.

4 DISCUSSION OF RESULTS

Probably no writer creates names with more care for details or such great sense of humour as J.K. Rowling, the contemporary master of inventing names. The analysis shows her tremendous creativity and vivid imagination; she often borrows words from other languages, especially Latin and French, and makes them more English by adding an English suffix to an affix from the other language. Other methods she uses to give names meaning are mythological, historical and literary associations. The books about Harry Potter are full of linguistic jokes and wordplay.

When comparing the Swedish translation of the names with the English original, some differences were found. However, the Swedish translator retains the original English names in the translation as far as possible; particularly the names of characters. In the few cases where names of characters have been translated, the translation has been carried out in a satisfactory manner; an example of this is the tricky anagram *Tom Riddle* which became *Tom Dolder*.

In the section about the names of characters it was also seen how the Swedish and the Norwegian translators deal with the names in very different ways; apparently they have different views on cultural context adaptation. The Swedish translator, Lena Fries-Gedin, explains how she works as follows: “I’ve tried to be as faithful to the original text as possible [...] it was a deliberate strategy on my part not to simplify, abridge or make any additions to ‘improve’ the text.” She also says that the translation of the first *Harry Potter* book was made with the thought that the book “would appeal predominantly to Swedish readers of eleven and up, who have already had a lot of exposure to English” (Fries-Gedin 2002:9, 10). The Norwegian translator has another approach; he prioritises dynamic equivalence over formal equivalence, trying to minimize the “foreignness” of the names. In order to make it easier for the target language reader to associate the names with implied meanings he does what Davies (2003:86) calls a “drastical step”, he replaces them with more familiar ones, typical of the

target culture. The Norwegian translator explains why he chose this strategy as follows

(Høverstad 2002:61, 62. My translation):

The most striking thing about the first Harry Potter book was of course these rare names. [...] Here we have characters with names that describe their traits. To English children these names will instantly give certain associations, but to Norwegian children they will only be sounds. Therefore the names must be replaced.

If the names were not translated, the most striking feature of the book would be lost.

According to the translator, the English names would be meaningless to young Norwegian readers if they were not changed. It is important for a translator to know the background of the target audience, to know how much they know about the source culture and what they expect from a translation. Brøndsted and Dollerup (2004:61) notice that this seems to be particularly tricky in the case with Harry Potter where “the author is winking to the adult over the head of the reading children”. They also see that “there is a conflict between the targeting of the British original and the Norwegian translation. The Norwegian translator appeals to a younger audience than the author of the original” (Brøndsted and Dollerup 2004:70). In order to deal with this problem they suggest the following (2004:70):

As a kind of hypothetical ideal, one might consider translating the Harry Potter books into two different versions; one for young children, which would be much like the Norwegian one, and another for adults, which would merely transfer to British names. [...] it might still give readers at all levels a better chance of enjoying the adventures of Harry Potter to the full.

Yamazaki has, as shown in section 2.3, another view of translation that would probably make things a little easier for everyone. She argues that “there is no good reason to discard foreign names from translation for children. On the contrary, it is important to leave them as they are. The earlier children get use to them, the better.” (Yamazaki 2002:61) This is more like the Swedish translator’s strategy for dealing with the names. Everyone is not supposed to understand every allusion found in the text, Davies (2003:90) writes:

Rowling draws on the cultural literacy of more or less sophisticated readers to make a host of allusions, some mere hints and others barely veiled references, often with a humorous purpose but sometimes with a more serious one. [...] An understanding of these allusions is not a necessary key to understanding the characters; indeed, they may add little or nothing to what is made clear in the narrative. Instead, they stand as

challenges to the initiated reader, who may derive a certain satisfaction and pleasure from the feeling of having detected a hidden meaning not obvious to everyone.

When names contain clearly recognisable descriptive elements, the Swedish translator sometimes chooses to preserve the descriptive meaning of the name (dynamic equivalence) rather than its form (formal equivalence), and uses a literal translation. This is the case with some of the names of places, the pub *Hog's Head* and *The Room of Requirement* are two examples where the alliterations are lost with *Svinhuvudet* and *Vid-behov rummet*. However in most of the cases the alliterations are preserved. The choice behind which names of places are to be translated or not seems to be made inconsistently. *Diagon Alley* and *Knockturn Alley* are both translated, but the name of the street where Harry Potter lives – *Privet Drive* - is not.

When the Swedish translator translates the invented creatures and things, she tries to use the original English words and Swedish suffixes when possible. Hence words like *Muggles* and *Niffles* become *Mugglare* and *Nifflare*, with the Swedish suffix *-are*, which functions for both singular and plural. It is the same with *grindylogg-ar*, *boggart-ar*, *dementor-er*, etc. The readers' ability to capture meanings depends on their knowledge of English. In Sweden the target audience know some English, and therefore a name like *Black* does not need translating. Non-translation of the personal names means that comical effects and double meanings might be lost. On the other hand, changing the names can, as Yamazaki (2002:59) writes, "be seen as a lack of respect for children, children's books, and their authors since faithfulness to the original text is a central issue in the translation of other texts". Children might feel cheated discovering that the names are not the real ones; this is also a central issue to consider since many children's books, like Harry Potter, become films. According to the Swedish translator "all the translators have had to sign a contract agreeing to keep the original names so Warner Bros can distribute the films, computer games and other merchandise [...] with the names everyone recognizes" (Fries-Gedin 2002:10).

5 SUMMARY AND CONCLUSIONS

The aim of this essay was to discuss the translation of some of the names in J.K. Rowling's Harry Potter books and to look at how the translation of names agrees with and /or deviates from the original names.

It is in the contrast between the extraordinary and the mundane that the uniqueness of Rowling's style appears the most, and in the analysis of the names focus was particularly placed on features which characterise J.K. Rowling's literary style and contribute in emphasising this contrast, namely allusions to literature, mythology and folklore, anagrams, alliterations and other linguistic jokes. It is understood that these features pose special challenges for translators of literature, and that the importance of preservation of style as well as context is crucial when translating. Both these factors are to a great extent influenced even by the slightest deviation from the original. Furthermore translating names in children's books can be particularly tricky, because of children's limited language and cultural knowledge.

The comparison of names from the original British *Harry Potter* books with the Swedish translation shows that the Swedish translator uses different strategies for translating different types of names. For the personal names of characters the strategy is, with very few exceptions for some very descriptive names such as *Gyllenroy Lockman*, alliterations like *Missnöjda Myrtle* and the *Riddle/Dolder* anagram, non-translation. This strategy is however inconsistently used for the descriptive names of animal characters where some names, such as *Wormtail / Slingersvans*, are translated and others, like *Scabbers*, are not. Likewise the preservation of alliterations seems inconsistent. When translating names of characters the alliterations are mostly preserved, this is also the case with *The Whomping Willow / Piskande Pilträdet*, but the alliterations in names of places are rarely kept: *Hog's Head / Svinhuvudet*. Names of places are inconsistently translated, some have the alliterations kept in translation, and some not. Some street names are translated, like *Diagon Alley* and *Knockturn Alley*, while

others are not. This gives a rather ignorant impression. When the translator deals with legendary /mythological creatures she naturally uses the existing Swedish equivalents, and in the cases where Rowling has invented new names or where there is no Swedish equivalent, the translator usually keeps the original base and adds Swedish suffixes when possible, hence *boggart-ar*, *dementors* /*dementor-er*, and *nifflers* / *nifflare*. This is also a worthwhile way of dealing with the types of magical and non-magical people. *Muggles* effectively become *mugglare*. However sometimes a more literal translation is used when the name is particularly descriptive, hence *mudblood* / *smutsskalle*. Magical things and phenomena often have descriptive names formed as compounds of Latin morphemes. In these cases too the translator tends to keep the foreign roots and add Swedish suffixes, hence names like *Ocklumenering* and *Lunoskop*. In dealing with *Howler*, *Remembrall* and the English names of the *Quidditch* equipment Fries-Gedin uses a more literal way of translating, but preserves the compounds such as *Minnsallt* and *Cleansweeper* / *Rensopare*. Some names, like *The Mirror of Erised*, do not seem to be translatable.

In this essay, I have studied examples of J.K. Rowling's extraordinary creations of names in the Harry Potter books and how the Swedish translator has decoded and recoded these names in the translation process. When comparing the Swedish and the Norwegian translators work with names of characters it was also shown that there is no unifying strategy or way of translating; each translator has a different and very individual approach to the translation of names. This is also in line with what the brief introduction to some translation theory showed.

Finally, I would like to mention that writing this essay has been really interesting and enjoyable. For a future study an interesting topic could be to make a similar study when all the Harry Potter books have been published and translated, and perhaps include some of the titles of books and their authors' names.

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