

Dutch translations of character names in *Harry Potter and the Philosopher's Stone*

Suvi Brockman
Master's Thesis
English Philology
Faculty of Humanities
University of Oulu
Spring 2016

ACKNOWLEDGEMENTS

Firstly, I would like to thank Professor Elise Kärkkäinen for supervising my thesis and instructing me along the way.

Secondly, I would like to express my gratitude to my friend, Rita, for all the useful comments and the support.

Thirdly, my family has helped me a great deal during my studies, for which I am extremely grateful.

Lastly and most importantly, I want to thank my fiancé, Rob, without whom I could not have completed this thesis.

Table of Contents

1 Introduction.....	1
2 Material and method	3
3 Theoretical framework.....	6
3.1 Literary translation	6
3.1.1 Communicative translation theory	6
3.1.2 Domestication and foreignisation as translation strategies	8
3.1.3 Translating for children.....	10
3.1.4 Previous research on the names in Harry Potter	13
3.2 Proper names	17
3.2.1 Significance.....	17
3.2.2 Translation.....	20
4 Dutch translations of character names in Harry Potter and the Philosopher's Stone	26
4.1 Preservation	27
4.1.1 Preservation of the name's form	29
4.1.2 Preservation of the name's meaning	34
4.2 Transformation	35
4.2.1 Names linked to the original	37
4.2.2 Names related to the personality of the character	40
4.2.3 Names spelled similarly as the original	45
4.2.4 Names translated in a humorous way.....	46
4.2.5 Names without connections to the original	49
4.3 Localisation	54
4.4 Creation	59
5 Discussion of the findings.....	62
6 Conclusion	71
References.....	73

1 Introduction

In this paper, the Dutch translations of names of the first Harry Potter novel, *Harry Potter and the Philosopher's Stone*, are studied. They are studied by means of careful reading and categorisation into groups developed by Davies (2003), who used the groups for her study of culture-specific items in the Harry Potter series. The aim is to answer the following research questions: how have the names been translated exactly and what is the translation like in comparison to other translations of names in the novel. The topic is a worthwhile subject because the translation of names presents challenges to translators. Furthermore, I have a personal interest in the Dutch language, which makes this topic particularly interesting to examine.

The well-known Harry Potter series by a British author, J.K. Rowling, is famous for its wealth of names and terms coined by the writer. In the first novel alone, there are 112 characters' names to be studied, and many more references to the British culture including names of foods, for example. According to Davies (2003), the first novel was aimed for a British audience, which makes it a particularly interesting topic because of the difficulties it might cause to translators (p. 66).

The names have been analysed and placed into groups depending on the method used in the translation. The categories used by Davies (2003) were initially used for a wider group of items, namely culture-specific items, but as names are culture-specific, too, the categories may be used for this purpose as well. In fact, Davies includes names in her study as well.

This topic is worth studying because of two reasons: because of the challenging nature of this aspect of a translator's work and because of my personal interest in the Dutch language and culture. The importance of names is stated in the novel as well, as Dumbledore says to Harry: "Always use the proper name for things. Fear of a name increases fear of the thing itself" (Rowling, 1997, p. 216). People use names to refer to other individuals and, in doing so, the relationship between them is revealed. Transferring all aspects of a name into another language is extremely challenging, and studying the solutions of different translators is important in order to discover more about translation and the differences between cultures. Several other translations of the names in the Harry Potter series have been studied already, for example Finnish, Danish, Swedish, Norwegian, German and Italian. However, there is little previous research dedicated to the Dutch language only, even though Davies (2003) does mention some Dutch names in her study. Additionally, as a learner of Dutch, it is

fascinating to learn about this aspect of the culture and language and to combine my studies with personal interests. Writing this paper has been particularly exciting because of that.

The limit of this paper is that only the names in the first Harry Potter book will be examined. However, a large number of the names appear in several or all the novels of the series. Furthermore, the names studied here include all of the names in the novel, together with names of minor characters and names that are only mentioned in the novel, for example authors of books that are a part of the story. That way no names have been eliminated and the full extent of the translator's work will be examined. Another limitation is the exclusion of other culture-specific items; including them would of course help discover more about the Dutch translation. However, a great deal of information can be discovered also by examining names.

The paper is constructed as follows: In the second section, the material and method will be discussed. In the third section, the theoretical framework will be explored, including the following topics: literary translation, proper names and previous research on the names in Harry Potter. The fourth section contains the analysis and it is followed by the discussion in the fifth section. The conclusion completes the paper.

2 Material and method

In this section the material used in this paper will be presented along with the method of analysis. In addition, the author, the novel and the Dutch translator of the novel will be introduced.

The research material is from the works of J. K. Rowling, a British writer, who is the author of the Harry Potter books. According to her biography on her website, she was born Joanne Rowling in July 1965 in England. Previously to her writing career, she worked as a researcher at Amnesty International and taught English as a second language in Portugal. She began writing in the early 1990s and completed the first book, called *Harry Potter and the Philosopher's Stone*, some years later, though it was not published until 1997. Enormous success ensued, as the second book, *Harry Potter and the Chamber of Secrets* became the no. 1 bestseller. By now, the whole series consisting of seven books has been published and a film adaptation has been made of each book. After the Potter series, she has published books for adults, including a crime novel (Rowling, 2012).

The novel studied in this paper is *Harry Potter and the Philosopher's Stone*. The story begins with a description of Harry Potter being delivered to his aunt and uncle after he miraculously survived a deadly attack. The relatives are forced to raise Harry with their son and the unpleasantness of the task is not a secret. However, years later there is a turning point in Harry's life: on his 11th birthday, Harry receives a letter from the Hogwarts School of Witchcraft and Wizardry, and it is finally revealed to him that he is actually a wizard – and a famous one. He is introduced to a new world, a world of magic, where he encounters a kind of happiness and evil he has never experienced before. As a result, he learns about magical elements in all areas of life, including a great deal of new terminology for all the phenomena that do not exist in the regular world. The ordinary world that the reader knows is compared and contrasted with the magical world which Harry Potter enters. In the story that follows, Harry goes to school in Hogwarts, becomes a wizard and learns about life in the magical world after being brought up in the non-magical world. For example, wizards have peculiar means of transportation, unusual foods and strange pets. During the course of the novel, Harry also fights evil, as he is the only person who has ever been able to oppose the most influential evil wizard, Lord Voldemort (Rowling, 1997).

The Harry Potter books have been translated into Dutch by Wiebe Buddingh'. He began his translation career in 1980, and he has since translated several novels and children's books, although

Harry Potter and the Philosopher's Stone was the first children's book he translated (De Harmonie, 2001). According to his interview on the website of the publisher, he likes reading and writing more than talking (De Harmonie, 2001). In an interview regarding his Harry Potter translations, he said his aim is to have the Dutch term create the same feeling as the English and that the name has the same atmosphere as the original did and, lastly, that it feels good (Interview Wiebe Budding', n.d.-a). He usually works so that he first reads the book and makes notes of difficult names, concepts and puns and spends some time thinking about them (De Harmonie, 2001). Then he begins translating, and when the translation is finished, he corrects his work; many problems are solved when re-reading the text (De Harmonie, 2001). He has also said that translating the Harry Potter series has been enjoyable for him because of the creativity required (Interview Wiebe Budding', n.d.-a). In the same interview, when asked what he thinks about the names being left untranslated in the French and German translations, he responded that he has not seen any other translations, but that a lot of humour is bound to be lost in such a translation (Interview Wiebe Budding', n.d.-a). Furthermore, he thinks that it is inevitable that discoveries or jokes might be lost in the translation but the translator can also add jokes when translating the names sometimes (Interview Wiebe Budding', n.d.-a). As sources of names, he uses a list he has compiled of funny names in addition to dictionaries (Interview Wiebe Budding', n.d.-b).

In this thesis, by character name I mean names of the protagonists, other characters and creatures of the novel who may or may not affect the plot or who may only have been mentioned once in the book. In literature, the terms proper name and proper noun are often mentioned, and it should be clarified what they mean exactly. Nouns can be divided into common nouns and proper nouns: a common noun is "a name applicable to each of the individuals or species which make up a class" whereas a proper noun is "a noun that designates an individual person, place, organization, animal, ship, etc., and is usually written with an initial capital letter" (Oxford English Dictionary, 2015). Furthermore, a proper name is "a name, consisting of a proper noun or noun phrase including a proper noun that designates an individual person, place, organization, tame animal, ship, etc., and is usually written with an initial capital letter" (Oxford English Dictionary, 2015). To put it more simply, a proper name is a wider version of a proper noun; while a proper noun is only one word, a proper name may consist of more than one. Here is an example from the data of this paper: Gregory is a proper noun, but Gregory the Smarmy is a proper name. Gregory is also a proper name, but Gregory the Smarmy is not a proper noun because it consists of more than one word.

A total of 112 characters' name appear in the novel and will be studied in this paper. It should be noted, however, that some names only consist of a first name or a last name because their full name is not mentioned in the story. The data contains all the personal names in the novel. Effort has been made to create and translate each name and, therefore, they all deserve to be taken into account, which is why every name is worth examining. Because this is a series of novels, some names may be insignificant in the first novel but might become central figures as the story progresses. The list naturally includes the names of the protagonists and several characters that appear in many sequels, but also the names that are only mentioned in passing, for example, famous wizards and the authors of school books that the characters study. The rest of the character names include staff and students of the school, politicians of the magical world, ghosts, friends and family of the protagonists as well as paintings, i.e. characters that only exist in paintings in the novel. The names of pets and other animals have also been included.

The analysis will be conducted through a careful reading of the names. The origin of the target text names will be briefly examined and compared with the source text names to discover the method of translation, after which the names will be categorised based on what method has been used to translate them. The categories used in this paper are the ones used by Davies (2003), who analysed culture-specific items in the Harry Potter novels. The categories are preservation, addition, omission, globalisation, localisation, transformation and creation. After analysing each name individually, an overview of the translation will be formed, and the results of the analysis will be discussed in the context of each category. The overview will also include discussing the translation in the framework of relevant translation theories introduced in the theoretical background section. Even though I have studied Dutch for some years, I am not yet fluent in it, which is why any problems or difficulties deducting the meaning of the name will be solved by consulting a native speaker of Dutch, Rob Glasbergen, in order to ensure that the meaning has been understood correctly. The informant is in his late twenties and lives and works in the south of Netherlands. He is familiar with the concept of Harry Potter and has read all the novels except for the last one.

The material and method of analysis have now been dealt with. The next section contains discussion about the theoretical framework of this thesis.

3 Theoretical framework

Next, the theoretical background for the thesis will be discussed. This section is divided into two parts. Firstly, translation theories relevant for this study will be discussed as well as previous research on the names of Harry Potter. Secondly, proper names and their translation will be explored.

3.1 Literary translation

This section focuses on literary translation and translation theories. In the following sections, four topics will be discussed: communicative translation theory, domestication and foreignisation as well as translating for children. Lastly, the previous research that has been done on the names in Harry Potter will be examined.

3.1.1 *Communicative translation theory*

Communicative translation aims at the same thing that Buddingh' aimed at when translating Harry Potter: creating the same effect on the reader as the original text did on its readers (Interview Wiebe Buddingh', n.d.-a). However, in order to understand communicative translation, we might briefly examine the long history of translation studies. Ruokonen (2004) explores the history of translation theories and explains that the two main ways of translating were discovered as early as in Ancient Rome: Cicero and Horace recommended translating thought by thought rather than word by word (p. 64). Also known as free translating, this way of translating aims to influence the audience in a way that is not possible using word-by-word translating (Eysteinnsson & Weissbort, 2006, p. 21). Essentially, Cicero had two important ideas: firstly, word-for-word translation is inappropriate and, secondly, the text should be as fluent in the target text as possible (Kelly, 1998, p. 496). The approach was later adopted by Jerome for the translation of the Bible in the fourth century, and his version of the Bible, which was called Vulgate, was only replaced in the 16th century during the reformation (Robinson, 1997, p. 23, as quoted by Ruokonen, 2004, p. 64). He wrote that translating word by word would result in strange language and, consequently, he avoided translating in such a manner (Eysteinnsson & Weissbort, 2006, p. 29). On the other hand, Jerome also stated that because the Bible is holy, even the sentences are holy, and they should be translated as accurately as possible

(Ruokonen, 2004, p. 65). Nevertheless, the Roman translating tradition of sense-for-sense translating has influenced the translation theories greatly until the 16th century (Kelly, 1998, p. 496).

Another influential translator was Luther, who continued the tradition of free translation by translating texts to fit the target culture norms; it was important to make them easy to understand for the target language readers while translating as accurately as possible in order to preserve the meaning of the text (Ruokonen, 2004, p. 65). He was, after all, translating for people with no reading skills of Latin, Greek or Hebrew; therefore, his general principle was to translate freely, and to only resort to word-for-word translation for teaching purposes regarding theological facts (Kittel & Poltermann, 1998, p. 421). However, during the Romantic era in Germany, people started to criticise such an approach, and it became ideal to translate as accurately as possible and to preserve the conventions of the source text, and the translator was supposed to renew the target language by transferring new constructions to the language from the source language (Ruokonen, 2004, p. 66). Schleiermacher, for example, encouraged translators to write so that the reader would be aware of the translation all the time and to retain the source text elements, arguing that they are not mathematical characters whose order can be altered without any change in the result (p. 67). He opposed the domesticating translating style, i.e. changing the language to suit the target culture conventions (p. 67).

More recently, Newmark (1988) has considered the sense-for-sense theory and developed his own, called communicative translation. The reader of a text translated in this way expects the content to be adapted to the target culture (p. 39). It is more important to make the text understandable for the target text readers than to make the translation match the original. The following is an example where communicative translation is followed: the German phrase *Bissiger Hund* translated into *Beware of the dog* would be more suitable than *Dog that bites* or *Biting dog*, which it literally means (p. 39). The context has been taken into account and the translator has arrived to the conclusion that the desired effect on the reader is that the dog is possibly dangerous. It is not essential that the dog bites, but that one should take care when encountering the animal in question. Additionally, in Newmark's view the translator is allowed to change the text when aiming for a communicative translation, correcting mistakes and removing obscurities as well as improving the logic of the text (p. 49).

The thoughts of Buddingh' seem to be in line with those of Newmark (1988). In an interview, Buddingh' stated that his aim is to produce a translation that has the same effect on the reader as the original work did, which is also the aim of communicative translation (Interview Wiebe Buddingh',

n.d.-a). Furthermore, Buddingh' has also said that because jokes are inevitably lost when translating, the translator is allowed to add other jokes elsewhere (Interview Wiebe Budding', n.d.-a). This coincides with Newmark's opinion. Furthermore, it would seem that the enjoyment of the readers is more important to Buddingh' than translating as accurately and faithfully as possible, a view shared by Cicero, for example (Ruokonen, 2004, p. 64).

3.1.2 Domestication and foreignisation as translation strategies

From the sense-for-sense and word-for-word techniques, translation has proceeded to foreignising and domesticating, which would seem to be the predominant viewpoints in translation studies in the 20th century. This distinction was comprehensively discussed by Venuti (1998), whose works Bassnett (2014) considers useful because it shows the importance of translation as "an instrument of cultural exchange" (Bassnett, 2014, p. 48).

Domestication means that the source text is adapted to conform to the target culture and that the translator attempts to stay in line with current publishing trends and cultural values of the target culture (Venuti, 1998, p. 240). Van Wyke (2013) calls this the author-to-reader strategy because, in a way, the translator brings the author to the reader by changing the text to appear as if written in the target culture (p. 549). It was a lecture given by Schleiermacher in 1813 that gave Venuti the idea of the two strategies (Bassnett, 2014, p. 47). Schleiermacher believed that the language would be enriched by "retaining the signs of the otherness of the original" (p. 47).

Texts where domestication has been used have the appearance of an original work, as if they have not been translated at all. By quoting several reviews of translated texts, Venuti (2008) shows that fluent translations are highly appreciated, although usually the fact that it is a translated work is not even mentioned in reviews (p. 2). If the translator is indeed invisible, as Venuti puts it, and the text reads as if it was originally written in the language of the target culture, in Venuti's opinion it violates the source culture and highlights the predominance of the target culture instead (Bassnett, 2014, p. 48). Essentially, Venuti claims that too much domestication causes readers to forget that the text is a translation and thus it gives them a false impression of a world where there are not many cultural differences.

Foreignising, on the other hand, would bring the reader to the author by signifying “the differences of the foreign text, yet only by disrupting the cultural codes that prevail in the translating language” (Venuti, 2008, p. 15). Because foreignisation stretches the language and the conventions of the target culture, so to speak, the text might be alienating, but reading such a text would increase awareness of other cultures and it could therefore be used as a way to resist ethnocentrism and racism (p. 16). Perhaps this could be a small factor in increasing tolerance of foreign cultures. Texts where the reader is made to travel to the author force the reader to explore and discover new cultures. According to Venuti, foreignisation is common in Europe, but less so in British and American cultures, and so changing this aspect might reduce the hegemony of English (p. 16).

Like Venuti, Hagfors (2003) and Yamazaki (2002) also argue against domestication, but on a more specific level. Regarding children’s literature, Yamazaki suggests that changing names, for example, “not only shows a lack of respect toward other cultures but also deprives child readers of the chance to realize the wealth of cultural diversity that surrounds them” (p. 53). According to her, translation is not purely a linguistic matter; it reveals and affects the relationship between two cultures (pp. 53–54). If foreign cultures were familiar from an early age, people would not perceive them as distant and unusual (p. 60). For that reason, she supports Venuti’s ideas about using foreignisation to reduce racism.

Similarly, Hagfors (2003) considers foreignisation a tool with which to learn about different cultures and conventions, and stresses that domesticating may result in inconsistent and confusing translations: In *Heja, Pelle Svanslös* by Gösta Knutsson, a French girl escapes the misery of post-war France to a welfare state, Sweden, but in the Finnish translation the place was domesticated and, instead of Sweden, the girl escapes to Finland, which had suffered from the war as much as France (p. 126). Perhaps it does not confuse a child, but adults might certainly be puzzled by such inconsistencies. Such a translation may also give a false impression of historical events. Additionally, Hagfors establishes that the purpose of literature is to broaden our minds in addition to entertaining us, and that is why it would be desirable that the texts retained some of their original, foreign qualities (p. 125). Culture-bound elements reflect the culture and atmosphere of the original story, and domesticating them might change the reading experience; identifying with the characters may be more difficult and the charm of the book might be lost (p. 118).

Oittinen (1997), on the other hand, argues that names should be translated into the target language in order for parents to be able to read stories to their children more easily (p. 52). However, she still agrees with Venuti in that something should be done to increase translators' visibility (p. 121). According to her, one possible solution to the problem would be prefaces or forewords, and she encourages translators to write them even though it is currently not a common practice (p. 121). In addition to making readers more aware of translators, prefaces would also be significant in providing information to the reader about the translation and reasons behind the choices (Nord, 1991, as quoted by Oittinen, 1995, p. 49). Yamazaki (2002) comments that the preface by the author of *Emil und die Detektive* is what made the book special to her as a child, and the fact that it had been omitted from the English translation made her sad (p. 54).

In contrast to Venuti, Bassnett (2002) discusses the remarks by Belloc (1931), who supports the ideas of domestication (Bassnett, 2002, p. 117). Bassnett summarises Belloc's thoughts by saying that "the translator [of a prose text] has the right to significantly alter the text in the translation process" (Bassnett, 2002, p. 117) with the aim of producing a text that conforms to the norms of the target language. However, Belloc made his comments over 80 years ago, and it might be reasonable to assume that the norms of translation have changed. For example, Hagfors (2003) writes that in the 1940s and 1950s it was common to domesticate names in Finland because there was little knowledge of other cultures after the war, which is understandable, but nowadays there is no reason to avoid the foreign elements in the stories because people know more about foreign cultures and, moreover, are eager to learn new things about them (p. 125). Contact with other cultures is increasingly necessary due to globalisation and it would be an advantage to have other cultures presented in literature. On the other hand, Belloc (1931) emphasises that a text should be considered as a whole for the process of translation, and that translating sentence by sentence will result in bad translations (Belloc, 1931, as quoted by Bassnett, 2002, pp. 116–117).

3.1.3 *Translating for children*

Next, the translation of children's books will be discussed. Because they are quite different from literature meant for adults, they need to be approached in another way. They might include a lot of pictures, for example, and might be made for different purposes, for example educational purposes, because the target group is so much younger and in a different phase of life compared to adults. In her article about translating children's literature, O'Sullivan (2013) draws attention to the aspects that

separate it from other forms of literature and how these may affect the translation. Firstly, she notes that children's literature is not a homogenous body of texts and, secondly, it is parents and other adults who choose what children read or are read to, not children themselves (pp. 451–452). Thirdly, children's literature belongs simultaneously to the literary and socio-educational systems, which means that translators have to be aware of the source culture norms taught in the books and how to translate them so that they are also acceptable in the target culture (p. 452). There is debate about the need to protect children from the influence of other cultures and about the goal of introducing new cultures to young readers, although according to O'Sullivan, the abilities of children to understand foreignness have not been studied (p. 453). Overall, translating children's literature is a complex issue not yet much discussed in the literary polysystem (p. 452).

Even though there is no evidence regarding which would be more beneficial for a child reader, foreignisation or domestication, or perhaps because of that, opinions range from one side to the other. Wyler (2003), the translator of the Brazilian version of Harry Potter, is convinced that the enjoyment of the young Brazilian readers was increased due to the fact that everything was domesticated (p. 14). While this may be true, it is still questionable whether it is good translating considering that the purpose of literature is to educate as well as to entertain. A large number of Brazilian readers may possibly have missed an opportunity to learn something about a foreign culture, even if it is just minor details.

Oittinen (1997) also supports domestication and emphasises that translating names into Finnish would increase fluency when parents are reading to their children (p. 52). Furthermore, she writes that strange names might cause feelings of alienation, and that domesticating names would help take into account the youngest readers (p. 52). Fernandes (2006) is similarly worried about the negative effect of odd phonology and/or orthography and points out that such features might make it more difficult for the reader to remember the names (p. 48). On the other hand, if children were exposed to foreign names from the early childhood, it is possible that such names would not sound alienating at all. Nevertheless, the concerns Oittinen (1997) and Fernandes (2006) have about the readability of children's books are valid, at least when taking into account the whole of the text and not only the names; it is indeed enjoyable to read aloud and listen to a text where readability has been taken into account.

Some of the opposing opinions have already been mentioned in the previous section. Further, Yamazaki (2002) argues against changing names and explains that as a child she had felt cheated by a German translation of a novel because it did not preserve the original Swedish name of the main protagonist (p. 54). She says that the purpose of translating is to reach a wider audience and to “provide a perspective into another culture” (p. 57). Likewise, Hagfors (2003) thinks that foreignising culture-bound elements can be used for learning about other cultures by drawing attention to similarities and differences in the source and target cultures (p. 125). According to Yamazaki (2002), child readers would benefit from realising the value of cultural diversity (p. 53). There are two arguments that she responds to: Firstly, it has been said that children would be distracted or confused by foreign elements and, secondly, before accepting a different culture, knowledge about it is required (p. 58). However, in Yamazaki’s opinion young children cannot tell if something is foreign because such thinking is learned and “almost everything is foreign or new for a very young child, regardless of the culture to which the thing belongs” (p. 58). Older children, on the other hand, might be able to recognise the differences, but Yamazaki remarks that differences can be attractive as well, just as in the genre of fantasy (p. 58). Furthermore, she adds that names in Japanese children’s books are regularly untranslated, which does not affect or influence the enjoyment of the child readers because it is a convention (p. 59). Therefore, it cannot be said that preserving names would necessarily result in unreadable novels or unenjoyable stories because there is proof that it can be enjoyable even with foreign names in the text.

On a more specific level, after studying various translations of *Alice in Wonderland*, Nord (2003) found that there was no consistency in the method of translation regarding the audiences of the book. *Alice in Wonderland* can be considered to be a book for both adults and children. The examination of different translations and versions did not confirm the assumption that adaptive strategies would mainly be used when translating for children and reproductive strategies only for adults (p. 195). It was also found that even if the text itself was not challenging to translate, the pictures adjacent to the text presented some problems if there was a name mentioned in the picture: thus, it was difficult to solve the problem of having the name of White Rabbit in a sign next to a house because W. Rabbit could be considered as a typical name consisting of a first name and a last name in English, but it might not be so in other languages (p. 192).

Moreover, Steffensen (2003) also examined translations for children and provided an example of an unsuccessful translation: she criticised the translation of *Mio, min Mio* from Swedish to Danish. In

her opinion, the translator does not have the same confidence in child readers as the author and has made adaptations to the story simplifying it a great deal (p. 114). It is a bad example of translation because of the following facts: the setting was changed from Sweden to Denmark, the names were altered, illustrations and fonts were changed, syntax and content have been simplified, and there is less redundancy in the Danish version even though it is essential to the style of writing according to Steffensen (pp. 109–112). The translation also lacks the stylish effects of the author (pp. 109–112). What was implicit has been made explicit, which affects the reading greatly (p. 114). The translation does not seem to have the same layers the original has and as a consequence, the story has become simple and linguistically less interesting (p. 114).

Thus it can be concluded that overall there is no consensus about how children's books should be translated. On the one hand, children might benefit from being exposed to the variety of new cultures in the world when they are young. On the other hand, the readability of the text might suffer if there are too many strange-looking names because it may make it more difficult to identify the characters as well as to read the text out loud for children.

3.1.4 Previous research on the names in Harry Potter

This section focuses on the previous research that has been done on the names in Harry Potter. Translations into several other languages will be explored in order to compare them to the Dutch translation. The Finnish translation will be discussed first, and then papers which have compared several different translations will be examined.

In Finland, Jaana Kapari-Jatta has become a national celebrity due to her work as the translator of Harry Potter. Indeed she has even published a book about the translation process and in it she explains her decisions. She writes that in the translation of Harry Potter she has had a different approach than in her other work, where she either had to translate all the names or none of them (Kapari-Jatta, 2008, p. 71). With the Harry Potter books, however, she was able to translate each name individually, as she believes the author has created the names in a similar manner (p. 71). Kapari-Jatta notes that names might have different purposes: one is there for story progression while another might just be meant to be funny or create a certain atmosphere, and as a translator, she has attempted to retain the original purpose of the name in the target text, too (pp. 71–72). That approach can be considered to be communicative translation, and thus the Finnish and Dutch translators have shared goals when

translating Harry Potter. Consequently, each name has been examined individually and some names have remained unaltered while others have been translated or changed. She also mentions that she did not expect the readers to know any English, which has been taken into account when making the translation (p. 138). Furthermore, it was her intention to avoid giving the characters names that sound too Finnish, which would be too salient and make the reader wonder if Rowling has given the characters Finnish names (p. 112).

In her book, Kapari-Jatta (2008) explains some of the choices she made regarding the names. For example, the last name of Albus Dumbledore has not been altered because the reference to a bumblebee is not too obvious for an English reader either and, according to Kapari-Jatta, the word fits in the Finnish mouth as well (p. 107). The last name of Minerva McGonagall, on the other hand, is McGarmiwa, which is a play on the Finnish word *karmiva* meaning ‘creepy’. The translator clarifies that *gone a gall* is a Scottish expression, which means that someone is mindlessly angry, and therefore she has changed the name to something similar, and because the prefix Mc is not unfamiliar to Finns, it has been preserved (p. 108).

In her study on culture-specific items in the Harry Potter novels, Davies (2003) found that translators generally succeeded in finding a suitable way to translate for the needs and tastes of their target readers while preserving the charm of the original texts (p. 97). A mixture of procedures was used to partly domesticate and foreignise without appearing too estranging for the target audiences (p. 97). Furthermore, Davies highlights the importance of perspective: recognising culture-specific items as groups and their role in the text can be helpful during the translation process as it leads to a more systematic treatment of the text and thus to a more coherent translation (p. 89). In the Harry Potter novels, there are for example frequent references to the British culture, which is familiar to the initially intended target group, but not to a world-wide audience (pp. 89–90). Such references are meant to be instantly recognisable to the reader and to be compared and contrasted with the magical world that is discovered alongside the protagonist (p. 90). Another example can be found on another level: there are allusions which require a level of sophistication from the reader and which are meant to add to the enjoyment of the reading experience (p. 90). Translating culture-specific items, then, requires attention from the translator so that the overall effect they create remains the same for the target readers in different cultures (p. 91). Producing seemingly random culture-specific items in the translation might affect the overall atmosphere a great deal – it might be completely different from the original and the reading experience may become less enjoyable due to a lack of details (p. 92).

As mentioned earlier, there have been studies on the names in Harry Potter in several languages. Firstly, Brøndsted and Dollerup (2004) have examined the translations of the first four books into Danish, Swedish, Norwegian, German and Italian. The names that they studied were divided into four categories: main characters, minor characters with English-sounding names, characters somehow connected with Hogwarts and, lastly, names which have meanings ranging from obscure to obvious (p. 60). In the study, it was found that the names in the first group, which consists of main characters, were transferred directly, thus omitting any possible connotations that the names might have to the English readers (p. 61). In the second group, which includes minor characters, only the Norwegian translator had made changes: the names were localised, Seamus into Jokum, for instance (p. 62). The third group, characters connected with Hogwarts, the Norwegian translation again has made the most changes, continuing to use domestication (pp. 63–65). The Italian translator, too, made some peculiar choices, for example by translating the name of the unpleasant cat, Mrs Norris, into Mrs Purr, which does not give any hints regarding the nature of the character, and also the onomatopoeic connection is not so obvious to the Italian readers (pp. 63–65). In the final group, descriptive names, there were more changes than in the other groups (p. 66). This is likely because of the nature of the names. For example, the name Gilderoy Lockhart is translated in different ways in different translations: the Danish name Glitterik Smørhår plays on the word glitter, the Swedish and Norwegian names, Gyllenroy Lockman and Gyldeprinz Gulmedal respectively, are associated with gold (p. 67). The Italian translations continue to be strange: for example Hagrid's dog, Fang, has been translated into Thor, a name which completely disregards the connotations of the original name, adding instead elements of the Norse mythology (p. 68). Overall, it would seem that the Norwegian translator had been domesticating, while other translators had a more foreignising approach. The Swedish and German translators only altered three names each, but none of them preserved all names in the analysis by Brøndsted and Dollerup.

Brøndsted and Dollerup (2004) draw attention to the fact that the publisher limited the translators' liberties, which is one possible reason for the lack of translating; by making the translators keep some of the original names, people all over the world might recognise names in the merchandise (p. 69). Nevertheless, generally the Danish translator seemed to have domesticated a great deal of the names, whereas the German and the Swedish appear to limit the translations to descriptive names (p. 69). The Norwegian translator, by comparison, is the most creative and inventive of the translators, and according to Brøndsted and Dollerup, his intention was to create imaginary names that sound like real

names instead of making all of them Norwegian (p. 70). Not only did he challenge, for lack of a better word, the request of the publisher to preserve the names, he also defied his translational tradition by changing one of the names in the middle of the book series: Kornelius Bort-Forklar was replaced with Kornelius Bloef (p. 70). Thus, it is quite clear that different translators had different approaches to their work.

A Master's Thesis worth examining here has been written by Mäkinen (2010) in the University of Jyväskylä comparing the Finnish and German translations. It was found, just as assumed, that there were more names translated in the Finnish translation than the German (Mäkinen, 2010, p. 112). She discovered that the translators of the Finnish and German versions have possibly had a different target audience in mind: in German, the names have generally been left untranslated, which would indicate that the target group would understand the meanings behind them, whereas in the Finnish version the number of translated names seems to imply that the books are aimed at young readers (pp. 105–106). Another possible reason for the difference in the amount of translating is the fact that because German is more similar to English than Finnish is, a German reader might have a better understanding of the original meaningful names than a Finnish one (p. 112). Because she assumed, due to the nature of the languages, that there would not be so many translations in the German version, we might conclude the same about the Dutch version, considering it is also very close to German and English as a language.

Lastly, Inggs (2003) has briefly examined the Russian translations of *Harry Potter and the Philosopher's Stone*. It would seem that there are several translations, one chosen by the publisher and others that emerged on the internet before the official translation (p. 291). Nonetheless, it was found that generally the translators have not situated the stories in a Russian context and that the cultural background and moral values have been preserved (p. 295). Consequently, the target text reader is expected to have the cultural background knowledge required to read such a story in order for it to have a similar effect on the reader as the original (p. 295). According to Inggs, it would seem that the contemporary readers are expected to have a wide knowledge of the source culture, which indicates that the English culture and values are spreading across the world (p. 295). Names seem to have been randomly translated: the translator chosen by the publisher uses straightforward transliteration for all names, whereas another translator has changed the names during the translation process, for instance Peeves has been Pivz and Dryuzg and Professor Sprout has been Spraut and Sparzhella (p. 295). Such a translation seems to be aimed at adults, who are capable of acquiring

information required to understand the types of allusions and connotations. Furthermore, because it is not their own culture, the Russian readers need to be especially knowledgeable about the British context of the story in order to understand the references, and thus the translation places higher expectations on the Russian readers than the British (p. 295). Expecting the readers to be familiar with the British culture would also be indicative of the spread of the Anglophone culture.

In this section, relevant topics in translation theory have been discussed. The theory of communicative translation has been found to be relevant, as well as the strategies of domestication and foreignisation. Examining translating for children has been essential because the target audience of the Harry Potter novels is young readers. Lastly, comparisons between different translations of names are useful when analysing the Dutch names.

3.2 Proper names

Next, proper names will be discussed. First the meaning and significance will be determined, and it will be followed by an examination of the translation of names.

3.2.1 Significance

Before examining the significance of names, it is necessary to clarify the terminology. As mentioned above, nouns can be divided into common nouns and proper nouns. Common nouns define classes of words while proper nouns refer to individuals. Proper names consist of a proper noun or noun phrase including a proper noun and they designate an individual person or place (Oxford English Dictionary, 2015). In this paper, the terms name and proper name are used interchangeably. The names examined here are proper names of the characters or individuals mentioned in the novel, and the names of animals have been included, too, because they are used in a similar manner. The names of places have been excluded.

First, the significance and purpose of names will be discussed. Schogt (1988) writes that in real life names are used for identification purposes, and might not carry any semantic meaning (p. 72). One name might refer to a male or female of any origin in the world, or it might not even be a human since calling pets by such names is also common and, therefore, no definite conclusions can be made only

based on the name of an individual (p. 73). Schogt says, in fact, that it is dangerous to conclude anything from names (p. 73). It is also stated that, conventionally, people cannot exist without a name (Bertillis, 2003, p. 49).

However, in literature things are not so straightforward. Newmark (1988) simply states that names might be used as metaphors, or they might have deliberate connotations which should be taken into account when translating (pp. 70–71). Kapari-Jatta (2008) is more elaborate in noting that, at least in Harry Potter, names might have different purposes in the context of the story (p. 71). For example, they might be used to create a certain atmosphere or an image in the reader’s mind, or they might be significant for the story progression (p. 71). Additionally, names might have humoristic purposes (p. 72). Bertillis (2003) also points out that in fairy tales it is common to only name the protagonist while less important characters might be “referred to by rudimentary appellations only” (p. 49). Interestingly, uttering a name may also be connected to power: for example, in Harry Potter the name of the evil wizard is usually not mentioned but the characters use a euphemism instead (p. 50). Nord (2003) also remarks that the name of a character might indicate in which culture they belong and that in fiction, the author selects the names on purpose and with an intention, even if some choices are more obvious than others (pp. 183–184).

Next, different categories of names will be inspected, and they will be used when examining the analysis of names in Harry Potter. Such categories might be useful for the analysis to find out if certain types of names have been translated in a particular way. First, the categorisation by Bertillis (2003) will be examined. She has divided names into three types of categories for the purposes of her dissertation about proper names in children’s literature. They would seem to be appropriate for this study, too, because of their general nature. The categories are conventional personal names, invented names and classic names (p. 45). **Conventional personal names** include names from the general name register and do not suggest any characteristic traits; thus, real world names belong to this category (p. 45). **Invented names**, on the other hand, are semantically loaded and have a specific narrative context, and they may or may not be derived from a conventional name or an existing word (p. 45). Lastly, **classic names**, or historical, universal or literary names, contain a universal content associated with a certain characteristic regardless of any cultural or linguistic context, for example the names Hamlet or Caesar (p. 45).

The second categorisation to be examined is by Fernandes (2006), who used them to analyse names in children's fantasy literature. The names have been divided into categories depending on their types of meanings and what kind of information they carry: semantic meanings, semiotic meanings or sound symbolic meanings (p. 46). Firstly, **semantic meaning** essentially means that the name conveys information about a specific narrative element, or refers to the character's personality or destiny, giving the reader an idea of what to expect from the tale (p. 46). Consequently, the translator has to take into account how to retain the semantic load in the translated name (p. 46) Fernandes further states that such names might also have comic effects (p. 46.). Secondly, **semiotic meanings** act as signs which indicate, for instance, the character's gender, class, nationality, religious identity (p. 46). The difficulty in translating such names might be to preserve the cultural pattern in the name, although it is not always problematic if the character is international, or if there already is a conventional equivalent for the name in the target language (p. 47). Similarly, Nord (2003) notes that if the name is not altered, the whole setting of the translation might change:

In some cultures, there is the convention that fictional proper names can serve as “culture markers,” i.e., they implicitly indicate to which culture the character belongs. In German literature, for example, if a woman called *Joséphine* appears in a story with a plot set in Germany, she will automatically be assumed to be French. On the contrary, in Spanish literature, proper names are more generally adapted to Spanish morphology. A doctor named *don Federico* appearing in a Spanish setting (in the novel *La Gaviota* by Fernán Caballero) could be Spanish or German or French, and if the author wants him to be recognized as a German, she has to make this explicit in the context. (p. 184) [Italics original]

Thus, caution is required when translating or analysing proper names.

Thirdly, the last type of meaning, i.e. **sound symbolic meaning**, can be divided into imitative and phonesthetic: imitative sound symbolic meanings use onomatopoeia, which means that the name somehow sounds like the sound actually heard, whereas phonesthetic sound symbol meanings mean that a sound or a sound cluster is directly connected to a meaning (p. 47). An example of this is the cluster /gl/, which occurs at the start of *glisten*, *glow*, *glare*, *glimmer*, *glimpse*, *glisten* and *glim*, for instance, and therefore they are all associated with light and shining (p. 48). The sound symbolic meanings, however, might vary depending on the culture and the language.

Next, the translation of proper names will be discussed.

3.2.2 Translation

The section 3.1.3 includes discussion about the translation of proper names concerning children's books: Yamazaki (2002) and Hagfors (2003) support foreignisation and Oittinen (1997) and Wyler (2003) think that names should be domesticated. Newmark (1988) writes about proper names in general and states that names and cultural terms are outside languages and therefore cannot be translated (p. 70). According to him, if the names in fiction have connotations, then explanations should be provided in a glossary, but the names should not be changed (p. 71). Nord (2003) also seems to think that the norm is never to translate proper names (p. 182). She notes that leaving names untranslated might distance the target culture reader from the text and that domestication might be more useful for educational purposes because it allows identification with the characters (p. 185). Furthermore, she comments that because names might be the same in different cultures, characters might change nationality, which causes problems especially when translating children's literature (p. 185).

However, Newmark (1988) has developed a method for translating proper names: first, the word that underlies the proper word should be translated, then naturalised back into a new source language proper name. Wackford Squeers could be translated into German in the following way according to the example that he gives: 'whack' becomes *prügeln* becomes Proogle, and Squeers could become *schielen*. Then, in the German version the name could be Proogle Squeers or Proogle Sheel (p. 71).

Next, the strategies for translating proper names will be discussed. It should be noted that there are several lists of procedures that could be used for examining culture-specific references and proper names and that the lists are all very similar. However, there is one which was found to be most appropriate and which will be used in the analysis in this paper: the one compiled by Davies (2003) for studying culture-specific references in different translations of Harry Potter. It includes the following operations: preservation, addition, omission, globalisation, localisation, transformation and creation. Although Davies examines culture-specific items, that is, also other items in addition to names, her approach is valid because names are also culture-specific items and indeed, she discusses names in her article as well. Another thing to be noted is that Davies examines quite a few translations in her study: French, German, Swedish, Norwegian, Danish, Dutch, Spanish, Portuguese, Italian, Russian, Hungarian, Chinese, Japanese and Finnish, although most of her remarks are based on the German and the French translations (p. 67).

First, **preservation** will be discussed. According to Davies (2003), there are two types of preservation: firstly, the item is not altered at all and, secondly, the item is translated literally without further explanations (pp. 72–74). In the translations that Davies has examined, proper names have been translated in both ways (p. 75). For example, the name of Harry Potter has often been preserved, and it places the character in the Anglo-Saxon culture, although it might lose the ordinariness when transferred to other languages (p. 75). It might also be preserved due to the fact that it identifies the series and the trademark (p. 75). On the other hand, if a name has descriptive elements, translators have often preferred to preserve the descriptive meaning rather than the form, thus using a literal translation, for example Wormtail has become *Wurmschwanz* in German and *Queudver* in French (p. 75). Sometimes a straightforward translation of the meaningful element has caused the communicative effect to be lost; Fluffy has been translated into Touffu in French, which means ‘hairy’, and therefore the joke of giving a loveable name to a monstrous dog is removed (p. 76). A better translation would have been one which conveys similar connotations (p. 76). Preserving the meaning might lead to losing sound patterning or connotations of a name, while preserving the form might lead to a loss of meaning (p. 76). On the other hand, not changing the name might also make the name easier to interpret, as happened to the name of Voldemort in the French translation (p. 76).

Secondly there is **addition**. When discussing proper names, addition means that the level of explicitness is raised; a subtle allusion is made into something very unambiguous (p. 79). With other culture-specific references it means that the original item is supplemented with additional information (p. 77). Examples of proper names in this context include the Italian translator’s decision to turn Snape into *Piton*, which means ‘python’ (p. 79). The original name was subtle and perhaps somewhat unclear whereas the translation is very obvious compared to the original – something which should be avoided (p. 79).

The third procedure is **omission**: ignoring a problematic name or culture-specific item completely and leaving it out of the translation (p. 79). Davies does not say if she has found any instances of proper names being omitted, talking instead about some of the characters’ features; for example, Hagrid’s speech style has been omitted from the French translation, which resulted in a change in the personality of the character (p. 82). However, an example of omission can be found in the Portuguese translation of Harry Potter, as Fernandes (2006) has pointed out: the name of a statue *Gregory the Smarmy* has been left out completely along with the rest of the sentence in which it originally

appeared (p. 53). Perhaps it can be concluded that it is not a common strategy to use when translating names.

Similarly, **globalisation** appears to be rare in translating names because names are not discussed in this context. Perhaps it can be argued that there are no universal names that would be common to all countries, and that is why it is not possible to globalise them. Nonetheless, what it means is a method for reaching a larger audience by means of replacing the name or item with a more general or neutral one (Davies, 2003, pp. 82–83). Examples of globalisation in Davies' analysis include translating *rock cakes* into cookies or *Mars bars* into chocolate bars in the French translation (p. 83). As a consequence, while the text might be more understandable for the target reader, the story might lose some of its uniqueness if references to places or names are lost. Especially in Harry Potter, where there is a wealth of names and other culture-specific references, the use of globalisation would significantly change the nature of the world Rowling has created, and the novels might lose a part of their appeal.

Localisation, on the other hand, seems to be more common than globalisation. Davies (2003) explains that it is the opposite of globalisation, meaning that the translator “may try to anchor a reference firmly in the culture of the target audience” (p. 84). However, it is also mentioned that none of the translators seemed to aim for complete localisation (p. 84). In any case, names may be localised in two ways. The first one is to slightly alter the name to adapt it to the target culture, for example Hermione has become *Hermine* in German, or *Hermelien* in Dutch (p. 85). Secondly, it is possible to change the name completely in order to make an ordinary name in the source text also appear just as an ordinary name in the target culture: for example, Millicent Bullstrode has become *Margriet Bullemans* in the Dutch translation (p. 86). Many of the translations examined in Davies' paper have retained the original prefix Mc in the name of Minerva McGonagall, even though they may have localised the rest of the name resulting in *McSnurp* in Norwegian or *McGarmi[w]a* in Finnish (p. 86).

Transformation is described as alteration or distortion of the original name (p. 86). It is emphasised that the distinction between transformation and some of the other procedures, such as addition, is not always clear regarding names (p. 87). The decision to make such modifications may be influenced by the target audience and its flexibility, tolerance or willingness to accept obscurities (p. 86). Davies points out that even the name of the first novel was sometimes altered because the audience might not understand the concept of a philosopher's stone (p. 86). When proper names are transformed, the

result is often a change in meaning (p. 87). According to Davies, translators sometimes have perceived allusions that are not there: for example, the Italian translator seems to have misinterpreted the name of Mrs Pomfrey to mean pommes frites and translates the name into Madama Chips (pp. 87–88).

Lastly, **creation** means producing a culture-specific item that does not exist in the source text (p. 88). Davies suggests that this could be a way for the translators to maintain at least some kind of connection with the source culture, which in the case of Harry Potter would be English, while still adapting it to the target culture (pp. 88–89). For example, the name of a cat, Mrs Norris, has been translated into *Mrs Purr* in Italian, which still resembles English and will be understood by anyone who knows what *purr* means in English (p. 89). However, the unfriendly personality of the cat is not reflected in this new name; *purr* implies that it is a happy, friendly cat, and therefore this translation might not be optimal (p. 89). In any case, translators are making effort to produce names that retain the “English flavour”, as Davies puts it, to compensate for the losses of Englishness (p. 89). From Davies’ explanation of the procedure, it is unclear whether creation is confined to inserting references specific to the source culture only, or if references to the target culture would also be classified as creation. Because such a restriction is not explicitly stated, it is henceforth assumed that creation can also mean producing a culture-specific reference in the target culture.

Regarding relating the procedures compiled by Davies (2003) to foreignisation and domestication, she writes that there is no clear way to divide them into ones closer to foreignisation and ones closer to domestication (p. 97). According to her, the different methods can be used to achieve both kinds of effects: preservation and creation can both lead to an exotic element in the target text, and addition and omission might both make the text easier to read (p. 97). However, Jaleniauskiene and Čičelytė (2009) argue that they could be placed on a continuum:

The closest strategy to foreignisation is preservation because that item which is put into the TT [target text] is taken over unchanged, exactly as it was for SL [source language], SC [source culture] and source audiences. By contrast, transformation and creation stand closest to domestication, as the ST [source text] item is now replaced by one that belongs to the TC [target culture]. Globalisation and omission are midway between foreignisation and domestication, because when an item is either globalised or omitted in the TT, it alters what belonged to the SC to a certain degree, without really replacing it by a parallel item from the TC. Addition, on the other hand, is closer to foreignization because when a translator explains the source item, the target audience is reminded that it is really a foreign text. Localisation, by contrast, is closer to domestication because a translator can

give synonyms from the TC to the selected item or spell it according to the rules of the TL [target language]. (p. 33)

Perhaps it can be said that the position of the strategies or procedures on such a continuum depends on how they are used.

Moreover, Hermans (1988) has compiled a list of procedures, too, arguing that there are at least four different ways of transferring proper nouns between languages: copying, transcribing, substituting or translating (Hermans, 1988, as quoted by Bertillis, 2003, p. 206). The first on the list, **copying**, means that the name is transferred directly into the target language as it was in the source language (p. 206.). **Transcribing**, on the other hand, means that the name is adapted to the writing system of the target language on the level of spelling or phonology (p. 207). **Substituting** can be done if the name does not have any specific meaning in the source text (p. 207). Finally, there is **translating**, which is useful if the name has a connection in the lexicon of the source language (p. 207). Furthermore, Bertillis (2003) adds that there is non-translation, which means deleting the name from the target text, and replacement, where the proper name is replaced with a common noun (p. 207).

Comparing the methods or procedures of Davies (2003) and Hermans (1988), it can be noticed that they are somewhat similar. For example, copying and translating are the same as preservation because preservation not only meant transferring the name directly but also translating it without further explanation (Davies, 2003, pp. 72–74). Localisation is roughly the same as transcribing, which meant adapting the name to the target culture on the level of phonology or spelling (Hermans, 1988 as quoted by Bertillis, 2003, p. 207). Non-translating means leaving out an item, as does omission. However, the lists have different approaches: Davies talks about globalisation versus localisation as well as adding information to make sure the reader understand the name and creating culture-specific references in the target text, which give the impression of a culture-oriented approach, whereas Hermans is more straightforward and talks about translating, substituting the name if it is not related to anything and replacing a proper noun with a common noun, which are quite plain and direct methods. Ultimately, the categories by Davies have been considered to be more appropriate for the purposes of this thesis.

This concludes the theoretical framework section of the paper. Communicative translation has been examined, and foreignisation and domestication have been considered. The section also included discussion about translation for children. Additionally, previous research on the names in Harry Potter

novels was inspected. Lastly, proper names and their translation have been discussed. The next part is the main section of the paper, and it contains the analysis of the Dutch character names in *Harry Potter and the Philosopher's Stone*.

4 Dutch translations of character names in Harry Potter and the Philosopher's Stone

In this section, the analysis of the Dutch translations of names will be presented. The names will be discussed in the group named by the method they have been translated by, namely preservation, transformation, localisation and creation, and the most frequently used method will be discussed first and the least frequent last. In each section, the names will be listed before the discussion. Some names may appear in two groups because the first name and the last name of that character are translated differently, but in total there are 112 characters whose names will be discussed in this thesis.

As a side note, it should be taken into account that the list of categories by Davies was originally composed with the intention of analysing culture-specific items, which includes not only names but all references to aspects of a certain culture, for example names of foods or places. However, it can be used to analyse names, too, and indeed Davies (2003) has included names in the study as well and discusses them extensively in the paper.

It would seem that globalisation and addition were not used at all. Omission, which means deleting a name completely, was only partly used in the translation of the first name of Sally-Anne Perks, whose name is Sally Pikel in Dutch; thus the second part of the first name has been removed, while the first part has been preserved (Davies, 2003, p. 79). It is curious why this was done because hyphenated names are not extremely unusual in the Netherlands according to the Dutch informant consulted for this thesis, who has been described in detail in section 2 of this paper (Glasbergen, personal communication). Because of the nature of omission and addition, it is not extremely common to use them in the case of names, even though it does happen. For example, in the Portuguese translation of Harry Potter, the name of a statue was left out (Fernandes, 2006, p. 53).

In some sections, quotes of the novel are provided, and they are both in English and in Dutch. I have translated all of the Dutch sections back into English myself. This is done in order to illustrate the background of some characters and to clarify the translation process. As I am not at the level of a native speaker yet, the translations have been proofread by the informant. He is a native speaker of Dutch, but he has a good command of English as well.

4.1 Preservation

In this section, the names that were preserved in the Dutch translation of *Harry Potter and the Philosopher's Stone* will be discussed. Preservation means that the name is not altered at all in the translation process or that it is translated literally (Davies, 2003, pp. 72–73). The 61 characters whose name has been preserved are listed in table 1.

Table 1. The names that have been preserved.

English name	Dutch name
Agrippa	Agrippa
Alberic Grunnion	Alberic and Oberon
Albus Dumbledore	Albus Perkamentus
Alicia Spinnet	Alicia Spinnet
Argus Filch	Argus Vilder
Arsenius Jigger	Arsenius Grein
Baruffio	Baruffio
Bill Weasley	Bill Wemel
Blaise Zabini	Bella Zabini
Charlie Weasley	Charlie Wemel
Circe	Circe
Cliona	Cliona
Crabbe	Korzel
Dedalus Diggle	Dedalus Diggel
Dennis	Dennis
Draco Malfoy	Draco Malfidus
Emeric Switch	Emeric Morfo
Emeric the Evil	Emeric de Wraakzuchtige
Fat Friar	Dikke Monnik
Firenze	Firenze
Fluffy	Pluisje
Fred Weasley	Fred Wemel
George Weasley	George Wemel

Ginny Weasley	Ginny Wemel
Gordon	Gordon
Grindelwald	Grindelwald
Griphook	Grijphaak
Hannah Abbott	Hannah Albedil
Harry Potter	Harry Potter
Hedwig	Hedwig
Hengist of Woodcroft	Hengist de Heksenziener
James Potter	James Potter
Katie Bell	Katja Bell
Jim McGuffin	Jim Hagelmans
Lily Potter	Lily Potter
Madam Hooch	Madame Hooch
Marcus Flint	Marcus Hork
Minerva McGonagall	Minerva Anderling
Miranda Goshawk	Miranda Wiggelaar
Morgana	Morgana
Norbert	Norbert
Nicolas Flamel	Nicolaas Flamel
Paracelcus	Paracelcus
Parvati Patil	Parvati Patil
Peeves	Foppe
Percy Weasley	Percy Wemel
Petunia Dursley	Petunia Duffeling
Ron Weasley	Ron Wemel
Rubeus Hagrid	Rubeus Hagrid
Scabbers	Schurfie
Severus Snape	Severus Sneep
Sirius Black	Sirius Zwarts
Ted	Ted
Terry Boot	Terry Bootsman
The Bloody Baron	De Bloederige Baron

The Fat Lady	De Dikke Dame
The Sorting Hat	De Sorteelhoed
Tom	Tom
Uric the Oddball	Uric het Warhoofd
Voldemort	Voldemort
Yvonne	Yvonne

It was found that there are several different ways or reasons for the use of preservation. This section is divided into two subsections: preservation of the form and the meaning of the name. In the first subsection, there are several categories that will be discussed: Firstly, historical or mythical names have been preserved if they are called by the same name in the target language. Secondly, there were names which were meant to appear like ordinary names in the source text and which appeared to be common names in the target culture, too. Thirdly, some names were meant to convey that the character may have foreign origins, he/she was thus meant to appear odd, which was conveyed in the name as well if it was preserved. Fourthly, the translation of some names was restricted by the publisher of the films (Brøndsted and Dollerup, 2004, p. 69). Lastly, the names which gained new meaning when transferred to the Dutch language without alterations will be discussed. The second subsection contains discussion of the names whose form has been preserved rather than the semantic content. Next, the names belonging to these categories will be examined.

4.1.1 Preservation of the name's form

First the category of **historical or mythological names** will be discussed. Comparing the original and the Dutch translation, it would appear that there is a mistake in the Dutch translation of the novel, however, which will be discussed before that. The names themselves will be discussed below. In the source text, there is the following passage: “Soon he not only had Dumbledore and Morgana, but Hengist of Woodcroft, Alberic Grunnion, Circe, Palacelcus and Merlin” (Rowling, 1997, p. 78). However, in the translated version there is a small change, as Alberic has no last name, but is followed by a comma and another name instead: “Al gauw had hij niet alleen Perkamentus en Morgana, maar ook Hengist de Heksenziener, Alberic, Oberon, Circe, Palacelcus en Merlijn” (Rowling, 1998b, p. 78). Consequently, supposedly a name, Oberon, has been added by accident. However, it does not alter the content significantly, since both Alberic Grunnion and Oberon are historical or mythological

characters. Additionally, the number of names in the list does not affect the purpose of the list in this context.

Nonetheless, there often is no reason to translate or change the names of historical figures if there is no conventional translation for them because they are known by the same name in many cultures. Agrippa, who is mentioned in a collection of cards titled *Famous Witches and Wizards* in the novel, is an actual historical figure, and so the name has been preserved (Agrippa – Harry Potter Wiki, n.d.). Baruffio is a historical character, albeit fictional, and does not appear to have connections to any real life people (Baruffio – Harry Potter Wiki, n.d.). In the novel, it is said that he mispronounced a spell with unfortunate repercussions:

Never forget Wizard Baruffio, who said 's' instead of 'f' and found himself on the floor with a buffalo on his chest. (Rowling, 1997, p. 126)

Denk aan tovenaar Baruffio, die “s” zei in plaats van “f” en plotseling op de grond lag met een buffel op zijn borst. (Rowling, 1998b, p. 127)

[Think about Wizard Baruffio, who said ‘s’ instead of ‘f’, and suddenly lay on the ground with a buffalo on his chest.]

Circe is a figure in the Greek mythology, and for that reason the name has not been altered (Circe – Harry Potter Wiki, n.d.). She was also mentioned in one of the collectible cards in the novel (Rowling, 1997, p. 78). Cliodna, likewise featured in the card collection, is a figure from the Irish mythology (Cliodna – Harry Potter Wiki, n.d.). The first name of Dedalus Diggle is a reference to the Greek mythology, and thus it is preserved (Dedalus Diggle – Harry Potter Wiki, n.d.). The first name of Draco Malfoy is also a part of the Greek mythology, where Draco is the name of a dragon (Draco Malfoy – Harry Potter Wiki, n.d.). For discussion about his last name, see section 4.3. Grindelwald is also Grindelwald in the Dutch translation because of the name’s connections to the German culture, which render it familiar to Dutch people (Grindelwald – Harry Potter Wiki, n.d.). In the novel, he is mentioned in the collectible cards (Rowling, 1997, p. 77). The first name of Hengist of Woodcroft refers to the historical figure Hengist, who lived in Britain in the 5th century, so the name has been preserved (Hengist of Woodcroft – Harry Potter Wiki, n.d.). Minerva McGonagall, one of the teachers in the Hogwarts School, has the same first name in the Dutch version because it is the name of a

Greek goddess (Minerva McGonagall – Harry Potter Wiki, n.d.). For discussion on her last name, see section 4.2. The fictional name Morgana is also a character in a myth and likewise found on a card in the collection, just like Paracelcus, who, on the other hand, was a real person (Morgana – Harry Potter Wiki, n.d.; Paracelcus Project, 2012). Furthermore, the first name of Severus Snape has been preserved even though it is not a name in Dutch. In English, it resembles the word *severe*, but in Dutch, *severe* is ‘streng, hevig, zwaar’. On the other hand, Severus was a Roman Emperor around the year 200, which is a more logical reason for the preservation (Severus Snape – Harry Potter Wiki, n.d.). Lastly, the last name of Nicolas Flamel has been preserved, which is likely because of the reference to the actual person (Nicolas Flamel – Harry Potter Wiki, n.d.).

Moreover, the names Emeric Switch and Emeric the Evil have had their first name preserved because it is of German origins and thus the connection is quite close to the Dutch culture (Emeric the Evil – Harry Potter Wiki, n.d.). The characters are historical figures in the context of the novel: Emeric Switch is the author of a novel and Emeric the Evil is briefly mentioned during a history lesson and it is someone the students learn about (Rowling 1997, p. 52, p. 99). For discussion of the second parts of their names, see section 4.2. Similarly, the first name of Uric the Oddball has been preserved. His last name is discussed in section 4.2. The name Hedwig, Harry Potter’s pet owl, is also a name with German as well as historical origins, and it would appear to have a Dutch translation, Hedy, which has not been used in the translation, however (“Behind the Name,” n.d.). Furthermore, the first name of Arsenius Jigger, who is Arsenius Grain in Dutch, can be perceived as a reference to arsenic by Dutch readers just as easily as by English-speaking people, and thus the name has been preserved. There was also a dragon in the novel, and its name has been preserved, too, probably in order to retain the alliteration with its breed; Norbert the Norwegian Ridgeback is Norbert de Noorse Bultrug in Dutch. Lastly, the name of a centaur called Firenze has not been altered because the English version has the name Firenze, too, even though both the English and the Dutch name for the city is Florence.

Secondly, in the novel there are many **ordinary names** which appear normal in the target text, too, because of the similar cultures. This category includes the first names of the following characters: Bill Weasley, Charlie Weasley, Dennis, Fred Weasley, George Weasley, Ginny Weasley, Gordon, Hannah Abbott, Jim McGuffin, Marcus Flint, Miranda Goshawk, Percy Weasley, Petunia Dursley, Ron Weasley, Ted, Terry Boot, Tom and Yvonne. It should be noted that only the first name of some characters is known because they are very minor characters, such as Ted, who is a meteorologist and only mentioned once when a character happens to be watching television, and Yvonne, who is a friend

of Petunia Dursley's (Rowling, 1997, p. 10; p. 22). Attention should also be drawn to the fact that even if the names are written in the same way, they are often pronounced differently.

Additionally, the name Albus, derived from the latin word for 'white', can be just as easy for the Dutch readers to decipher as to the English, and it has been preserved, and Sirius is an easy reference to the star system as it is called the same in Dutch. Furthermore, the whole name of Alicia Spinnet has been preserved because it sounds like an ordinary name in the Netherlands as well. Additionally, the last name of Katie Bell has been preserved. The Dutch word *bel* 'bell' is quite close to the English word, and perhaps the translator has thought that the word does not need changing.

Thirdly, some of the names were meant to look like **odd or foreign names** in the source text, and by preserving them, the same effect has been achieved in the target text. This small group includes the name Parvati Patil and the last name of Blaise Zabini, who is Bella Zabini in the Dutch version. The name Parvati Patil shows that it is from Indian origins, and the name Zabini implies foreign origins as well, which is obvious to both English and Dutch readers.

Fourthly, as mentioned earlier, the publisher has evidently **restricted the translations** of some names mainly for commercial purposes (Brøndsted and Dollerup, 2004, p. 69). This may have affected the treatment of some names, for example the characters in the Potter family: Harry, James and Lily Potter. On the other hand, the name of the protagonist places him in the English culture, where the story is set, and it would be a major change if the name was altered.

Lastly, there were three names which were preserved but which gained new meaning in the target culture: Madam Hooch, and the first names of Argus Filch and Rubeus Hagrid. They will be discussed next. The Dutch word *hoog*, which means 'high', is pronounced in the same manner as a Dutch-speaker would pronounce the name Hooch, and thus the association is clear. This is particularly convenient because Madam Hooch teaches flying and is responsible for the Quidditch matches, a sport that is played on flying broomsticks, and she is also described to be "like a hawk" (Rowling, 1997, p. 109) and thus linked to flying high in the air. There might also be a connection to the sound an owl makes, which can be transcribed as *hoo* or *whoo*, for example. Such an allusion reinforces the bird-like image a reader might visualise when thinking about the character.

Rubeus Hagrid, on the other hand, is the caretaker of Hogwarts. His first name is quite similar to the Dutch word *reus*, which means ‘a giant’, which is quite convenient as the character is quite massive:

He was almost twice as tall as a normal man and a least five times as wide. (Rowling, 1997, p. 16)

Hij was bijna twee keer zo lang als normaal en minstens vijf keer zo breed. (Rowling, 1998b, p. 14)

[He was almost twice as tall as normal and at least five times as wide.]

As a result, there is a new association in the target text name which was not present in the source text. His last name is also the same in Dutch, which does not have any associations with Dutch words, however.

Lastly, the first name of Argus Filch, Argus Vilder in Dutch, has gained new meaning through preservation. His last name is discussed in section 4.2. The name Argus is part of the Greek mythology, the Dutch word *argusogen* is related to the name, and it means eyes which are always open and vigilant, just like Argus, who was covered with 100 eyes in the Greek mythology, according to *Het complete Nederlandse woordenboek* (1999, p. 41). In the quote, it can be seen that he has access to the whole school and is always present:

Filch knew the secret passageways better than anyone (except perhaps the Weasley twins) and could pop up as suddenly as any one of the ghosts. (Rowling, 1997, p. 99)

Vilder kende de geheime gangen van de school beter dan iedereen (behalve misschien de broertjes Wemel) en kon even onverwacht opduiken als welk spook dan ook. (Rowling, 1998b, p. 99).

[Filch knew the secret passageways of the school better than anyone (except maybe the Weasley brothers) and could emerge unexpectedly just as any one of the ghosts.]

Thus it is clear that he has familiarised himself with the building and keeping watch on everything that is happening there.

Through preservation, the names Hooch, Argus and Rubeus have gained new meaning in the target text, which would indicate that Davies (2003) is right when arguing against the procedures being closer to either foreignisation or domestication: they cannot be placed on such a spectrum because

even with preservation, interesting effects might be achieved, even though in general it could be argued that preservation would be closer to foreignisation (p. 97). However, it cannot be said that when a name is preserved, it does not change, because languages are not predictable in that way, and words can mean different things in different languages due to their arbitrariness.

4.1.2 Preservation of the name's meaning

All of the names discussed in the previous section have exemplified the preservation of the form of the name, i.e. the name has been transferred without any alterations. The other type of preservation, namely translating the name and thus **preserving its meaning**, was also used on some names, which are the following: Crabbe – Korzel, Fat Friar – Dikke Monnik, Fluffy – Pluisje, Peeves – Foppe, Griphook – Grijphaak, Scabbers – Schurfie, Sirius Black – Sirius Zwarts, The Bloody Baron – De Bloederige Baron, The Fat Lady – De Dikke Dame and, lastly, The Sorting Hat – De Sorteelhoed. Crabbe has been translated into Korzel which is derived from *korzelig* which means ‘grumpy’. Since the original name, Crabbe, can be understood to reference crab, which is ‘to irritate, anger, enrage, provoke’ (Oxford English Dictionary, 2015), this translation is literal and is, consequently, dealt with in the preservation section. It is also said that the word ‘crab’ can be used to mean a grumpy person in informal language use (Vincent Crabbe – Harry Potter Wiki, n.d.). Fat Friar is also literally translated into Dikke Monnik, as is Fluffy into Pluisje, a stereotypical name for a dog in the Netherlands. Peeves is a poltergeist, and the name refers to the words *irritate* and *annoy*. In Dutch, the name of the poltergeist is Foppe, which is referencing the word *foppen*, ‘to fool, cheat, hoax’ in an amusing manner. In Dutch, Griphook is Grijphaak, where *grijpen* means ‘grip’ and *haak* means ‘hook’. Scabbers is translated into Schurfie, which is derived from the word *scurft* meaning ‘scab’. Sirius Black has the last name Zwarts in Dutch, *zwart* being ‘black’ in Dutch. His first name has been discussed earlier in this section. The Bloody Baron, The Fat Lady and The Sorting Hat have likewise been translated literally into Dutch as they are De Bloederige Baron, De Dikke Dame and De Sorteelhoed in Dutch, respectively. The Sorting Hat is indeed a hat, but it has been taken into account in this research because it interacts with characters and could be seen to be a character itself in a way:

The hat twitched. A rip near the brim opened wide like a mouth – and the hat began to sing The whole Hall burst into applause as the hat finished its song. It bowed to each of the four tables and then became quite still again. (Rowling, 1997, p. 88)

Een paar tellen heerste er doodse stilte, maar toen bewoog de hoed een beetje. Een scheur bij de rand ging open, net als een mond – een de hoed begon te zingen.... De zaal barstte

in spontaan applaus uit toen de hoed was uitgezongen. Hij boog naar de vier tafels en verroerde zich niet meer. (Rowling, 1998b, pp. 88–89)

[For a few seconds there was silence, but then the hat moved a little. A tear near the edge opened, like a mouth – and the hat began to sing.... The hall burst into spontaneous applause when the hat had finished singing. He bowed to the four tables and didn't move anymore.]

The name of the most terrible wizard of the magical world and thus the antagonist, Voldemort, has been preserved as well. It would appear that the name originates from French, as *vol de mort* means ‘flight of death’ in French, which is not a completely unknown language in the Netherlands. In the later novels, the whole name of the character is discovered, but in the first novel only the name Voldemort is known, along with the terms that people call him: You-Know-Who and He-Who-Must-Not-Be-Named are simply translated into *Jweetwel* and *Hij-Die-Niet-Genoemd-Mag-Worden*, which mean the same as the source text names.

This concludes the section about preservation. The following chapter discusses the names that have been transformed.

4.2 Transformation

Transformation means that the name is altered or distorted, and there may or may not be a connection with the original name (Davies, 2003, p. 86). The 58 characters whose name has been translated in this manner are presented in table 2.

Table 2. Names that have been transformed.

English name	Dutch name
Adrian Pucey	Adriaan Punnik
Albus Dumbledore	Albus Perkamenuts
Argus Filch	Argus Vilder
Arsenius Jigger	Arsenius Grein
Bathilda Bagshot	Mathilda Belladonna
Bill Weasley	Bill Wemel
Bletchley	Wildeling

Charlie Weasley	Charlie Wemel
Cornelius Fudge	Cornelis Droebel
Dudley Dursley	Dirk Duffeling
Emeric the Evil	Emeric de Wraakzuchtige
Emeric Switch	Emeric Morfo
Fang	Muil
Fred Weasley	Fred Wemel
George Weasley	George Wemel
Ginny Weasley	Ginny Wemel
Goyle	Kwast
Gregory the Smarmy	Gregorius de Kruiper
Hannah Abbott	Hannah Albedil
Hengist of Woodcroft	Hengist de Heksenziener
Jim McGuffin	Jim Hagelmans
Justin Finch-Fletchley	Joost Flets-Frimel
Lavender Brown	Belinda Broom
Madam Pince	Madame Rommella
Madam Pomfrey	Madame Plijster
Mandy Brocklehurst	Amanda Brokkeling
Marcus Flint	Marcus Hork
Marge Dursley	Margot Duffeling
McKinnon	Magister
Minerva McGonagall	Minerva Anderling
Miranda Goshawk	Miranda Wiggelaar
Moon	Molm
Morag MacDougal	Melissa Maanzaat
Mrs Figg	Mevrouw Vaals
Mrs Norris	Mevrouw Norks
Mrs Weasley	Mevrouw Wemel
Neville Longbottom	Marcel Lubbermans
Nott	Noot
Oliver Wood	Olivier Plank

Pansy Parkinson	Patty Park
Percy Weasley	Percy Wemel
Petunia Dursley	Petunia Duffeling
Phyllida Spore	Philippa Zwam
Piers Polkiss	Pieter Pulking
Prewett	Protser
Professor Quirrell	Professor Krinkel
Professor Sprout	Professor Stronk
Quentin Trimble	Quinten Tondel
Ron Weasley	Ron Wemel
Sally-Anne Perks	Sally Pikel
Seamus Finnigan	Simon Filister
Sir Nicholas de Mimsy-Porpington	Heer Henk van Malkontent tot Maling
Susan Bones	Suzanne Bonkel
Terence Higgs	Andre Hilarius
Terry Boot	Terry Bootsman
Uric the Oddball	Uric het Warhoofd
Vernon Dursley	Herman Duffeling
Vindictus Viridian	Veninus Veridiaan

It was found that transformation was used mainly in two ways: either the name was altered slightly but it still had a connection to the original, or the name was changed completely without any link to the source text name. The names that were completely changed may be further divided into the following groups: names related to the personality of the character, names that required a similar spelling with the original, names that were translated humorously and names without any connections.

4.2.1 Names linked to the original

First, the names linked to the original names will be discussed. The Dutch names connected to the original name are the following: Emeric the Evil – Emeric de Wraakzuchtige, Emeric Switch – Emeric Morfo, Fang – Muil, Gregory the Smarmy – Gregorius de Kruiper, Oliver Wood – Olivier Plank, Phyllida Spore – Philippa Zwam, Professor Sprout – Professor Stronk, Vindictus Viridian – Veninus

Viridiaan and Uric the Oddball – Uric het Warhoofd. These names have been derived from words that are related to the source text name.

Emeric the Evil has been translated into Emeric de Wraakzuchtige. The Dutch word *wraakzuchtig* means ‘vengeful, vindictive’, which can be thought to resemble evil in some way, even though it is not exactly the same. Because it is an adjective, there is an extra ‘e’ added to it in the definite form. It is classified as transformation because it does not raise the level of explicitness from the original, in which case it would be addition, and it is not a direct translation, either, since the meaning is not completely the same. In the novel, this name is only mentioned once during a history lesson. See section 4.1 for discussion on his first name.

The author of the fictional school book *A Beginner’s Guide to Transfiguration*, Emeric Switch, has the last name Morfo in the Dutch version. *Morfo* is not a Dutch word, but it is likely a reference to the word *metamorfose* ‘metamorphosis’, which is connected to the title of the book he has written; transfiguration can be used as a synonym for metamorphosis. The connection resembles the original name’s connection to the book because the word *switch* can be connected with changing shape.

The name of Hagrid’s pet, Fang, has been transformed; in Dutch, it is Muil. *Muil* means ‘mouth’ or ‘jaws’, and so they are connected as both of the names refer to the same part of the body. Both of the names create an impression of a slightly dangerous animal, which is also depicted as somewhat unpredictable, though friendly, in the novel:

He let them in, struggling to keep a hold on the collar of an enormous black boarhound....
 ‘Make yourselves at home,’ said Hagrid, letting go of Fang, who bounded straight at Ron and started licking his ears. Like Hagrid, Fang was clearly not as fierce as he looked.
 (Rowling, 1997, p. 104)

Hij liet hen binnen terwijl hij met moeite een reusachtige zwarte wolfshond in bedwang hield....
‘Doe alsof jullie thuis zijn,’ zei Hagrid, die Muil losliet. De hond sprong op Ron af en begon zijn oren te likken. Blijkbaar was Muil, net als Hagrid, niet zo woest als hij eruitzag. (Rowling, 1998b, p. 104)

[He let them in while holding back a gigantic black wolfdog with effort.
 ‘Make yourselves at home,’ said Hagrid, who let Fang loose. The dog jumped at Ron and began to lick his ears. Apparently Fang, just as Hagrid, was not as wild as he looked like.]

Consequently, the name is meant to be misleading by implying that the dog is unfriendly when he is actually friendly, and both the original name and the translation succeed in highlighting the frightening appearance of the animal instead of the friendly personality.

Gregory the Smarmy is Gregorius de Kruiper in Dutch. Kruiper is derived from the word *kruipen* which means ‘crawl’, or the word *kruipig* which means ‘obsequious’. Hence, the name is closely connected to the source text name, but it is not a direct translation because *smarmy* in Dutch is ‘zalvend, vleierig’. This name, too, is only mentioned in the novel; it is a statue in front of a hidden passageway. His first name is discussed in section 4.3.

The name of Oliver Wood is translated to Olivier Plank; *plank* means ‘plank’ which essentially is the same as wood. This could also have been classified under preservation because of the similar meaning with the original last name, but since it is not quite a direct translation, it should be examined as an example of transformation. Unlike the names previously discussed in this section, Oliver Wood is a character, a student and Harry’s friend. His first name is also discussed in 4.3.

Phyllida Spore is Philippa Zwam in Dutch. For discussion on the first name, see section 4.3. Because *zwam* means ‘mushroom’, the name is closely linked to the original, but again the names are not really the same and therefore the translation is classified as transformation. She is mentioned as the author of one of the school books, namely *One Thousand Magical Herbs and Fungi* (Rowling, 1997, p. 52).

Professor Sprout, who teaches *Herbology*, is translated into Professor Stronk, which means ‘the stub of a tree that has been cut down’. It is not exactly the same as something that is sprouting, but it is still related to the plant world. One might argue that the new name is rather negative compared to the original, but perhaps the reason for this choice is the similarities in the structure of the words, which thus preserves the *s* beginning of the name.

Vindictus Viridian is Veninus Viridiaan in the Dutch version. His last name is discussed in section 4.3. The first name is a play on two possible words: *venijn*, which means ‘poison’, or *venijnig*, which means ‘vicious’ or ‘virulent’. Because it has the meaning ‘vicious’, it can be considered to be related to the original name since revengeful and vicious are somewhat connected. In the novel, he is the author of the book *Curses and Counter-Curses* (Rowling, 1997, p. 62).

Lastly, Uric the Oddball has become Uric het Warhoofd in the translation process. *Warhoofd* refers to someone who is thinking in a confused manner, *war* being ‘confusion’ and *hoofd* being ‘head’. This can be considered to be related to the eccentric behaviour of an oddball. The name is only mentioned once in the novel; the students often confuse him with Emeric the Evil (Rowling, 1997, p. 90). His first name is discussed in section 4.1.

4.2.2 Names related to the personality of the character

The rest of the transformed names, on the other hand, were not connected to the source text names. Some of them are related to the personalities of the characters, namely the following: Mrs Norris – Mevrouw Norks, the last names of Dudley Dursley – Dirk Duffeling, Petunia Dursley – Petunia Duffeling, Vernon Dursley – Herman Duffeling, Minerva McGonagall – Minerva Anderling, Marcus Flint – Marcus Hork, Goyle – Kwast, Justin Finch-Fletchley – Joost Flets-Frimel as well as Professor Quirrell – Professor Krinkel.

The Dutch name of Mrs Norris is Mevrouw Norks. It is actually the name of a cat, which is the pet of Argus Filch. The translated name is a combination of the words *nurks* means ‘spiteful’ and *nors* means ‘unkind’ or ‘rough’. *Mevrouw* in Dutch means the same as Mrs in English. The new name refers to the nature of the creature, which is described in the following:

Filch owned a cat called Mrs Norris, a scrawny, dust-coloured creature with bulging, lamp-like eye just like Filch’s. She patrolled the corridors alone. Break a rule in front of her, put just one toe out of line, and she’d whisk off for Filch, who’d appear, wheezing, two seconds later.... They all hated him [Filch] and it was the dearest ambition of many to give Mrs Norris a good kick. (Rowling, 1997, p. 99)

Vilder had een kat, mevrouw Norks, een mager, stofkleurig beest met uitpuilende, lichtgevende ogen, net als die van Vilder zelf. Ze patrouilleerde vaak in haar eentje door de gangen en als ze zag dat je iets deed wat niet mocht, als je ook maar één streepje over de schreefging, schoot ze direct weg om Vilder te halen, die dan twee tellen later hijgend en piepend kwam aansjokken.... De leerlingen konden zijn bloed wel drinken en hoopten vurig dat ze mevrouw Norks ooit nog eens een fikse schop zouden kunnen verkopen. (Rowling, 1998b, p. 99)

[Filch had a cat, Mrs Norris, a skinny, dust-coloured beast with bulging luminous eyes, just like Filch’s eyes. She patrolled often by herself through the corridors, and if she saw that you did something that wasn’t allowed, if you went just one step over the mark, she would run straight to Filch, who would come trudging two seconds later wheezing.... The

students could drink his blood [were very angry] and hoped that one day they would be able to give Mrs Norris a hefty kick.]

Thus the target text name describes the character in a more obvious way than the source text name, but has no connection with the original name.

Another name that is connected with the personality of the character is the Dursley family name, which is Duffeling in Dutch. The Dursleys are the ones who raised Harry after his parents died. For discussion on their first names, Dudley, Petunia, Vernon and Marge see sections 4.3, 4.1, 4.3 and 4.3, respectively. The name is derived from the word *duf*, which means ‘musty’, ‘stuffy’ or ‘drowsy’. The family is described in the following way:

Mr and Mrs Dursley, of number four, Privet Drive, were proud to say that they were perfectly normal, thank you very much. They were the last people you’d expect to be involved in anything strange or mysterious, because they just didn’t hold with such nonsense. (Rowling, 1997, p. 7)

In de Ligusterlaan, op nummer 4, woonden meneer en mevrouw Duffeling. Ze waren er trots op dat ze doodnormaal waren en als er ooit mensen waren geweest van wie je zou denken dat ze nooit bij iets vreemds of geheimzinnigs betrokken zouden raken waren zij het wel, want voor dat soort onzin hadden ze geen tijd. (Rowling, 1998b, p. 5)

[On Privet Drive, in number four, lived Mr and Mrs Dursley. They were proud that they were perfectly normal, and if there ever were people of whom you would think that they would never be involved in something strange or secretive, it would be them, because they did not have time for such nonsense.]

From the description it becomes clear that they want to distance themselves from anything extraordinary because it is nonsense in their opinion. They wish to live completely regular lives and avoid contact with anything that is not normal. Therefore the word *duf* is fitting in this situation in connection with their personalities and way of life. The suffix *-ling* is commonly used in Dutch words: for example *leerling*, which means ‘pupil’, is formed from the word *leren*, ‘to learn’ and the suffix.

The surname of Minerva McGonagall, a teacher in Hogwarts, has been translated into Anderling in a similar manner: with the word *ander*, which means ‘other’, and the suffix *-ling*. For discussion on her first name, see section 4.1. Because she is described to be very distant and collected, she can be perceived to be strange and detached and of some other sort, as her target text name insinuates. The following is how she is depicted in the novel:

She had a very stern face and Harry's first thought was that this was not someone to cross. (Rowling, 1997, p. 85)

Ze had een streng gezicht en Harry besepte meteen dat je haar beter te vriend kon houden. (Rowling, 1998b, p. 85)

[She had a severe face and Harry realised immediately that it would be better to have her as a friend.]

It is also noted that she does not show emotions very often, which also makes her appear emotionless and inhuman as it is easy to be overcome by emotions:

Professor McGonagall showed the class how it had gone all silver and pointy and gave Hermione a rare smile. (Rowling, 1997, p. 100)

Professor Anderling liet zien dat hij zilverkleurig en puntig was geworden en trakteerde Hermelien op een zeldzame glimlach. (Rowling, 1998b, p. 100)

[Professor McGonagall showed that it had become silver-coloured and pointy and treated Hermione with a rare smile.]

Thus the target text name conveys different aspects of the character than the source text name did, but, on the other hand, it is closely connected to the personality and overall appearance of the character.

Furthermore, the last name of Marcus Flint is linked to his personality, as it is *Hork* in Dutch. The character is the captain of a rival sports team. *Hork* in Dutch refers to a rude or a clumsy person who is uneducated and does not have manners (Het complete Nederlandse woordenboek, 1999, p. 269).

In the novel, he is depicted as rude and childish:

WHAM! A roar of rage echoed from the Gryffindors below – Marcus Flint had blocked Harry on purpose and Harry's broom span off course, Harry holding on for dear life. 'Foul!' screamed the Gryffindors.

... 'He didn't catch it, he nearly swallowed it,' Flint was still howling twenty minutes later, but it made no difference. (Rowling, 1997, pp. 139–141)

BENG! De Griffioendors op de tribunes brulden van woede – Marcus Hork had Harry opzettelijk geblokt en zijn bezem vloog tollend uit de koers. Het kostte Harry de grootste moeite om te blijven zitten.

'Overtreding!' gilden de Griffioendors.

... *'Hij heeft hem niet gevangen, hij heeft hem bijna ingeslikt,' brulde Hork twintig minuten later nog steeds, maar dat haalde niets uit.* (Rowling, 1998b, pp. 139–142)

[BANG! The Gryffindors on the tribunes bellowed from rage – Marcus Flint had deliberately blocked Harry and his broom flew spinning out off course. It took Harry a lot of effort to stay on.

'Foul!' screamed the Gryffindors.

'He didn't catch it, he almost swallowed it,' Flint kept yelling twenty minutes later, but it didn't help.]

Thus the name is quite descriptive because it reflects the character's behaviour and is thus connected to the personality of the character.

Similarly, the last name of Goyle, whose name is Kwast in Dutch and whose first name is not mentioned in the novel, is named after his unpleasant personality. The Dutch word *kwast* has the meaning of 'dude' or a bad guy (Het complete Nederlandse woordenboek, 1999, p. 347). He is a friend of Harry Potter's main rival, Draco Malfoy. In the novel, he is described as follows:

He was looking at the other boys [Crabbe and Goyle]. Both of them were thickset and looked extremely mean. Standing either side of the pale boy they looked like bodyguards. (Rowling, 1997, p. 81)

Hij keek naar de andere jongens, die allebei zwaar van postuur waren en er bijzonder gemeen uitzagen. Ze leken wel lijfwachten, zoals ze daar aan weerszijden van de bleke jongen stonden. (Rowling, 1998b, p. 81)

[He looked at the other boys, who had ponderous body shapes and looked particularly vile. They resembled bodyguards as they were standing on either side of the pale boy.]

He is, therefore, one of the enemies of the protagonists, but does not have a very prominent role in the first novel and is named accordingly. From the description it can be seen that he is thought of as a bodyguard: silent, invisible and ready for defence, but on the other hand he is not particularly bright. That is also the impression the target text name gives.

Another example of the name being associated with the personality is Justin Finch-Fletchley, whose name is translated into Joost Flets-Frimel. *Flets* means 'pale' or 'dull', *friemelen* means 'fumble' or 'fiddle'. This character, a student, is only mentioned in the first book during the sorting ceremony, where the students are divided into groups. In the second book he is described to be "a bit of an idiot" and to run away from Harry Potter because of being scared (Rowling, 1998a, p. 112). However, this

takes place in the second book, not in the first, and consequently it can be speculated that the translator has imagined the character to be like this and been lucky. Alternatively, the book may have been translated after the release of the second book, in which case the translator could have read it and accurately translated the name based on the character. However, this is speculation, and the most essential thing is that the name fits the personality of the character either on purpose or by accident and is for that reason classified as transformation.

The last of the names related to personalities is Professor Quirrell, who is translated into Professor Krinkel. He is one of the teachers of the school. Krinkel has most likely been derived from *kronkel*, which means ‘twist’ and would seem to hint to the twisted physical appearance of the character but perhaps also to his evilness or insanity. In the novel, at first he is presented to be innocent albeit slightly eccentric, but later it is revealed that he is actually been attempting to assassinate the protagonist:

‘Who would suspect p-p-poor, st-stuttering P-Professor Quirrel?’

Harry couldn’t take it in. This couldn’t be true. It couldn’t.

‘But Snape tried to kill me!’

‘No, no no. *I* tried to kill you.’ (Rowling, 1997, p. 209)

‘Wie zou die arme s-stotterende p-professor Krinkel verdenken ...’

Harry kon het niet geloven. Dat kon niet waar zijn, dat was onmogelijk.

‘Maar Sneep heeft geprobeerd me te vermoorden!’

‘Nee, nee, ik heb geprobeerd je te vermoorden.’ (Rowling, 1998b, p. 213)

[“Who would suspect poor s-stuttering P-Professor Quirrel?”

Harry couldn’t believe it. It couldn’t be true, it was impossible.

“But Snape has tried to kill me!”

‘No, no, *I* have tried to kill you.”]

It is obvious that the character is evil and twisted, and therefore the name referencing his twistedness suits him well. The translation of the name is related to the personality of the character, but not to the original name.

One more name that can be discussed here is the name of Madam Pomfrey, who is Madame Plijster in the target text. It is not connected with her personality, but with her profession instead. Because the name does not resemble the original name semantically, it has been classified as transformation and not addition, which would mean raising the level of explicitness (Davies, 2003, p. 79). The word *pleister* means ‘plaster’ in Dutch, and the name and the word are pronounced the same way. This is

a very obvious name. Because it is an everyday item commonly used to treat small wounds, it provides an easy connection with nurses, which is her occupation: the person you turn to in case of small accidents. The name is rather superficial in nature compared to the possible subtle connotations of the original name. However, perhaps the translator has wanted to retain the alliteration and, additionally, take into account that such a name could possibly be useful for the type of audience he had in mind, namely children.

4.2.3 Names spelled similarly as the original

A few names have been altered greatly regarding the meaning of the name, but they still resemble each other regarding spelling. This might be due to the fact that many characters are introduced while being sorted into different groups by calling them by name in alphabetical order. So, it would seem easier to keep the names in the same order by not altering the spelling, but instead transforming the meaning of the name to something in the target language. There is also the question if it would be ethical for the translator to alter the order of events simply because the translation of names, which is, in a way, why the names seem to require that they be translated into something similar in the target language.

The names translated in this way might appear quite random upon closer examination. For instance, the name of Mandy Brocklehurst is translated into Amanda Brokkeling. For discussion on the first name, see section 4.3. The name Brokkeling is composed of the word *brokkelen*, which means ‘to crumble’, and the suffix *-ling*. The Dutch name is only similar to the source text name in the way that they are spelled, but otherwise they are not connected to each other at all. Additionally, the following students’ names have been altered in order for the alphabetical list to remain the same: Susan Bones – Suzanne Bonkel, Terry Boot – Terry Bootsman, Lavender Brown – Melinda Broom, Neville Longbottom – Marcel Lubbermans, Moon – Molm, Morag MacDougal – Melissa Maanzaat, Nott – Noot, Pansy Parkinson – Patty Park and Sally-Anne Perks – Sally Pekel.

The name of Susan Bones, is translated into Suzanne Bonkel, which might refer to the word *bonk*, ‘lump’ or ‘chunk’, or to *bonken op* ‘thump (on the floor)’ or ‘a rude person’. In any case, it is somewhat different from the original name. For discussion on the first name, see section 4.3. Terry Boot is changed into Terry Bootsman, and while it looks fairly similar compared to the original, the meaning is quite dissimilar; *bootsman* in Dutch means ‘boatswain’ or a person who works on a boat.

His first name is discussed in section 4.1. Lavender Brown, on the other hand, is translated into Melinda Broom. Curiously, the name is not translated into the Dutch word for brown, which is *bruin*, but the word *broom* for the chemical element ‘bromine’; bromine has been used as a sedative, according to *Het complete Nederlandse woordenboek* (p. 98). Perhaps the translator has not considered this to be a descriptive name and, because it is not a typical name in the Netherlands, changed it into something else to avoid suggesting anything about the character or her skin colour. Her first name is discussed in section 4.3. Neville Longbottom’s name is Marcel Lubbermans in Dutch, and the word *lubberig* means ‘floppy’ or ‘baggy’. The translated name is not related to the original name, which might appear humorous but is connected to loyalty (Longbottom family – Harry Potter Wiki, n.d.). The name Moon has become Molm in the Dutch version. Based on the first novel, the reader only knows the last name of this character. *Molm* means ‘mouldered wood’ or ‘peat’ or ‘money’ and is, likewise, not related to the original name at all. Morag MacDougal is Melissa Maanzaat in Dutch. The association with Scottish heritage is replaced with a word referring to *maanzaad*, which means ‘poppy seed’. The two words are spelled differently, but pronounced the same, as the *d* and the *t* do not differ in pronunciation. Nott is another character whose first name is unknown. In Dutch, it has simply been changed into Noot, which means ‘nut’ or ‘note’. Similarly, the last name of Pansy Parkinson has been simplified, as it is shortened into Park, which has the same meaning in Dutch as it does in English, i.e. a large area of land with trees. For discussion on the first name, see section 4.3. Lastly, the surname of Sally-Anne Perks is translated into Pekels. The Dutch word *pekel* means ‘prickle’ or ‘brine’ and, like many previous names, it is not associated with the source text name in any way except for the alliteration.

4.2.4 Names translated in a humorous way

Moreover, some of the names may have been altered to add a humorous effect to the novel. In the translation process, some subtleties are always lost because languages differ greatly. Perhaps that is why the translator has decided to insert a humorous reference to the text to replace some other ones that have been omitted due to differences in languages, as he has said that might happen (Interview Wiebe Buddingh’, n.d.-a). For example, the name of Jim McGuffin is not related to the original; he is Jim Hagelmans in the target text. For discussion on the first name, see section 4.1. The last name is partly the same as the Dutch word *hagel slag*, which means chocolate sprinkles that are commonly eaten with bread in the Netherlands. The name might possibly appear entertaining to some readers.

The character is only mentioned in passing and will probably not be mentioned again, and does not affect the plot in any way, which might be a reason for switching the meaning of the name.

Another slightly amusingly translated is the name Madam Pince, who is a librarian in Hogwarts: it is translated into Madame Rommella. The last name Rommella resembles *rommel* which means ‘chaos’ or ‘junk’ or ‘disorder’ therefore creating an image of a chaotic, unorganised and dishevelled person instead of an organised and controlled person that one would imagine a librarian might appear like. However, in the first book there is no description of the character, and in the second book she is described to be “a thin, irritable woman” (Rowling, 1998a, p. 124), who is protective of books (p. 150). It would seem that the translator has added a personality trait to the character without knowing what she would turn out to be like in the future novels. Because the image of a non-organised person as a librarian might seem amusing, this might be another humorous name that the translator has added in order to preserve the atmosphere of the novel.

Mrs Figg has been transformed into Mevrouw Vaals. In Dutch, the word *vaal* means ‘pale’, ‘faint’ or ‘faded’, and in the south-east of Netherlands there is also a town called Vaals. In the first novel, the character is given the following introduction:

Every year, Harry was left behind with Mrs. Figg, a mad old lady who lived two streets away.... The whole house smelled of cabbage and Mrs. Figg made him look at photographs of all the cats she'd ever owned. (Rowling, 1997, p. 22)

... en elk jaar werd Harry gedumpt bij mevrouw Vaals, een gestoord oud mens dat twee straten verderop woonde.... Het hele huis stonk naar bloemkool en mevrouw Vaals wilde per se dat hij haar albums bekeek met foto's van alle katten die ze ooit had gehad. (Rowling, 1998b, pp. 19–20)

[... every year Harry is dumped to Mrs Figg, a disturbed old person who lived two streets further.... The whole house smelled like kale and cauliflower and Mrs Figg insisted that he look at her photo albums of all the cats she had ever had.]

The last name Vaals is not related to the original name because the translation would seem to suggest that the character is somewhat left behind of the modern culture or of not much use anymore, like a faded piece of clothing. The introduction gives an impression of a woman who lives in the past as she shows Harry the same pictures every time. The name seems to refer to her appearance.

The last name of Piers Polkiss, Dudley Dursley's friend, is translated into Pulking. For discussion on his first name, see section 4.3. The last name might be linked to the Dutch word *pulken* which means 'to pick' and is often used in the phrase *in zijn neus pulken* which means 'to pick one's nose'. Such a name could be perceived as humorous as well. In the novel, he is described in the following way:

Just then, the doorbell rang – 'Oh, Good Lord, they're here!' said Aunt Petunia frantically – and a moment later, Dudley's best friend, Piers Polkiss, walked in with his mother. Piers was a scrawny boy with a face like a rat. He was usually the one who held people's arms behind their backs while Dudley hit them. (Rowling, 1997, pp. 22–23)

Op dat moment ging de bel. 'O, lieve hemel, ze zijn er al!' riep tante Petunia geagiteerd en een paar tellen later kwam Dirks beste vriend Pieter Pulking binnen, samen met zijn moeder. Als Dirk andere jongens sloeg hield Pieter, een mager ventje met een ratachtig gezicht, meestal hun armen op hun rug gedraaid. (Rowling, 1998b, pp. 20–21)

[At that moment the doorbell rang. 'Oh, good heavens, they are here already!' yelled Aunt Petunia agitatedly and a few moments later Dirk's best friend, Piers Polkiss, came inside together with his mother. When Dudley was hitting other boys, Piers, a skinny guy with a ratty face, mostly held their arms behind their backs.]

The name implies that the character is uneducated and uncivilised, which corresponds with the way he behaves with Dudley Dursley as can be seen in the description. The new name is, thus, descriptive unlike the original.

The last name of Seamus Finnigan implies Irish origins, but the Dutch has been changed into Filister (Seamus Finnigan – Harry Potter Wiki, n.d.). *Filister* is a rarely used word which means 'non-student', i.e. someone who is not a student or is not studying. As the character is one of the pupils in the school, it can be seen as a humorous name because of the idea of a student not studying. In the first novel, he is a background character and his personality is not described. All that is said is that he is a "sandy-haired boy" (Rowling, 1997, p. 90) and that he is half wizard, half muggle (p. 93); muggle refers to a person who is not part of the magical world.

Furthermore, the last name of Terence Higgs has been translated humorously into Andre Hilarius, referencing the word *hilarisch* 'comical'. As there is no background story for the character in the novel, the author has probably seized the opportunity to add another joke in the form of an amusing name. In the novel, the character is only mentioned once during a match of Quidditch, the sport of the magical world:

Harry saw it. In a great rush of excitement he dived downward after the streak of gold. Slytherin seeker Terence Higgs had seen it, too. Neck and neck they hurtled towards the Snitch – all the Chasers seemed to have forgotten what they were supposed to be doing as they hung in mid-air to watch.

Harry was faster than Higgs – he could see the little round ball, wings fluttering, darting up ahead – he put on an extra spurt of speed – WHAM! (Rowling, 1997, p. 138)

Harry zag het ook. Hij voelde een golf van opwinding en dook achter de gouden flits aan, net als Zoeker André Hilarius van Zwadderich. Nek aan nek spurttten ze naar de Snaai – de andere spelers vergaten waar ze mee bezig waren en bleven zweven om te kijken.

Harry was sneller dan Hilarius – hij zag het kleine balletje voor zich uit schieten, met wild fladderende vleugeltjes – hij perste er een extra sprint uit – BENG! (Rowling, 1998b, p. 139)

[Harry saw it, too. He felt a wave of excitement and dove after the golden flash, just like Seeker Terence Higgs of Slytherin. Neck and neck they accelerated towards the Snitch – the other players forgot what they were doing and stayed hovering to watch.

Harry was faster than Higgs – he saw the small ball setting off with wild, fluttering wings – he squeezed out an extra sprint – BANG!]

One of the school book authors is Quentin Trimble, who is Quinten Tondel in the target text. For discussion about the first name, see section 4.3. In Dutch, *tondel* means ‘tinder’, which is related to fire and light. He is the author of a book called *The Dark Forces: A Guide to Self-Protection*; Dark magic is the type of magic that Harry Potter’s enemies practice, and the students have lessons in order to learn to defend themselves against it. It could be said that such a name is rather amusing for someone who is an expert of dark magic. On the other hand, light is the complete opposite of dark and a person with a name of that sort creates an image of someone who would be a suitable teacher on the subject. Again, the translated name does not have anything in common with the original name, and the initials of the character remain the same even though it is not necessary in this case, contrary to what was discussed earlier in this section regarding the alphabetical order of names.

4.2.5 Names without connections to the original

The rest of the names appear to be seemingly random because they are not directly related to the source text names or the characters themselves. For example, Miranda Goshawk is one of the authors of the fictional school books that the students of Hogwarts read. In the Dutch version, she is known as Miranda Wiggelaar, which refers to *wichelaar* ‘fortuneteller’ or *sterrewichelaar* ‘astrologer’. The pronunciation of the name Wiggelaar and the word *wichelaar* is the same despite the differences in spelling. The book she has written is called *The Standard Book of Spells*, which is presumably not

particularly connected to fortune telling or astronomy, and so it can be assumed that this is one of the names that the translator has invented that suit the magical theme of the novel in general but is not connected to the original name. The translator also often plays with the differences between the spelling and the pronunciation of words by altering the written form while retaining the spoken form. Other similarly treated names, which will be discussed next, are the surnames of the following characters: Albus Dumbledore – Albus Perkamentus, Arsenius Jigger – Arsenius Grein, Cornelius Fudge – Cornelis Droebel, Argus Filch – Argus Vilder, McKinnon – Magister, Prewett – Protser, Sir Nicholas de Mimsy-Porpington – Heer Hendrik Van Malkontet tot Maling, Abbott – Albedil, Bletchley – Wildeling, Hengist of Woodcroft – Hengist de Heksenziener and the family name of the Weasley characters.

Albus Dumbledore, the headmaster of the Hogwarts School, is Albus Perkamentus in the target text. For discussion about the first name, see section 4.1. In Dutch, *perkament* means ‘parchment’, and as the character is an old, learned headmaster, it is somewhat suitable that the name be associated with what once was a ground-breaking invention. Parchment scrolls are also commonly associated with magic and spells, which are a central theme in the novel. For that reason the name is fitting in this context despite the fact that it does not have any link to the original name and that it loses the more difficult or subtle connections that the original name had; the word *dumbledore* used to mean ‘bumblebee’ (Albus Dumbledore – Harry Potter Wiki, n.d). However, it can be argued that the Dutch children would not be aware of any meanings that the word might have in English and as a result the loss is not as great as one might assume.

Similarly, the last name of Arsenius Jigger has been altered for the target text. For discussion on his first name, see section 4.1. Like Miranda Goshawk, he is an author of a fictional school book. In Dutch, his last name is Grein, which might be derived from *greintje* used in the phrase *geen greintje* meaning ‘not even a shred’. Thus it may be a reference to the original name which is derived from *jigger*, a measure or small glass of liquid. Grein can also be seen in connection with the first name and its reference to arsenic, of which only a small amount is needed to do a great deal of harm. On the other hand, according to *Het complete Nederlands woordenboek* (1999) *grein* can also refer to an old medical measurement of approximately 65 milligrams (p. 217). Consequently, it can be said that it has a vague connection with the source text name, but has nevertheless been changed due to cultural differences. In any case, a reference to an old measurement unit will likely be lost on any child readers.

The family name of Bill, Charlie, Fred, George, Ginny, Percy, Ron Weasley and Mrs Weasley has no connection with the original name as it is Wemel in the target text. Their first names are discussed in the section 4.1. The translator, Wiebe Buddingh', has stated in an interview that it originates from the word *wemelen*, which means 'to swarm', since there are so many people in that family, namely the parents and seven children (Interview Wiebe Buddingh', n.d.-b). Therefore, the translated name does not resemble the original name semantically, even though it appears similar as they have the same first two letters.

Cornelius Fudge in the Dutch version is Cornelis Droebel. His first name is discussed in section 4.3. The translation has a close connection to the original name: in English, *to fudge* means 'to falsify', and the Dutch name is a reference to an adjective *troebel*, which means 'murky' or 'indistinct', creating an impression of a man whose mind is not clear. The description of Fudge is as follows, spoken by a character with a strong accent:

They wanted Dumbledore fer Minister, o' course, but he'd never leave Hogwarts, so old Cornelius Fudge got the job. Bungler if ever there was one. So he pelts Dumbledore with owls every morning, askin' fer advice. (Rowling, 1997, p. 51)

Ze wilden Perkamentus als minister, maar die verdomde 't om Zweinstein te verlaten en daarom hebben hun dat baantje maar aan die ouwe Cornelis Droebel gegeven. Over klunzen gesproken! Vandaar dat ie Perkamentus iedere ochtend bestookt met uilen, om raad te vragen. (Rowling, 1998b, p. 50)

[They wanted Dumbledore as Minister, but he refused to leave Hogwarts and therefore they gave the job to old Cornelius Fudge. Talk about fools! Hence he bombards Dumbledore with owls every morning, asking for advice.]

On the other hand, 'fudge' also means a type of candy. Here the translator has not chosen to use this obvious meaning of the word, but instead he decided to be consistent and follow the descriptive translation style by relating the new name to the personality of the character. To translate it into the Dutch *fudge*, which is 'zachte karamel', might confuse the reader, just like the Italian translation of the name Mrs Norris, which was Mrs Purr, may have puzzled the Italian readers (Davies, 2003, p. 89).

The last name of the character Argus Filch is Vilder in Dutch. See section 4.1 for discussion on his first name. Vilder comes from the word *vilder* which means 'skinner', i.e. a person who removes the

skin of animals and sells remnants. The name creates an impression of a person who is capable of doing such work which many people would find unpleasant, and consequently the reader might think of an unkind or brutal person. Filch in English refers to stealing, which is morally wrong. The translated name gives a different image of the character than the original due to the reference to what some people might even find disgusting. Even though both of the names imply something negative about the character, they do so in very different ways and are, therefore, not related to each other.

The name of a ghost in the school, Sir Nicholas de Mimsy-Porpington, is translated into Heer Hendrik van Malkontent tot Maling. For discussion on the first name, see section 4.3. The last name has been altered significantly. The original name seems to be completely invented by Rowling and does not necessarily have any semantic meaning (Nicholas de Mimsy-Porpington – Harry Potter Wiki, n.d.). The translated name, however, implies that the character is unhappy or indifferent; *maling aan iets hebben* means ‘not care a damn about something’ and *in de maling nemen* means ‘make a fool of somebody’. Furthermore, the word *malkontent* means ‘unhappy’ or ‘unsatisfied’. Thus, this is yet another example where the translator has added a meaning to a name. The following excerpt describes the character and might clarify the reason behind choosing such a negative name for this character:

‘That does look good,’ said the ghost in the ruff sadly, watching Harry cut up his steak.

‘Can’t you –?’

‘I haven’t eaten for nearly four hundred years,’ said the ghost. ‘I don’t need to, of course, but one does miss it. I don’t think I’ve introduced myself? Sir Nicholas de Mimsy-Porpington at your service. Resident ghost of Gryffindor Tower.’

‘I know who you are!’ said Ron suddenly. ‘My brothers told me about you – you’re Nearly Headless Nick!’

‘I would prefer you to call me Sir Nicholas de Mimsy –’ the ghost began stiffly, but sandy-haired Seamus Finnigan interrupted.

‘Nearly Headless? How can you be *nearly* headless?’

Sir Nicholas looked extremely miffed, as if their little chat wasn’t going at all the way he wanted. (Rowling, 1997, p. 92)

‘Dat ziet er echt lekker uit,’ zei het spook met de kanten kraag triest, terwijl hij keek hoe Harry zijn biefstuk kleinsneed.

‘Kunt u niet –’

‘Ik heb al bijna vijfhonderd [sic] jaar niet meer gegeten,’ zei het spook. ‘Dat is natuurlijk ook niet nodig, maar ik mis het wel. Mag ik me even voorstellen? Heer Hendrik van Malkontent tot Maling, tot uw dienst. Inwonend spook van de Griffioendortoren.’

‘Ik weet wie u bent!’ zei Ron plotseling. ‘Mijn broers heeft over u verteld – u bent Haast Onthoofde Henk!’

‘Eerlijk gezegd heb ik liever dat jullie me heer Hendrik van Malkontent noemen –’ begon het spook stijfjes, maar hij werd in de rede gevallen door Simon Filister.

‘Haast Onthoofd? Hoe kan je nou haast onthoofd zijn?’

Heer Hendrik keek nogal gepikeerd, alsof het gesprek niet verliep zoals hij wilde. (Rowling, 1998b, pp. 92–93).

[‘That looks really delicious,’ said the ghost with a collar sadly while watching Harry cut his steak.

‘Can’t you –‘

‘I haven’t eaten for almost five hundred years,’ said the ghost. ‘It’s not necessary, of course, but I do miss it. May I introduce myself? Sir Nicholas de Mimsy-Porpington at your service. Residential ghost of the Gryffindor Tower.’

‘I know who you [formal way of addressing] are,’ said Ron all of the sudden. ‘My brothers have told me about you – you are Nearly Headless Nick!’

‘To be honest, I’d rather have you call me Sir Nicholas de Mimsy-Porpington–’ the ghost began, but he was interrupted by Seamus Finnigan.

‘Nearly Headless? How can you [informal way of addressing] be nearly headless?’

Sir Nicholas looked quite agitated, like the conversation didn’t go as he wanted.]

Furthermore, the name of Bathilda Bagshot has been translated into Mathilda Belladonna. Here again there is no connection to the original name or the character, who is the author of one of the school books the children use, but instead there is a reference to a plant. This name is only mentioned once in the novel. Similarly, the last name of Adrian Pucey has been transformed into Punnik, *punnik* meaning ‘knitting spool’. This is a seemingly random reference not related to the character or the original name, which refers to the colour purple (Adrian Pucey – Harry Potter Wiki, n.d.). Another name translated in a similar manner is Hengist of Woodcroft, who is Hengist de Heksenziener in Dutch. Woodcroft is a place. However, the Dutch name literally means Hengist the witch seer, and it is possible that such a name has been chosen because of the alliteration, but again because there is no backstory mentioned in the novel, knowing the meaning of the name presents a challenge.

Lastly, there were family names mentioned in passing that are not mentioned again in the rest of the novel: Abbott, Bletchley, McKinnon, Prewett. Abbott is Albedil in the target text. In Dutch, the word *albedil* can mean ‘a busybody who wants to decide everything’ (Albedil Nederlands woordenboek, 2015). McKinnon is translated into Magister and Prewett is translated into Protser in the Dutch version. *Magister* means ‘master’. *Protser*, on the other hand, refers to someone who boasts tastelessly of their wealth, and *protserig* means ‘flashy’ or ‘swanky’. Furthermore, Bletchley has been translated into Wildeling. This character does not have any background story. In Dutch, *wild* ‘wild’ and *wilde* ‘savage’ give an impression of a rough or even violent character, although the context does not indicate anything:

... ‘The goalposts are ahead – come on, now, Angelina – Keeper Bletchley dives – misses – GRYFFINDOR SCORE!’ (Rowling, 1997, p. 137)

... ‘*Ze nadert het doel – kom op, Angelique – Wachter Wildeling duikt – mist – GRIFFOENDOR SCOORT!*’ (Rowling, 1998b, p. 138)

[... ‘She approaches the goal – come on, Angelina – Keeper Bletchley dives – misses – GRYFFINDOR SCORES!’]

As can be seen from the text, nothing is said about the character other than his position in the game they are playing, i.e. *Keeper*, which is a goal keeper. Therefore, the translator seems to have imagined what that person could be like or just invented a random name. The suffix *-ling* is also used once again. None of the names is connected to the original, and they would seem to describe the character in a rather obvious way, and the translator has clearly used his imagination when translating these names. Because the names are only mentioned once, it is possible that the translator has chosen to insert imaginative names in the place of more usual names in order to compensate for jokes lost in the translation process.

4.3 Localisation

Localisation means that the name is slightly adapted to harmonise with the target language norms or altogether replaced with a typical name in the target culture (Davies, 2003, pp. 85–86). The names of a total of 43 characters have been localised, and they are listed in table 3.

Table 3. Names that have been localised.

English	Dutch
Adrian Pucey	Adriaan Punnik
Algie	Alfred
Angelina Johnson	Angelique Jansen
Bane	Ban
Bathilda Bagshot	Mathilda Belladonna
Blaise Zabini	Bella Zabini
Cornelius Fudge	Cornelis Droebel
Dean Thomas	Daan Tomas
Dedalus Diggle	Dedalus Diggel

Doris Crockford	Roos Kwekkeboom
Draco Malfoy	Draco Malfidus
Dudley Dursley	Dirk Duffeling
Enid	Edna
Flitwick	Banning
Gregory the Smarmy	Gregorius de Kruiper
Hermione Granger	Hermelien Griffel
Justin Finch-Fletchley	Joost Flets-Frimel
Katie Bell	Katja Bell
Lavender Brown	Belinda Broom
Lee Jordan	Leo Jordaan
Madam Malkin	Madame Mallekin
Malcom	Mark
Mandy Brocklehurst	Amanda Brokkeling
Marge Dursley	Margot Duffeling
Merlin	Merlijn
Millicent Bultstrode	Margriet Bullemans
Morag MacDougal	Melissa Maanzaat
Mr Ollivander	Meneer Olivander
Neville Longbottom	Marcel Lubbermans
Nicolas Flamel	Nicolaas Flamel
Oliver Wood	Olivier Plank
Pansy Parkinson	Patty Park
Phyllida Spore	Philippa Zwam
Piers Polkiss	Pieter Pulking
Quentin Trimble	Quinten Tondel
Seamus Finnigan	Simon Filister
Severus Snape	Severus Sneep
Sir Nicholas de Mimsy-Porpington	Heer Hendrik van Malkontent tot Maling
Susan Bones	Suzanne Bonkel
Terence Higgs	Andre Hilarius
Trevor	Willibrord

Vernon Dursley	Herman Duffeling
Vindictus Viridian	Veninus Viridiaan

Localisation was implemented in three different ways: the name was either slightly adapted to the target language norms, or it was replaced with a name from the target culture or, lastly, names were translated according to how they are conventionally translated in Dutch. Names that were meant to appear ordinary, but did not, were localised. It was commonly only the first name of a character that was localised, although some last names were altered for this purpose, too. Minor adaptations were done to some names.

It is challenging to separate the names that were replaced from the names that were adapted because of the similarities in the English and Dutch languages and cultures. In this analysis, if the name is conventional or somewhat common in the Netherlands, it has been analysed as a replacement and not an adaptation, even if it is similar to the original name, because it is already established in the target culture. The informant has given his opinion about what names are ordinary and what might be less ordinary (Glasbergen, personal communication). The names that are unusual or invented have been classified as adaptations and not replacements, as for example Snape – Sneep, because they are invented names in the target culture, too. Furthermore, some of the names already had a conventional translation in the target language which was used in this novel as well. The names that were replaced with Dutch equivalents or different Dutch names will be discussed first.

Before that, however, there is a general remark to be made. Even though a large number of names were replaced in order to make them appear more Dutch, some names were altered into something not exactly typically Dutch, for example the first names Enid – Edna and Phyllida Spore – Philippa Zwam. This can be interpreted as an effort to avoid localising each name and giving a false impression of the novel being set in the Netherlands or in the Dutch culture. Accordingly, it can be argued that instead of a complete localisation of all the names, there has been a shift towards Dutch name culture; very strange names have been changed into less strange ones in order to not alienate readers, and a number of names have been localised into the Dutch culture, but not all of the names are completely acceptable or typical in the target culture. This will become evident in the following analysis.

As discussed by Davies (2003), names can be replaced by a typical name in the target culture (p. 85). Davies also notes that the Dutch translator has localised names extensively, which can be seen in the

analysis, too (p. 86). Many names in the novel were meant to sound ordinary to the reader, but unaltered they would appear too unusual to the target language reader, which is why they have been changed into more ordinary names. Some have been replaced with the Dutch versions of the English name and others with completely different names.

Here are the names of the characters whose first name has been replaced by a typical name in the Dutch culture: Algie – Afred, Angelina Johnson – Angelique Jansen, Bathilda Bagsot – Mathilda Belladonna, Blaise Zabini – Bella Zabini, Cornelius Fudge – Cornelis Droebel, Dean Thomas – Daan Tomas, Doris Crockford – Roos Kwekkeboom, Dudley Dursley – Dirk Duffeling, Hermione Granger – Hermelien Griffel, Justin Finch-Fletchley – Joost Flets-Frimel, Katie Bell – Katja Bell, Lavender Brown – Belinda Broom, Lee Jordan – Leo Jordaan, Malcom – Mark, Mandy Brocklehurst – Amanda Brokkeling, Marge Dursley – Margot Duffeling, Millicent Bullstrode – Margriet Bullemans, Morag MacDougal – Melissa Maanzaat, Neville Longbottom – Marcel Lubbermans, Nicolas Flamel – Nicolaas Flamel, Oliver Wood – Olivier Plank, Pansy Parkinson – Patty Park, Piers Polkiss – Pieter Pulking, Quentin Trimble – Quinten Tondel, Seamus Finnigan – Simon Filister, Sir Nicholas de Mimsy-Porpington – Heer Hendrik van Malkontent tot Maling, Susan Bones – Suzanne Bonkel, Terence Higgs – Andre Hilarius, Trevor – Willibrord and Vernon Dursley – Herman Duffeling. Furthermore, the last names of the following characters have been replaced: Angelina Johnson – Angelique Jansen, Dean Thomas – Daan Tomas, Flitwick – Banning, Lee Jordan – Leo Jordaan, Merlin – Merlijn and Millicent Bullstrode – Margriet Bullemans.

Because some of the translated names are relatively usual names in both cultures, the name does not necessarily lose any “Englishness”, but it does not appear odd in the Dutch culture either. In this way the similarity of the cultures is highlighted, and the characters might not be viewed as distant as they would with a strange-sounding name. One of the names translated in such a way is Algie, who is a minor character only mentioned once in the novel. The source text name might be considered a nickname, but the Dutch Alfred does not seem similar in that respect. Mathilda, translated from Bathilda, is common also in the source culture, just as Blaise – Bella, Enid – Edna, Lee – Leo, Malcom – Mark, Morag – Melissa, Neville – Marcel, Phyllida – Philippa, Seamus – Simon and Susan – Suzanne, Lavender – Belinda, Mandy – Amanda, Terence – Andre, Pansy – Patty, Trevor – Willibrord and Vernon – Herman. The first name of Gregory the Smarmy has been translated into Gregorius, from which the source text name has been derived (Gregory the Smarmy – Harry Potter Wiki, n.d.).

On the other hand, some names have been replaced with ones that are only common in the target culture. Such names are Cornelius – Cornelis, Dean – Daan, Doris – Roos, Dudley – Dirk, Hermione – Hermelien, Justin – Joost, Katie – Katja, Marge – Margot, Millicent – Margriet, Nicolas – Nicolaas, Piers – Pieter, Quentin – Quinten, Oliver – Olivier. The first name of Sir Nicholas de Mimsy-Porpington has been changed into Hendrik in order to be able to translate the nickname, Nearly Headless Nick, into Dutch while retaining the alliteration: Haast Onthoofde Henk. For that reason, this is another example of localisation by replacing the name with a completely different name. Finally, the last name Johnson has been translated into a common Dutch last name Jansen, Thomas into Tomas, and Flitwick into a Dutch name Banning. The name Merlin has been translated into Merlijn, which is how it is conventionally written in Dutch.

From the two approaches, i.e. replacing with names common in both cultures and replacing with Dutch names, the shift towards Dutch culture becomes evident. And so, even if overall there is a tendency to favour the target culture norms and names, it could be argued that some of the source culture elements have been preserved, too.

Furthermore, names may be slightly adapted to harmonise with the target culture norms (Davies, 2003, p. 85). Attention should be drawn to the fact that these are names that are invented and not conventionally used in the Netherlands, which is why they are considered adaptations of the original name and not replacements. The following characters' first names have been adapted: Adrian Pucey – Adriaan Punnik, Bane – Ban and Gregory the Smarmy – Gregorius de Kruiper. Additionally, the following last names have been adapted: Dedalus Diggle – Dedalus Diggel, Draco Malfoy – Draco Malfidus, Madam Malkin – Madame Mallekin, Mr Ollivander – Meneer Olivander, Severus Snape – Severus Sneep and Vindictus Viridian – Veninus Viridiaan. Neither Bane nor Ban are regular Dutch names according to the informant, and so it can be assumed that the name has been adapted to the Dutch system; by leaving out the last grapheme, the name has been simplified for easier pronunciation for Dutch speakers (Glasbergen, personal communication). The invented last name Malfoy has been changed into a more Latin sounding Malfidus, similar to Gregory – Gregorius. The rest of these names, which do not have a conventional counterpart in Dutch, have been adapted to the Dutch writing system so that the pronunciation remains similar. The last name Diggle has been turned into Diggel, just like in the German version, to adapt it into the Dutch writing system, where this form of the name would appear less unusual (Dädalus Diggel – Harry Potter Wiki, n.d.). Madam Malkin's

name has become Madame Mallekin, which, when written in this way, would be pronounced in a similar manner than Malkin in English. The wand salesman Mr Ollivander has had his name adapted to the Dutch system for the pronunciation as well as he is called Meneer Olivander. *Meneer* means the same as Mr in English. The same adaptation has been done to the names Snane – Sneep and Viridian – Viridiaan, too.

4.4 Creation

Creation means producing a culture-bound item that does not exist in the source text (Davies, 2003, p. 88). The names translated in this manner are listed in table 4.

Table 4. Names on which creation has been used.

English	Dutch
Doris Crockford	Roos Kwekkeboom
Hermione Granger	Hermelien Griffel

It was found that the last names of two characters were translated in this way: Hermione Granger – Hermelien Griffel and Doris Crockford – Roos Kwekkeboom. Firstly, Hermione Granger's name has been translated into Hermelien Griffel. In the Dutch language, *griffel* means 'pencil' or 'slate pencil'. The following passage gives the reader an accurate image of the character and supports the interpretation of a sharp person, who is an eager student:

'Are you sure that's a real spell?' said the girl. 'Well, it's not very good, is it? I've tried a few simple spells just for practice and it's all worked for me. Nobody in my family's magic at all, it was ever such a surprise when I got my letter, but I was ever so pleased, of course, I mean, it's the very best school of witchcraft there is, I've heard – I've learned all our course books by heart, of course, I just hope it will be enough – I'm Hermione Granger, by the way, who are you?'
She said this all very fast. (Rowling, 1997, p. 79)

'Weet je zeker dat dat een echte spreuk is?' zei het meisje. 'Dan is het niet zo'n beste, hè? Ik heb al een paar eenvoudige spreuken geprobeerd, gewoon om the oefenen en die werkten allemaal. Verder heeft niemand in mijn familie talent voor toveren, het was een enorme verrassing toen ik die brief kreeg, maar ik was dolblij – ik bedoel, tenslotte is Zweinstein de allerbeste school voor hekselij en hocuspocus die er bestaat. Ik ken alle

schoolboeken natuurlijk al uit mijn hoofd, ik hoop dat dat voldoende is – en ik heet trouwens Hermelien Griffel. Wie zijn jullie?’
Ze zei dat allemaal heel snel. (Rowling, 1998b, p. 79)

[‘Are you sure that it is a real spell?’ said the girl. ‘Then it’s not such a good one, right? I have tried a few simple spells, just to practice, and they all worked. Nobody else in my family has any magical talent, it was an enormous surprise when I received the letter, but I was overjoyed – I mean, after all Hogwarts is the best school for witchcraft that there is. I know all the school books by heart already, of course, I hope that is sufficient – and, by the way, my name is Hermione Granger. Who are you guys?’
 She said all of that very fast.]

However, in addition to being related to pencils and writing, the name is also connected to De Goude Griffel, which is one of the most important prizes of literature for the youth in the Netherlands. Hence the character is not only associated with writing and being educated and interested in literature, but also with a prestigious award in the field of literature. Griffel would thus be a culture-specific reference in the Dutch culture, replacing the original name that did not have such connections. On the other hand, because the name is very much anchored in the Dutch culture through this new name, this could also be considered localisation instead of creation, or transformation because of the connection with an avid learner and a book-enthusiast. Several aspects of translation come together in the translation of this one name.

Secondly, Doris Crockford, who briefly shakes hands with Harry Potter in the beginning of the novel, is Roos Kwekkeboom in the Dutch version. For discussion on her first name, see section 4.3. There is a snack brand called Kwekkeboom in the Netherlands, which is a culture-specific reference, and so this name should be discussed in this section. The Dutch pronunciation of the name Crockford also resembles the name of a cheese, Roquefort. On the other hand, however, the Dutch word *kwek* refers to someone who talks a lot, and *kwekken* means ‘to quack’ or ‘to yap’. Consequently, it could be argued that this name can be discussed in the section about transformation, too. Still, the reference to Dutch culture is more prominent, and as Davies said, transformation might be difficult to distinguish from other procedures. It is, thus, determined that names can be classified as other types of translation than transformation even if they do appear to be transformed.

The only time the character is mentioned in the novel is when Harry Potter is on his way to purchase equipment in preparation for his first school year and, walking through a pub, encounters wizards and witches for the first time:

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

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

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

Doris Crockford shook Harry’s hand one last time and Hagrid led them through the bar and out into a small, walled courtyard, where there was nothing but a dustbin and a few weeds. (Rowling, 1997, pp. 54–55)

Er klonk een luid geschraap van stoelen en een paar tellen later moest Harry opeens alle bezoekers van de Lekke Ketel een hand geven.

‘Roos Kwekkeboom, meneer Potter. Ongelooflijk dat ik u nu in levenden lijve ontmoet.’ ...

Harry schudde talloze handen – Roos Kwekkeboom bleef maar terugkomen. ...

Roos Kwekkeboom gaf Harry voor het laatst een hand en toen nam Hagrid hem mee achter de bar, naar een klein, ommuurd binnenplaatsje, waar behalve een vuilnisbak en wat onkruid niets te zien was. (Rowling, 1998b, pp. 53–54)

[There was a loud scraping noise from chairs and a few moments later Harry had to shake hands with every visitor in the Leaky Cauldron.

‘Doris Crockford, Mr Potter. Unbelievable that I meet you [polite form of addressing] in the flesh.

Harry shook countless hands – Doris Crockford kept coming back.

Doris Crockford shook hands with Harry for one last time and then Hagrid took him behind the bar to a small courtyard surrounded by walls, where there was nothing to see except for a trash can and weeds.]

The reader might deduct from the text that the character is enthusiastic and possibly even chatty as she did not hesitate to shake hands with Harry several times. Thus, the name referencing someone who talks a great deal would seem to suit the character. In any case, the translated last name does not have anything in common with the original name.

No other examples of creation have been found. A possible reason for not using creation is that the translator has attempted to avoid anchoring names in the target culture too much since the story is set in England. On the other hand, this method could also have been used to highlight the fact that it is set in England by inserting typically English names, but that has not been done either (Davies, 2003, pp. 88–89).

In this section, the analysis has been done. The names translated in different ways have been examined and divided into groups based on the method of translation: preservation, transformation, localisation and creation. The next section contains discussion about the analysis and large-scale conclusions based on the results.

5 Discussion of the findings

In this section, the analysis and conclusions will be discussed. First the results will be discussed and examined in relation to what has been discussed in section 3.

Preservation, which means either not altering the name at all or replacing it with a literal translation, was the most used procedure in the Dutch translation of *Harry Potter and the Philosopher's Stone* (Davies, 2003, pp. 72–74). The Dutch and English cultures, being geographically close to each other, are similar enough to share a large number of names; for example names such as Dennis, Gordon, Hannah and Jim are perfectly acceptable in both countries. It can be seen in the analysis that more first names have been preserved than last names. Additionally, names that might seem foreign to English people might also seem foreign to Dutch people. The names of some of the protagonists may also have been preserved due to their use as a trademark, although it would seem that the Dutch translator is quite liberal compared to some other translators. The name of Harry Potter has been preserved in all the five translations examined by Brøndsted and Dollerup (2004), but only the Norwegian translation has different last names for the Weasley family and Hermione Granger like the Dutch translation (p. 91). Historical names, on the other hand, were mostly preserved, as were the names that were meant to appear regular if they are ordinary in the Dutch culture, too.

What was particularly interesting about preservation was what happened to the names of Madam Hooch, Rubeus Hagrid and Argus Filch: they seem to have gained new meaning in the target text. Hooch can be associated to the Dutch word *hoog*, ‘high’, and Rubeus resembles the word *reus*, ‘a giant’. Argus, on the other hand, is connected to the word *argusogen*, which means ‘eyes that are always open and vigilant’. Thus, something new has been added to the names despite the fact that they have been preserved. Because preserving them has created new associations, it cannot be said that preservation is always close to foreignisation, as Jaleniauskienė and Čičelytė (2009) argue (p. 33). In consequence, just like Davies (2003) discusses, the procedures cannot be placed on a spectrum with foreignising techniques in one end and domesticating ones in the other because of the coincidences where a name gains meaning in the target language even when preserved. Subsequently, the remarks by Jaleniauskienė and Čičelytė (2009) regarding the spectrum would seem to not be true for all of the names, even though in principle it is a reasonable division.

Descriptive names, which Davies (2003) says that are often translated so that the descriptive meaning stays the same rather than the form, were often also directly translated into Dutch; Fluffy is translated into Pluisje, Peeves into Foppe, Griphook into Grijphaak and Sirius Black into Sirius Zwarts, for example (p. 75). On the other hand, not all the descriptive names were translated directly: Brown is not Bruin but Broom, Moon is not Maan but Molm, and Filch is not Gappen but Vilder. Davies notes that preserving the meaning might lead to losing other aspects of a name, for example sound patterning, and vice versa, which seems to have been taken into account by Buddingh' because of the way the form of the translated name resembles the original (p. 76). One reason for preferring to preserve the spelling rather than meaning might be the fact that many of the names are listed in alphabetical order upon the students' arrival to their school (Rowling, 1997, pp. 89–91). Another reason might be the sound symbolic meanings created by names, which the translator has attempted to preserve by using names that sound similar to the originals: for example Bloom and Broom are very similar, as are Brocklehurst and Brokkeling, Nott and Noot, Parkinson and Park, Johnson and Jansen and Dursley and Duffeling. On the other hand, changes have been made to names that did not require changes, too, and therefore it may also be possible that the translator has created new names in order to replace some jokes that were removed in the translation process, as he said that a translator might do (Interview Wiebe Buddingh', n.d.-a). For instance, Brown and Bruin would have stayed in the same position in the alphabetical order, but the name has nevertheless been changed into Broom and not Bruin.

The second most common procedure used in the translation was **transformation**, i.e. altering or distorting the name, although it is acknowledged that drawing a line between transformation and other methods is challenging (Davies, 2003, p. 87). Interestingly, the names that were transformed were all last names, except for the first name of Vindictus Viridian – Veninus Veridiaan. The analysis shows that transformation was mostly used in such a way that there was no semantic connection to the original name, and the new name often had a connection with the characters' personality or the spelling of the original name, for example Goyle – Kwast or Flint – Hork. Some of them were only similar regarding the spelling or pronunciation: Brocklehurst and Brokkeling or Brown – Broom. In the Dutch version, the names appear to be quite descriptive and unambiguous by nature compared to the source text names. The unpleasantness of the Dursley family is reasonably apparent in the name Duffeling, derived from the word *duf*, 'musty, mouldy', and the word *pleister*, 'plaster', can quite easily be associated with the profession of a nurse as it is pronounced in the same way as the name of Poppy Plijster. Furthermore, the name Perkamentus for Dumbledore can easily be associated with

parchment and thus also with magic, spells and age and learnedness. It could be said, then, that the style of these names is quite different from the originals for this part.

The third procedure, **localisation**, means adapting the name slightly to harmonise with the target language norms or replacing it with a typical name in the target culture (Davies, 2003, pp. 85–86). It would seem that more first names have been localised than last names, although the distinction is not as clear as with transformation. Some names were intended to sound ordinary, but did not, which is why they were replaced by ordinary Dutch names. It has to be said that it is difficult to determine which names are ordinary and which are not. The informant has been consulted as he naturally has a wide knowledge of Dutch names (Glasbergen, personal communication). In general, localising can be seen to be rather domesticating. It was found in the analysis that very strange names were changed into less strange ones in order to not alienate readers, and some of the names have been localised into the Dutch culture, but not all of them. Therefore, it could be noted that there has been a shift towards the Dutch culture, and that localising is not entirely domesticating, although it is closer to domesticating than foreignising.

The last of the procedures that was used, **creation**, has been used on two names only: Granger was translated into Griffel, a literature prize in the Netherlands, and Crockford into Kwekkeboom, a snack brand in the Netherlands. From Davies' (2003) explanation it does not become clear whether the culture-specific items could be references to the target culture in addition to the source culture, so it is assumed that both are acceptable. While the Russian translation, which was discussed by Inggs (2003), appeared to expect the readers to have background knowledge about the British culture, here it would seem that the translator has not considered the confusion caused by the Dutch culture reference in the name of an English character. A similar issue was discussed by Hagfors (2003). The setting of a Swedish story was changed to Finland, but it is unclear, why anyone would escape the horrors of war into another country, which was also ruined by the war (p. 126). Even if it is secondary, having an English person having a Dutch name and changing the setting from Sweden to Finland might not give an accurate idea about the world to an impressionable child reader. Perhaps it is not a concern if only one or two names are translated in such a way, but having a translation convention of localising names and not allowing children to be in contact with foreign cultures through literature certainly does not help advance the causes of the fight for multiculturalism.

Furthermore, this book, while clearly written for young readers, is not a basic children's book with pictures and simplified stories. Based on the analysis, the Dutch translation would seem to be similar to the Brazilian version, whose translator was convinced that the readers enjoyed the domestication (Wylter, 2003, p. 14). Level of associations and connotations is not extremely challenging in this translation; there are more obvious connections as opposed to the hidden ones in English, for example the reference to a rude person is quite clear in the name of Hork. Furthermore, the number of names that were transformed and the way they were transformed, namely using simple associations, would imply that the target audience is children. Because the target audience is not small children, but children who are able to read already, it would seem that the arguments of Yamazaki (2002) and Hagfors (2003) are more applicable than those of Oittinen (1997), who thinks that domestication is important for the reading to be fluent (p. 52). Yamazaki (2002), on the other hand, has the opinion that things should not be localised because it is disrespectful towards the source culture (p. 53). Hagfors (2003), likewise, thinks that preserving the original names would be more desirable for the purposes of learning about new cultures (p. 125). Regarding the names of the novel, it would appear that Buddingh' has brought the translation closer to the Dutch audience: he has created two names that might possibly confuse the target text readers, but altogether translated in a manner that even young readers are able to enjoy, although cultural education is not one of the aims of the translation.

Next, the results of the analysis will be discussed in relation to communicative translation. The names of the original novel include complex references, which children will likely not be able to understand. Judging from that, the target group of the original novels would be adults in addition to children. However, the level of explicitness of the translations would indicate that Buddingh' has chosen to only preserve the aspect that would appeal to children by adapting names to suit that target audience. It could be argued, therefore, that the effect on the readers is not completely the same, since the audience of the target text excludes a part of the original audience. However, it could also be said that the translator has attempted to recreate the aspect of the original novel that appealed to children, in which case the principles of communicative translation would be partially applicable. What is more, because the implicit references of the names have become more explicit in the translation, one could argue like Steffensen (2003) that the concreteness gives less room for imagination (p. 106). The loss of the implicit jokes might make the reading experience less enjoyable for adults.

Then, the name categories by Bertillis (2003) will be examined. The categories are conventional, invented and classic names (p. 45). It should be noted that because people have a first name and a last

name, which may have been translated in a different manner, first names and last names have been treated as independent names for this part of the study, which is why the numbers of names may be different than what is presented in section 4. Conventional names are from the general name register and do not suggest any characteristics traits. There are 36 conventional names that have been preserved, 22 conventional names that were transformed and 40 conventional names that were localised. Creation was used on 2 conventional names. Therefore, conventional names were commonly localised or preserved, which is to be expected since the cultures are quite similar. On the other hand, quite a large number of them were transformed, too. This shows that there has been a change in the nature of the names due to a number of conventional names being transformed into invented names.

Invented names are semantically loaded and have a narrative context, and they may or may not be derived from a conventional name or an existing word (Bertillis, 2003, p. 45). There are 21 invented names that have been preserved, for example Arsenius, Baruffio and Voldemort, and 25 invented names that were transformed, for example Dumbledore - Perkamentus, de Mimsy-Porpington – van Malkontent tot Maling and Weasley - Wemeling. 6 invented names were localised, for example Malfoy – Malfidus and Snape - Sneep. As might be expected, invented names were largely transformed, but what is interesting is that some of them were also localised. This might be explained by the similarities of the cultures; the fact that invented names in the English language have been transferred to the Dutch translation might indicate that they are also understood by the Dutch people and thus they would be shared between the two cultures. Transforming invented names would seem sensible considering the nature of the names; they might often have culture-specific references, which require changing sometimes.

It is significant that a large number of the target text names that were translated using the transformation method seem to be invented names, for instance McGuffin has been changed into Hagelmans, Pince into Rommella, Pomfrey into Plijster, Flint into Hork and McGonagall into Anderling; thus, relatively ordinary names have been turned into invented names. Consequently, there has been a change from conventional names to invented names, which affects the atmosphere and the tone of the novel. This is further proof that the intended audience of the translation is children rather than adults and children.

Lastly, the category of classic names is composed of historical, universal or literary names, and such names have a universal content associated with certain characteristics in a cultural or linguistic context (Bertillis, 2003, p. 45). As examples Bertillis gives the names of Hamlet and Caesar (p. 45). Based on the classification, it is unclear whether less known historical names are also included in this group, but it has been assumed that they are. Thus, there are 10 classic names that have been preserved, for example Grindelwald, Hengist and Minerva. No classic names were transformed, and 1 classic name was localised, that is Merlin – Merlijn. Creation was not used on classic names, either. It would appear that there are not many classic names in the novel. The results are not surprising: the historical names were commonly preserved, and only one name was localised; names such as Agrippa, Circe, Cliodna and Grindelwald are not very well known historical figures and because there is no conventional name for them in Dutch, they have been preserved. Merlin, on the other hand, is usually written Merlijn in the Netherlands, which is why that version of the name is used.

Then, comparisons will be made between the Dutch translations and the other translations discussed in section 3.1.4. The Dutch translation proved to be different than the German translation, in which few names were translated (Mäkinen, 2010, p. 112). According to Mäkinen, the German translation may have been aimed at a target group that understands the meanings behind the English names (pp. 105–106). Additionally, differences in languages may cause some of the names to be more easily understood by German readers than Finnish readers, which might lead to there being more changes in the Finnish than German translation (p. 112). The geographical closeness and linguistic similarities might lead to expectations of the translations being similar, too. Nevertheless, it has been concluded that the Dutch translation is intended for young readers, unlike the German translation, which possibly is the reason why they have not been translated in a similar manner. Furthermore, Schleiermacher, who greatly influenced translation studies in the 19th century and strongly supported foreign influences, was German, which may have influenced the translation tradition of foreignisation in Germany (Kittel & Poltermann, 1998, p. 428). It would seem that of those two, the Dutch translation would be closer to the Finnish than the German version because of the similarities in the translation styles. For example Madam Hooch – Matami Huiski, McGonagall – McGarmiwa, Black – Musta and Fudge – Toffee resemble the style in which the Dutch translation has been made; Kapari-Jatta has also translated names loosely, as Huiski is not connected to Hooch at all and *toffee* ‘fudge candy’ appears a rather random name for the character. However, overall there seem to be less changes in the Finnish translation than the Dutch (“Viistokuja.net,” 2007-a; 2007-b).

Further, the Finnish translator's decision was to approach each name individually with the assumption that the reader does not know any English and with the aim of not making it sound too Finnish, either (Kapari-Jatta, 2008, p. 71, p. 112, p. 138). It would appear that the Dutch translator has had a similar approach because of the number of names that have been changed or adapted to the Dutch culture. However, Dutch and English are closer to each other than Finnish and English as languages, which is why the preservation from English to Dutch is not as foreignising as preservation from English to Finnish would be. Nevertheless, it would appear that both the Finnish and the Dutch translation seem to be quite domesticating by nature.

When comparing the results of this study and those of Brøndsted and Dollerup (2004), it can be seen that the Dutch translator has made more changes than the Danish, Swedish, German and Italian translators. For example, only the Norwegian and the Dutch translator have changed the name of Ron Weasley, Seamus Finnigan, Lee Jordan, Dean Thomas and Sirius Black (pp. 61–63). Furthermore, only the Dutch, Norwegian and Italian translators have made changes to these names: Albus Dumbledore, Minerva McGonagall, Severus Snape, Argus Filch and Mrs Norris (p. 63). In the descriptive names there is more variety (p. 66). Regarding the style of translation, based on this small sample it would seem that the Norwegian version is domesticating: a Norwegian first name, Jokum, has been used in the place of Seamus, Thomas has been changed to Ding which is an adaptation to Norwegian phonetics, and lexical equivalents have been used, for example *Fru* for 'Madam' (p. 62; p. 64). Therefore, there are similarities between the Dutch and the Norwegian translations. In general the translations examined by Brøndsted and Dollerup have generally used more preservation than the Dutch version and, overall, it would seem that when compared to the Danish, Swedish, Norwegian, German and Italian translations, the names in the Dutch translation have been changed more often than in the translations that were examined by Brøndsted and Dollerup.

According to Inngs (2003), the Russian translation, which seems to have very little adaptation, appears quite random and even incoherent at times (p. 295). Inngs goes on to write that such a translation requires background knowledge from the reader (p. 295). By contrast, the Dutch translator seems to have considered each name and made a choice whether to preserve or to adapt, rather than transliterating all names, like one of the Russian translators had done (p. 295). As a result, the Dutch translation would seem to be more professional. It does not expect that the reader is or will become familiar with the British name conventions or the allusions in the original names, but on the other hand, it does not encourage the reader to explore different cultures, either. Indeed, Davies (2003)

writes that one of the interesting aspects of the novels is the comparison between the ordinary British culture and the features of the magical fantasy world (p. 97). Consequently, a British reader only learns new things about the imaginary world and the common things are naturally familiar to them, whereas a foreigner reading it in English might be introduced to new culture in reality as well as in the imaginary life. The translators have to make the choice between domestication, i.e. making the ordinary features ordinary in the target culture, and foreignisation, i.e. letting the reader learn new things about a real new culture in addition to the fantasy world. British culture-specific items may seem unusual or even alien, just like the magic in the novels, but it is not necessarily inherently problematic. Of course, the contradiction between familiar and unfamiliar might be blurred, but in that way children and the youth might learn about other cultures, as Yamazaki (2002) writes. The strangeness might appear fascinating and not alienating. Not adapting the culture-specific items does not mean that they cannot be explained if they are judged too extraordinary; Oittinen (1997), for example, encourages translators to make use of forewords (p. 121). To increase knowledge of other cultures, foreignisation could be utilised in translations from other languages than English, too. Considering the predominant position of the English-speaking world, perhaps it would be the most useful tool if applied to translations from outside the Anglophone cultures. Nonetheless, on the one hand the foreignising Russian translation helps educate people culturally and might create a more open-minded atmosphere regarding foreign cultures, but on the other hand the predominance of the Anglophone culture does not need any help to spread, which is why this kind of an approach would perhaps be more desirable when translating the literature of smaller, less familiar cultures than English.

Then again, Davies (2003) elaborates that while preserving the contrast between “the mundane and the magical” is important, the subtleties and the specialised references in the names should be translated so that the challenging nature is preserved and not spelled out for the reader (p. 91). It might be challenging to successfully transfer both aspects in the names, and because the target audience has been defined as children, the former seems to have been considered more important than the latter in the Dutch translation. Further study is needed for a better view of the Dutch translation; the study could have included other culture-specific items, too. This would have helped answer some questions which arose during the process of writing the thesis. For example, it would be interesting to know if other culture-specific items are treated in a similar manner and how their treatment contributes to the tone and atmosphere of the translation. Additionally, the treatment of specific types of culture-specific

items could be studied as well, for instance food, which seems to be prevalent in the series (Davies, 2003, p. 91).

Another good topic for further study would be comparing the translations of names introduced in the later novels of the series to the first book in order to determine if the translation style changes as new characters are introduced in the novels because the new characters are older than the characters in the first novel. As the sequels were published, the readers were growing up at the same time, which means that the target audience can be seen to change, too. It would be interesting to discover if it has been taken into account when translating the names in the series. Of course, some of the characters are the same, but this could be a possible topic of examination because there are new characters introduced in the books.

Apparently Buddingh's translations have been criticised. In an article by NRC, a Dutch newspaper, it is said that fellow translators have not always approved of the choices he has made because of the fact that he is hinting at aspects that do not exist in the English version (De Veen, 2003). Indeed, as has been shown in the analysis, Buddingh' has added characteristics that were not in the original names. For example, Madam Pince has been translated into Madame Rommella, which can be associated with chaos, even though there is no indication of that in the original name, and the name of Justin Finch-Fletchley, whose name is translated into Joost Flets-Frimel, suggesting traits that are not apparent in the text; *flets* means 'pale' or 'dull', *friemelen* means 'fumble' or 'fiddle', as has been discussed in section 4.2. However, Buddingh' does not agree with the critics: he says that humour is more important than what shimmers through from the name, and that using an ordinary name would be boring (De Veen, 2003). In his opinion, a big part of the humour would have been lost if the original names had been used, and for that reason the names have been adapted to Dutch. He says that he has often adhered to the personality of the character if the original name did not have any deeper meaning (De Veen, 2003). For that reason, it would seem to fall in the category of adding force to it in accordance with the terms of Newmark's theory, in which case it would make the translation better than the original in some ways (Newmark, 1988, p. 42). If we take into account that the target audience is child readers and that the child readers will probably not read the original version, then perhaps it is reasonable to add a flavour to the novel by inserting humorous names, even though they do appear rather unusual at times.

6 Conclusion

The purpose of the paper was to discover how the Dutch translation of the character names of *Harry Potter and the Philosopher's Stone* was done. It was found that preservation was used the most, which is probably due to the closeness of the Dutch and English cultures. On the other hand, transformation was also quite common, and the new names were often linked to the personality of the character or the spelling of the original name. The names were fairly descriptive and unambiguous by nature compared to the source text names. Some of the characters had no backstory, and it would seem that the translator has imagined one and then created a name, which sometimes resulted in random-sounding names. The analysis also revealed that there has been a shift towards the Dutch culture because of the way localisation was used; very strange names were changed into more familiar ones and some English names into Dutch ones, but not everything was completely localised. Creation was only used two times. As was to be expected, there were no examples of omission, globalisation and addition because of the fact that this study focused on names instead of culture-specific items. Overall, the level of associations in the names was less difficult than in the source text, which indicates that the target audience has been limited to children. This is probably so because it is an extremely challenging, if not impossible, task to translate all aspects of names into another language without losing any qualities or characteristics of the original names.

Further, it was discovered that the Dutch translation was not similar to the German translation even though one might have expected it to be because of the similarities in the languages and cultures. Furthermore, the Dutch translator has made more changes to the names than the Danish, Swedish, German and Italian translators. It would seem that the Russian translation has not been completed by a qualified translator and compared to that the Dutch seems quite consistent and professional. The Finnish and Dutch translators seem to have a similar approach as they are relatively domesticating.

The limits of the paper seem to be that culture-specific items have been excluded. It would have been interesting to learn more about the way they had been translated as the topic was widely discussed in literature, but it is a topic for another paper. Additionally, only the first novel of the series has been examined; further study could be aimed at the new names introduced in later novels to find out if the treatment of names changed as new characters are introduced and the audience has become older. On the other hand, this study examined all the personal names that appeared in the novel whereas some other studies only seemed to focus on the main characters and disregarded names that were only

mentioned once in the story. Lastly, consulting a native speaker of Dutch has increased the validity of the findings. Since no previous research had been dedicated to the Dutch translation of names of Harry Potter, this is an important addition to the list. However, further study is required to discover more about the translation of culture-specific items in the Dutch version of the Harry Potter series.

References

- Adrian Pucey – Harry Potter Wiki (n.d.). Retrieved from http://harrypotter.wikia.com/wiki/Adrian_Pucey
- Agrippa – Harry Potter Wiki (n.d.). Retrieved from <http://harrypotter.wikia.com/wiki/Agrippa>
- Albedil Nederlands Woordenboek (2015). Retrieved from <http://www.woorden.org/woord/albedil>
- Albus Dumbledore – Harry Potter Wiki (n.d.). Retrieved from http://harrypotter.wikia.com/wiki/Albus_Dumbledore
- Baruffio – Harry Potter Wiki (n.d.). Retrieved from <http://harrypotter.wikia.com/wiki/Baruffio>
- Bassnett, S. (2002). *Translation Studies*. London: Routledge.
- Bassnett, S. (2014). *Translation*. London: Routledge.
- Behind the Name: Meaning, Origin and History of the Name Hedwig (n.d.). Retrieved from <http://www.behindthename.com/name/hedwig>
- Belloc, H. (1931). *On Translation*. Oxford: The Clarendon Press.
- Bertillis, Y. (2003). *Beyond Identification: Proper names in Children's Literature*. Turku: Åbo Akademi University Press.
- Brøndsted, K. & Dollerup, C. (2004). The Names in Harry Potter. *Perspectives: Studies in Translatology* 12(1), 56–72.
- Circe – Harry Potter Wiki (n.d.). Retrieved from <http://harrypotter.wikia.com/wiki/Circe>
- Cliodna – Harry Potter Wiki (n.d.). Retrieved from <http://harrypotter.wikia.com/wiki/Cliodna>
- Davies, E.E. (2003). A Goblin or a Dirty Nose? The Treatment of Culture-Specific References in Translations of the Harry Potter Books. *The Translator*. 9(1), 65–100.
- Dedalus Diggle – Harry Potter Wiki (n.d.). Retrieved from http://harrypotter.wikia.com/wiki/Dedalus_Diggle
- De Harmonie. (2001). *Wiebe Buddingh'*. Retrieved from <http://www.deharmonie.nl/auteur/auteurdetail.asp?id=51>

- De Veen, T. (2003). De man van Zwerkbal en Zweinstein. Retrieved from http://vorige.nrc.nl/krant/article1616411.ece/De_man_van_Zwerkbal_en_Zweinstein
- Draco Malfoy – Harry Potter Wiki (n.d.). Retrieved from http://harrypotter.wikia.com/wiki/Draco_Malfoy
- Dädalus Diggel – Harry Potter Wiki (n.d.). Retrieved from http://de.harrypotter.wikia.com/wiki/Dädalus_Diggel
- Emeric the Evil – Harry Potter Wiki (n.d.). Retrieved from http://harrypotter.wikia.com/wiki/Emeric_the_Evil
- Eysteinsson, Á. & Weissbort, D. (2006). *Translation: Theory and Practice: a Historical Reader*. Oxford: Oxford University Press.
- Fernandes, L. (2006). Translation of Names in Children's Fantasy Literature: Bringing the Young Reader into Play. *New Voices in Translation Studies* 2, 44–57.
- Gregory the Smarmy – Harry Potter Wiki (n.d.). Retrieved from http://harrypotter.wikia.com/wiki/Gregory_the_Smarmy
- Grindelwald – Harry Potter Wiki (n.d.). Retrieved from <http://harrypotter.wikia.com/wiki/Grindelwald>
- Hagfors, I. (2003). The Translation of Culture-Bound Elements into Finnish in the Post-War Period. *Meta: Translators' Journal* 48(1–2), 115–127.
- Hengist of Woodcroft – Harry Potter Wiki (n.d.). Retrieved from http://harrypotter.wikia.com/wiki/Hengist_of_Woodcroft
- Hermans, T. (1988). On Translating Proper Names with reference to De Witte and Max Havelaar. In Wintle, M. & Vincent, P. (Eds.) *Modern Dutch Studies: Essays in Honour of Peter King*. Athlone Press: London.
- Het complete Nederlandse woordenboek (1999). Amsterdam: Hermans Muntiga Publishing.

- Inngs, J. (2003). From Harry to Garri: Strategies for the Transfer of Culture and Ideology in Russian Translations of Two English Fantasy Stories. *Meta: Translators' Journal* 58(1–2), 285–297.
- Interview Wiebe Buddingh'. (n.d.-a). Retrieved from <http://members.chello.nl/~h.kip/werkstuk/page22.html>
- Interview Wiebe Buddingh' (n.d.-b). Retrieved from <http://members.chello.nl/~h.kip/werkstuk/page23.html>
- Jaleniauskienė, E. & Čičelytė, V. (2009). The Strategies for Translating Proper Names in Children's Literature. *Studies about Languages*. 15, 31–42.
- Kapari-Jatta, J. (2008). *Pollomuhku ja posityyhtynen*. Helsinki: Tammi.
- Kelly, L.G. (1998). Latin tradition. In Baker, M. (Ed.) *Routledge Encyclopedia of Translation Studies* (pp. 495–503). Great Britain: Routledge.
- Kittel, H. & Poltermann, A. (1998). German tradition. In Baker, M. (Ed.) *Routledge Encyclopedia of Translation Studies* (pp. 418–428). Great Britain: Routledge.
- Longbottom family – Harry Potter Wiki (n.d.). Retrieved from http://harrypotter.wikia.com/wiki/Longbottom_family
- Minerva McGonagall – Harry Potter Wiki (n.d.). Retrieved from http://harrypotter.wikia.com/wiki/Minerva_McGonagall
- Morgana – Harry Potter Wiki (n.d.). Retrieved from <http://harrypotter.wikia.com/wiki/Morgana>
- Mäkinen, K. (2010). *Harry Potter and the Challenges of Translation: Treatment of personal names in the Finnish and German translation of the three first Harry Potter books by J. K. Rowling* (Master's Thesis). University of Jyväskylä.
- Newmark, P. (1988). *Approaches to Translation*. Cambridge: Prentice Hall.
- Nicholas de Mimsy-Porpington – Harry Potter Wiki (n.d.). Retrieved from http://harrypotter.wikia.com/wiki/Nicholas_de_Mimsy-Porpington/

- Nicolas Flamel – Harry Potter Wiki (n.d.). Retrieved from http://harrypotter.wikia.com/wiki/Nicolas_Flamel
- Nord, C. (1991). Scopos, Loyalty, and Translational Conventions. *Target* 3(1). 91–109.
- Nord, C. (2003). Proper Names in Translations for Children: Alice in Wonderland as a Case in Point. *Meta: Translators' Journal* 58(1–2), 182–196.
- O'Sullivan, E. (2013). Children's literature and translation studies. In Millán, C. & Bartrina, F. (Eds.) *The Routledge Handbook of Translation Studies* (pp. 451–463). UK: Routledge.
- Oittinen, R. (1995). *Kääntäjän karnevaali*. Vammala: Tampere University Press.
- Oittinen, R. (1997). *Liisa, Liisa ja Alice*. Vammala: Tampere University Press.
- Oxford English Dictionary (2015). Retrieved from <http://www.oed.com>
- Paracelsus Project – University of Zurich (2012). Retrieved from <http://www.paracelsus.uzh.ch/>
- Robinson, D. (1997). *Western Translation Theory from Herodotus to Nietzsche*. Manchester: St. Jerome.
- Rowling, J.K. (1997). *Harry Potter and the Philosopher's Stone*. London: Bloomsbury.
- Rowling, J.K. (1998a). *Harry Potter and the Chamber of Secrets*. London: Bloomsbury.
- Rowling, J.K. (1998b). *Harry Potter en de Steen der Wijzen*. Amsterdam: De Harmonie.
- Rowling, J.K. (2012). *Biography*. Retrieved from http://www.jkrowling.com/en_GB/#/about-jk-rowling
- Ruokonen, M. (2004). Schleiermacher, Berman ja Venuti: kolme käännösteoreettista näkökulmaa vieraannuttamiseen. In Tommola, J. (Ed.) *Kieli, Teksti & Kääntäminen* (pp. 63–80). Turku: Turun yliopisto.
- Schogt, H.G. (1998). *Linguistics, Literary Analysis and Literary Translation*. Canada: University of Toronto Press.

Seamus Finnigan – Harry Potter Wiki (n.d.). Retrieved from

http://harrypotter.wikia.com/wiki/Seamus_Finnigan

Severus Snape – Harry Potter Wiki (n.d.). Retrieved from

http://harrypotter.wikia.com/wiki/Severus_Snap

Steffensen, A. Ø. (2003). Two Versions of the Same Narrative – Astrid Lindgren’s Mio, min Mio in Swedish and Danish. *Meta: Translators’ Journal* 42(1–2), 104–114.

Van Wyke, B. (2013). Translation and ethics. In Millán, C. & Bartrina, F. (Eds.) *The Routledge Handbook of Translation Studies*. UK: Routledge. 548–560.

Venuti, L. (1998). Strategies of translation. In Baker, M. (Ed.) *Routledge Encyclopedia of Translation Studies*. Great Britain: Routledge. 240–244.

Venuti, L. (2008). *The Translator’s Invisibility: A History of Translation*. Great Britain: Routledge.

Viistokuja.net – Harry Potter sanakirja (2007-a). Retrieved from

http://viistokuja.net/index.php?page_lang=&tab=group&action=listgroup&groupname=henkilot&ls=M&le=M

Viistokuja.net – Harry Potter sanakirja (2007-b). Retrieved from

http://viistokuja.net/index.php?page_lang=&tab=group&action=listgroup&groupname=henkilot&ls=T&le=T

Vincent Crabbe – Harry Potter Wiki (n.d.). Retrieved from

http://harrypotter.wikia.com/wiki/Vincent_Crabbe

Wyler, L. (2003). Harry Potter for Children, Teenagers and Adults. *Meta: Translator’s Journal* 58(1–2), 5–14.

Yamazaki, A. (2002). Why Change Names? On the Translation of Children’s Books. *Children’s Literature in Education* 33(1) 53–62.