

UNIVERSITATEA BABEȘ-BOLYAI, CLUJ-NAPOCA
FACULTATEA DE LITERE
CATEDRA DE LIMBI MODERNE APLICATE

Lucrare de licență
*Traducerea numelor proprii în
prima traducere în română a romanelor
Harry Potter*

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SESIUNEA IULIE 2018

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Graduation Thesis

Proper Names in the First Romanian Translation of the Harry Potter novels

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CLUJ-NAPOCA, JULY 2018

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Introduction

It seems to be a common misconception that proper names are not translated and they stay the same in every language. People introduce themselves with the same name, whatever the language – some may argue. In most cases, this really is true. In some cases, however, we find that proper names change if the language is changed. For example, the Queen of the United Kingdom is Elizabeth II, but to a foreigner, she may be “Elisabeta a II-a” (Romanian) or “II. Erzsébet” (Hungarian), while Владимир Владимирович Путин (Russian) is known as Vladimir Vladimirovich Putin in English.

The purpose of this paper is twofold. Firstly, to further elaborate on the translation of proper names in works of fiction based on the first Romanian translation, of series of Harry Potter novels by J. K. Rowling. Secondly, to give strictly descriptive translation criticism by examining the forms and functions of proper names in the series and the way these forms and functions are present in the translations, thus providing a link between the theory of translation and its practice.

The main body of the paper will be comprised of five chapters. The first one will introduce relevant theoretical aspects discussing the translation of proper names and difficulties met in the process. The following four sections will study the translation of proper names in the Romanian translation of the Harry Potter series. The second one will feature relevant proper names of characters. The second one will elaborate on place names. The third one will introduce a set of names: those of animals, those of objects and potions and those of spells and magical phenomena. The fourth chapter will be referring to proper names linked to the culture that materialises in the Harry Potter novels, for example names of newspapers, historical figures and events, names of decrees or laws etc. As all proper names cannot be represented, some relevant examples will be selected, together with an analysis of the most common patterns and tendencies.

The following pages will introduce some pieces of translation theory on the translation of proper names, defining at the same time the most important terms: translation and proper names. Different translation strategies will also be introduced, relying mostly on the typology of Fernandes (2006), who in turn builds on the four ways of translating proper names according to Hermans (1988). The theoretical part will be followed by a more practical one, in which the forms and functions of the original names and those of the translated names will be analysed, examining what translation procedures have been employed, and if information is lost or even gained through translation.

The practical part of the paper is based on the creation of a terminological database containing every proper name present in the series of Harry Potter novels in both the source and the target languages. The database contains more than 900 proper names. Roughly fifty percent of these names have been copied in the target text. For the creation of both the database and the paper, the Harry Potter Novels published by Scholastic Press (English) and Egmont publishing company (Romanian) were used.

Chapter I – Introduction to the Translation of Proper Names

This section of the paper will introduce some relevant ideas on the translation of proper names, especially in literature. Some important pieces of translation theory will be also mentioned. At the same time, it will introduce the crucial terms of the topic: proper name and translation. The final part of this section will elaborate on problems encountered when translating proper names.

1.1 Proper Names

It also seems a common belief that proper names do not convey any meaning, they are but a label. Strawson, for example, states that an ordinary personal name is “roughly, a word,” the use of which “is not dictated by any descriptive meaning the word may have.” (Strawson 1971, p. 23, qtd in Nord 2003, p. 183) Nord denies this claim, arguing that while proper names are indeed mono-referential, at the same time they are not mono-functional. Nord is convinced that, while they may be non-descriptive, proper names are not non-informative, since, if the receptor is familiar enough with the culture in question, it can convey the gender, age and/or geographical origin of the referent, or whether the referent is a person, an animal or a place. (p. 183)

This is especially true in literature. Nord (2003, p. 183) also assumes that these indicators are intentional in works of fiction, as authors can not only make use of the whole repertoire of already existing names, but they can also invent new names that can be fantastic, absurd or descriptive. Consequently, names in fictional literature always have some kind of auctorial intention behind them, sometimes obvious to the readers, sometimes not, she continues. Nord (2003, Abstract) claims that proper names have the important function to „indicate in which culture the plot is set”. Vermes also believes that on the field of imaginative literature, a particular name may not be given “by pure chance” by the author, but intentionally, in order to “communicate something about this character.” (Vermes 2001, p. 109)

Hermans (1988, p. 88, qtd in Fernandes 2006, p. 49) too differentiates between “conventional names” and “loaded names.” The former do not have to be translated as they do not carry any semantic load. (Vithanage 2008, Abstract) According to Slíz, in literature certain names have a recognisable meaning or a sound shape. These can evoke particular emotions or dispositions. Names having a recognisable meaning or a sound shape is a

frequently used method in portraying characters, even though they only highlight a single main feature and they cannot provide a nuanced characterisation. (Slíz 2006, p. 301)

Fernandes (2006, p. 46-48) also agrees: building upon the assumptions of Marmaridou (1991), he suggests that proper names in literature can convey three types of information or meaning: *semantic meaning*, *semiotic meaning* and *sound symbolic meaning*. He believes that semantic meaning is especially typical of children's literature, where proper names have "a prominent role," their purpose being to describe narrative elements or to create comic effects. He also suggests that personal names can signify or contain clues about how the plot might develop or what to expect from the characters. Furthermore, relying on Embleton's (1991, qtd in Fernandes 2006, p. 46) presumptions that, while names in children's literature rely on different techniques to create humour, much of their comical effects derive from puns or double entendres, he continues by stating that translators need to face "the problem of retaining such comic effects" in addition to "the usual problems of translating semantically-loaded names" when translating children's literature. (Fernandes 2006, p. 46)

It is important to define exactly what is regarded as a proper name in this paper. Vermes (2001, p. 93) gives a list of types of proper names: "personal names, animal names, geographical names, names of institutions and organisations, titles of pieces of art, periodicals and newspapers, and brand names," claiming at the same time that the list is not meant to be exhaustive. He then assumes that the category of proper names may include a wide range of expressions, and that one of the challenges regarding proper names may be that it seems difficult to tell where exactly the class ends, suggesting that at one end of the scale there are "the most prototypical names, proper nouns, [...] supposedly" lacking logical content, but possibly carrying several assumptions. At the other extreme, he believes, there are composite names, which are built from "words from any of the lexical and grammatical word classes." (Vermes 2001, p. 104-105) These phrasal names, he continues, bear the same logical content than any ordinary phrasal expression, but what makes them names is the manner in which they are used in the given context, coming to the conclusion that the category of proper names is "more of a pragmatic" rather of a grammatical or semantic one. (Vermes 2001, p. 105)

From now on, the paper will solely concentrate on the following types of proper names: names of characters (human or human-like) in the first, geographical names in the second, names of animals, objects, potions, spells and magical phenomena in the third, and names related to the culture present in the source text, be it the real source language culture

or fictitious, magical culture in the fourth section: periodicals and newspapers, historical references, laws and acts, Ministry of Magic etc.

1.2 Translation

Vermes claims that the process of translation can be divided into two processes: the analysis of the source text and the synthesis of the target text. He argues that the translator receives the source text, written in the source language, and then turns it into a target text, which is in turn written in the target language. As opposed to monolingual communication, the translating process involves not only the production of a text, but also an analytical step beforehand: the translator first has to make sense of the source text. (Vermes 2001, p. 24) According to Bell, translation is the transformation of a text into an equivalent text written in a different language, while retaining the formal features, functional roles and the content of the message of the original text. (Bell 1991,:XV, qtd in Vermes 2001, p. 28) Rabin believes that translation is a process – a process by which an utterance is intended to convey the same meaning in a different language as a previous utterance. (Rabin 1958, p. 123 qtd in Vermes 2001, p. 31)

Nord gives a few examples as to what are some of the commonly employed translation procedures:

Translators do all sorts of things with proper names: non-translation (en 1 . Ada > de., es., fr., it. Ada), non-translation that leads to a different pronunciation in the target language (en. Alice > de., fr. Alice [A'li:s], it. Alice [a'litche]), transcription or transliteration from non-Latin alphabets (es. Chaikovski vs. de. Tschaikowsky or C̃aikowskij), morphological adaptation to the target language (en. Alice > es. Alicia), cultural adaptation (en. Alice > fi. Liisa), substitution (en. Ada > br. Marina, en. Bill > de. Egon) and so on. It is interesting to note, moreover, that translators do not always use the same techniques with all the proper names of a particular text they are translating. (Nord 2003, p. 182-183)

In his abstract, Nord also claims that these different strategies have different communicative effects. (Nord 2003, Abstract) This means that the translator has to choose which strategy to employ, and when to do so, according to the situation in question. Different proper names may have different communicative effects in the source language and in the

source text, and translated proper names may or may not be able to entail the same effect in the target language and target text.

1.2.1 Translation Procedures

Fernandes relies on Hermans' classification of proper names from a translational perspective, also distinguishing conventional names from loaded names. Conventional names do not apparently carry a semantic load, hence they are unmotivated for translation. "Their morphology and phonology do not need to be adapted to that of the target language system" – he continues. (Fernandes 2006, p. 49) Loaded names are the ones that are deemed to be motivated for translation, and range from 'suggestive' to 'expressive' names. (Hermans 1988, qtd in Fernandes 2006, p. 49) The difference between them is a difference in degree. Expressive names are linked to the lexicon of the language, and this way the semantic load is more evident than in case of suggestive names. Fernandes (2006, p. 49-55) then builds upon the translation strategies proposed by Hermans, and proposes himself a set of ten translation procedures: rendition, copy, transcription, substitution, recreation, deletion, addition, transposition, phonological replacement and conventionality.

1.2.1.1 Rendition

Rendition is a procedure that is used when a given name is "transparent or semantically motivated," meaning that the name is "enmeshed" in the lexicon of the language in question. The meaning thus acquired is rendered in the target language. (Fernandes 2006, p. 50) It is interesting to note that Fernandes also uses the example of the Fat Lady from the Harry Potter series, but paired with Portuguese.

Context ST (<i>Source</i>)	Context TT (<i>Source</i>)	Notes
They had reached the portrait of the Fat Lady . (I/179)	Ajunseră la portretul doamnei celei grase . (I/154)	no capital letters
The Forbidden Forest (I/242)	Pădurea Interzisă (I/206)	Chapter XV
But a moment later, he understood, as Snape unrolled today's issue of the Evening Prophet . (II/79)	Dar în momentul următor, își dăduseră seama că Plesneală răsfoia ziarul „ Profetul de seară ”. (II/71)	
The Goblet of Fire (IV/248)	Pocalul de Foc (IV/236)	Chapter XVI

The main procedure in translating the above names is that of rendition. The mentioned proper names are comprised of words from the standard English (source text) and, respectively, Romanian (target text) lexicon. It is interesting to note however that the Romanian version of the Fat Lady does not make use of capital letters. This phenomenon seems common throughout the target language texts.

1.2.1.2 Copy

Fernandes (2006, p. 51) makes a reference to Vinay and Darbelnet's (1995) concept, that of "borrowing" (Vinay and Darbelnet 1995, p. 31, qtd in Fernandes 2006, p. 51), which is claimed to be the simplest type of translation. When names are copied, they are exactly reproduced in the target text just as they appear in the source text, without any adjustments to orthography. Here are some examples.

Context ST (<i>Source</i>)	Context TT (<i>Source</i>)	Notes
Harry Potter come and live here! (I/179)	Ajunseră la portretul doamnei celei grase . (I/154)	
It might have been Harvey . (I/5)	Poate îl chema Harvey , cine știe? (I/8)	
"It's Cho Chang ." (III/254)	– [...] Cho Chang , o fată din anul IV, drăguță-foc... (III/223)	
Viewers as far apart as Kent, Yorkshire , and Dundee [...] (I/6)	Oamenii din Kent, Yorkshire și Dundee [...] (I/9)	

It is important to note that about half of all proper names have been copied in the Romanian translation. Many of these are names that appear only once and their referents often do not affect the plot at all. The names of the main characters have also been copied, see: Harry Potter, Ronald Weasley, and Hermione Granger. Other instances of copy include names that show the culture of origin of the referent, for example Cho Chang (see Chapter II, Table 2, row 1)

1.2.1.3 Transcription

Transcription is a procedure in which it is attempted to transcribe a proper name with the corresponding letters of the target alphabet or language. It occurs when a name is either transliterated or adapted from a morphological, phonological, grammatical etc. point of view. Fernandes also notes that he views transcription and transliteration as synonyms. (Fernandes 2006, p. 51)

Context ST (<i>Source</i>)	Context TT (<i>Source</i>)	Notes
One Thousand Magical Herbs and Fungi by Phyllida Spore (I/66)	O mie de ierburi și ciuperci magice de Filida Spor (I/59)	

“Hmm, [...] this is a Gregorovitch creation, unless I’m much mistaken?” (IV/309)	– Hmm, [...] este o creație Gregorovici , dacă nu mă înșel... (IV/292)	
Anyone interested in playing for their House teams should contact Madam Hooch . (I/127)	Toți cei interesați sunt rugați să ia legătura cu Madam Hook . (I/110) Madam Hooch trecu apoi printre rânduri [...] (I/127)	
Soon he had not only Dumbledore and Morgana, but Hengist of Woodcraft [...] (I/103)	În curând avea, pe lângă Albus Dumbledore și Morgana, pe Hengist de Woodcroft [...] (I/90)	

It is peculiar that some names seem to have more than one translation in the target text(s), even if translated by the same translator. For example, the name “Gregorovitch” appears transliterated as “Gregorovici,” but then reappears in its original form in another book (see Chapter II, Table 2, rows 5a and 5b). The name “Madam Hooch” appears in its original form and also in a transliterated form, as “Madam Hook,” in the very same book. The name “Phyllida Spore” is transliterated to suit target text readers better, and in the case of “Hengist of Woodcraft,” a phonological adaptation is observable. Transcription seems to serve to purpose of readability.

1.2.1.4 Substitution

In the procedure of substitution, a “formally and/or semantically unrelated name” substitutes the source text name in the target text. Both lexical items exist in their respective languages and referential worlds, but they are not formally or semantically related to each other. (Fernandes X) It is notable that sometimes substitution can mean that the proper name is substituted with another word class that acts as a proper name, for example an adjective (example 1) or an interjection (example 2). The difference between this procedure and transposition is that, when employing the procedure of transposition, the meaning does not change. (Fernandes 2006, p. 51)

Context ST (<i>Source</i>)	Context TT (<i>Source</i>)	Notes
“That Ravenclaw girl — Penelope Clearwater — she’s a prefect.” (II/258)	– [...] Fata aceea de la Ochi-de-Șoim, Luminița Limpede era Perfect. (II/228)	creates alliteration

A History of Magic by Bathilda Bagshot (<i>I/66</i>)	Istoria magiei de Smaranda Hocuspocus (<i>I/59</i>)	
Magical Theory by Adalbert Waffling (<i>I/66</i>)	Teoria magiei de Adalbert Clătită (<i>I/59</i>)	
The Sorting Hat (<i>I/113</i>)	Jobenul Magic (<i>I/99</i>)	Chapter VII

In the first example, both the first and last name are substituted. To see more on Penelope Clearwater, consult Chapter II, Table 1, row 7. In the next two examples, the last names are substituted with an interjection in the first and a common noun in the second example, with both acting as names. In the last example, the target language name means “Magical Hat” – a substitution that may slightly change the meaning.

1.2.1.5 Recreation

Recreation is the procedure of recreating an invented name in the source text into the target text. By recreation, similar effects can be reproduced. Fernandes believes that “[i]t is important to stress that recreation differs from substitution in the sense that in recreation the lexical item does not exist in the SL or in the TL.” (Fernandes 2006, p. 52)

Context ST (<i>Source</i>)	Context TT (<i>Source</i>)	Notes
Magical Drafts and Potions by Arsenius Jigger (<i>I/66</i>)	Prafuri și poțiuni magice de Arsenius Otrăvitus (<i>I/59</i>)	
The four school Houses are named after them: Godric Gryffindor, Helga Hufflepuff, Rowena Ravenclaw, and Salazar Slytherin . (<i>II/150</i>)	Cele patru case ale școlii au fost numite după ei: Godric Cercetaș, Helga Astropuf, Rowena Ochide-Șoim și Salazar Viperin . (<i>II/134</i>)	
“And my name’s Malfoy, Draco Malfoy .” (<i>I/108</i>)	– [...] iar numele meu este Reacredință, Draco Reacredință! (<i>I/94</i>)	
Griphook was yet another goblin. (<i>I/73</i>)	Socotici era tot un spiriduș [...] (<i>I/66</i>)	

In some instances, a name is only partly recreated. In the first example, the target language name kept the -us ending in both the first and the last name, very much reminding of Latin names. In the second example, the alliterative effect found in the source text was lost in translation; for more on Slytherin – Viperin, see Chapter V, Table 12, row 3. For Malfoy – Reacredință see Chapter II, Table 1, row 4. The name “Socotici” appears to stem from the verb “socoti,” which means to count or calculate, especially money. The recreated name serves its function well, considering that the character works in a bank.

1.2.1.6 Deletion

Fernandes claims that deletion may be “a rather drastic way of dealing with lexical items”, but it has often been used by translators nonetheless, basing his claims on Baker (1992 p. 40-42 qtd in Fernandes 2006, p. 53). Deletion means removing a source text name partly or in whole. This procedure is usually used in cases where the name(s) are of little importance to the narrative plot, and would often require too much effort compared to their relevance.

Context ST (<i>Source</i>)	Context TT (<i>Source</i>)	Notes
Harry couldn't see how eight people, six large trunks, two owls, and a rat were going to fit into one small Ford Anglia . (II/66)	Harry nu putea să înțeleagă cum [...] aveau să încapă într-un biet Ford . (I/60)	
He could see the High Table properly now. (I/122)	Putea acum să vadă ce mai era prim Marea Sală . (I/106)	
“Just because a wizard doesn't use Dark Magic doesn't mean he can't, Miss Pennyfeather ,” (II/152)	– Doar pentru că un vrăjitor nu folosește Magia Neagră, nu înseamnă că nu o cunoaște, domnișoară [...] (II/136)	
“And the Fat Lady, sir?” “Hiding in a map of Argyllshire on the second floor.” (III/165)	– Și doamna cea grasă, domnule? – Se ascunde într-o hartă de la etajul doi. (III/145)	

In the first example we can observe the deletion of the name of the Ford model. This may be because the Anglia model is not as popular or well-known in the target language audience, it may not be part of the target language culture as it is part of the source language culture. The deletion of the name High Table is also notable, as it has not only been deleted, but replaced with another name, the target language equivalent of the Great Hall, which suits the context just as well: in the source text, Harry looks up to the High Table, the professors' table and sees Hagrid, while in the target text, he looks around the Great Hall to see him. Pennyfeather is the name given to character Parvati Patil by a professor who does not know her name. It would take much effort to render the name into the target language, so it is simply omitted. Argyllshire is a county in western Scotland – a source language reader, especially one from the United Kingdom may know this already (or at least have an idea of what it may indicate), but to a target language reader, it would not be as clear, and, as in the already mentioned cases, rendering it would take too much effort compared to the relevance of the name, thus, instead of a map of Argyllshire, the Fat Lady simply hides in a map.

1.2.1.7 Addition

The procedure of addition involves adding extra information to the original name in order to make it more comprehensible or more appealing to its audience. It can also be used to solve ambiguities in the translation of a name. (Fernandes 2006, p. 53) It is also notable that deletion and addition may sometimes be used at the same time, meaning that a certain name disappears in translation but its referent is still introduced by the means of extra information.

Context ST (<i>Source</i>)	Context TT (<i>Source</i>)	Notes
Looks like a serious breach of the Ban on Experimental Breeding to me.” (V/129)	Mie mi se pare să fie o încălcare gravă a Interzicerii Creșterii Experimentale a Animalelor . (V/130)	
Three days later, the Dursleys were showing no sign of relenting [...] (II/22)	Trecură trei zile și familia Dursley [...] (II/23)	
[...] in the windows of Quality Quidditch Supplies [...] (II/58)	[...] din vitrina <u>magazinului</u> „Articole de Vâjthaț, de cea mai bună calitate” [...] (II/54)	
“Oh,” said Hermione softly, “we’ve missed the Sorting! ” (III/90)	– Oh, am pierdut <u>ceremonialul</u> de Sortare , se plânse Hermione. (III/82)	

In the first example, the target text name adds that it is in fact the experimental breeding of animals that is forbidden. In the second example, the name Dursleys poses no challenge to a reader who is adept in the source language culture, who can easily recognise that it refers to the whole Dursley family – this information is added into the target text. Quality Quidditch Supplies is a shop that sells Quidditch supplies, a popular sport in the novels. In Romanian, the name only says Quidditch Supplies, with the words “of the best quality” added after the name as extra information, so no information is left out. The fact that it is a shop is also explained in front of the name. The proper name “Sorting” is considered a proper name because it is used as such – it has a well-defined referent, namely the sorting ceremony that takes place every year. In the target text, the noun “ceremonial” is added, meaning ceremony.

1.2.1.8 Transposition

Transposition is the process of the replacement of a word class with another, “without changing the meaning of the original message” (Vinay and Darbelnet 1995, p. 36 qtd in Fernandes 2006, p. 54). In the case of proper names, transposition may occur because of fundamental linguistic differences between languages. Here are some examples of transposition.

Context ST (<i>Source</i>)	Context TT (<i>Source</i>)	Notes
[...] Bill, works as a curse breaker for Gringotts Wizarding Bank . (III/8)	– [...] Prima data ne oprim la Gringotts, Banca Vrăjitoarelor. (I/56)	
“[...] let’s take a moment to report those deaths that the Wizarding Wireless Network News and Daily Prophet don’t think important enough to mention.” (VII/439)	– [...] haideți să anunțăm decesele pe care postul național de știri vrăjitoarești și Profetul Zilei nu le consider destul de importante pentru a le menționa. (VII/364)	
[...] Witch Weekly ’s Most-Charming-Smile Award [...] (II/91)	[...] premiul pentru Cel Mai Fermecător Zâmbet, oferit de săptămânalul „Vrăjitoarea”... (II/82)	
They belonged, as Harry saw when he raised his head, to a triple-decker, violently purple bus, which had appeared out of thin air. Gold lettering over the windshield spelled The Knight Bus . (III/33)	După cum se lămurii imediat, roțile mari și negre aparțineau unui autobuz mov-aprins, cu trei etaje, care apăruse ca din senin. Pe parbriz, apăru scris cu litere aurii „ Autobuzul Salvator ”. (III/33)	

In the first three examples, word classes are changed without changing the meaning of the original message: Gringotts Wizarding Bank becomes Gringotts, the Bank of Wizards, the Daily Prophet becomes the Prophet of the Day, and Witch Weekly becomes “Witch” Weekly Newspaper. In the last example, the meaning changes, but not due to the used translation procedure, where Knight becomes “Saviour”, but due to the homophony knight-night found only in the source text (see Chapter III, Table 9, row 2).

1.2.1.9 Phonological replacement

In this procedure, a target text name attempts to mimic the phonological features of a source text name, often by invoking the sound image of the replaced name. Fernandes also points out that one must not confuse phonological replacement with transcription, as the former involves the replacement of a name with another that is “phonemically/graphologically analogous to it”, while the latter involves the adaptation of a name to the “phonology/morphology of the target language.” (Fernandes 2006, p. 54)

Context ST (<i>Source</i>)	Context TT (<i>Source</i>)	Notes
An old wooden street sign hanging over a shop selling poisonous candles told him he was in Knockturn Alley . (II/53)	Plăcuța de lemn de deasupra unui magazine de lumânări otrăvite îl anunța că era pe Aleea Nocturn . (II/50)	
I AM LORD VOLDEMORT (II/314)	SUNT LORDUL CAP-DE-MORT (II/276)	
Harry knew he ought to feel sorry that Mrs. Figg had broken her leg, but it wasn't easy when he reminded himself it would be a whole year before he had to look at Tibbies, Snowy, Mr. Paws, and Tufty again. (I/22)	Harry știa că ar fi trebuit să-I pară rău, fiindcă biata doamnă Figgs își rupsesse piciorul, dar nu era chiar așa de ușor, având în vedere perspectiva care i se deschidea: un an întreg până ce acea să fie nevoit să-i admire iar pe Tibbles, Snowy, Domnul Gheruțe și Puffy . (I/22)	
A History of Magic by Bathilda Bagshot (I/66)	Istoria magiei de Smaranda Hocuspocus (I/59)	

In the above examples, phonological replacement has been used to mimic phonological features of the source language names. In the first example, “Knockturn” has become “Nocturn” (see Chapter III, Table 4, row 2). The second example features the change of the name “Voldemort” to the phonetically similar “Cap-de-Mort” (see Chapter II, Table 1, row 8a). The third example features cats’ names, one of them being changed into the common target language cats’ name “Puffy,” that sounds similar to “Tufty” (see Chapter IV, Table 8, row 2). In the last example, the source language first name “Bathilda” is substituted with the similar target language name “Smaranda.”

1.2.1.10 Conventionality

Conventionality is the procedure that occurs when a particular source text name has a conventionally accepted translation. According to Fernandes, it is most commonly used with names of geographical locations and historical or literary figures. (Fernandes 2006, p. 55) There are plenty of examples of conventionality employed in the translation of proper names in the Harry Potter series, as, apart from the number of toponyms explicitly referring to the real world found in the text, historical or mythical personalities are also mentioned in the source text.

Context ST (<i>Source</i>)	Context TT (<i>Source</i>)	Notes
“Charlie’s in Romania studying dragons, and Bill’s in Africa doing something for Gringotts,” said Ron. (I/107)	– Charlie a plecat în România , ca să studieze vampirii și dragonii, iar Bill, în Africa , trimis de Banca Gringotts, spuse Ron. (I/93)	
Soon he had not only Dumbledore and Morgana , but Hengist of Woodcraft, Alberic Grunnion, Circe , Paracelsus , and Merlin . (I/103)	În curând avea, pe lângă Albus Dumbledore și Morgana , pe Hengist de Woodcroft, Alberic Grunnion, Circe , Paracelsus și Merlin . (I/90)	

The above examples show that geographical and historical names in the source text that refer to the real world and have conventionalised forms in the target language seem to have been replaced by the conventionalised form in the target text. However, conventionality may not always be applicable when it comes to geographical or historical names, especially when there is no conventionalised form in the target language. For further elaboration and examples of translated proper names of places, see Chapter III.

1.3 Translating Proper Names – Further Analysis

Vermes claims that finding a satisfactory solution to the problems encountered when translating proper names may seem easy “at first glance”, moreover, it may also seem that “there is no problem here to resolve at all”. However, he comes to the conclusion that the translation of proper names is not “a simple automatic process of transference from one language into another” (Vermes 2001, p. 90), but a process involving decision-making and multiple factors have to be taken into consideration, including the source language culture, the communicative situation, and the target language culture.

According to Nord, when it comes to the translation of proper names, there are no rules. In non-fictional texts, target-culture exonyms (conventionality) are used if available, or the source-culture form is also acceptable, he claims. In cases where the function of a proper name is only to identify an individual referent, this identifying function is what a translator has to keep in mind. (Nord 2003, p. 184) In fictional texts, however, a name may have more functions apart from the identifying function, for example a descriptive or a cultural marker function. Nord further explains that another common problem, especially in the case of children’s books, is that there may be a distinct pedagogical message underlying the plot. An opposition is suggested: if the story is set in the reader’s own cultural world, it allows for identification, whereas if it is set in a distant or strange world, the reader may stay at a distance. (Nord 2003, p. 185)

Relying on Puurtinen’s (1995) claims, Fernandes (2006, p. 48) suggests that if many foreign names are present or if unusual phonological sequences and rare spelling forms are common, they may create a linguistic barrier, especially for young readers. He also states that proper names have to be memorable so that they can fulfil their primary function, which is referentiality. One hand, proper names have to be unique enough in context to make it distinct from other proper names. On the other hand, unfamiliar or foreign names that have an unusual phonology and orthography may interfere negatively with memorability. (Fernandes 2006, p. 48) But, as Nord (2003, p. 183) suggested, proper names can indicate the geographical or cultural origin of the referent. The concept of readability and the auctorial intention to show that the referent comes from a specific culture or region should not interfere – and this poses a challenge to the translator.

It seems that translating proper names may involve a whole set of decisions and aspects one has to take into consideration. Proper names seem to have many functions in the source text, and keeping them all in the target text could pose quite a challenge. In the

following sections, the translation of proper names in the Romanian translation of the Harry Potter series will be discussed, with emphasis on introducing a diverse set of examples in each section. The sections will elaborate on the functions of the featured proper names in the source and target texts, while at the same time analysing the most common patterns and tendencies.

Chapter II – Proper Names of Characters

In this section, the proper names of characters will be examined in the context of the source text. Their functions and expressive forms, if present, will be identified and compared to those in the target text. This section will feature a total of 3 tables, each containing the following information: source text context and source, target language context and source, and notes, where the employed translation procedures and other relevant information, if it is the case, will be mentioned.

Table 1: Names of Fictional Characters

In Table 1, a diverse set of examples have been introduced. It is interesting to observe how different names given by the author have different functions in the source text. Some involve word play or alliteration (rows 2a, 5, 8a, 8b, 12, 13 and 14d), others may communicate different traits of the character (rows 3, 4, and 13), while others can even depict the relationship of other characters with the referent (rows 2b, 6, 8b, 9, 10, 11, and 14 a, b, c and d). Some names only make sense through context (see rows 8b or 11). Some other names do not seem to carry any important meaning by themselves (see rows 1 or 7), but what makes them interesting or relevant is the way they have been rendered in the target text.

T1	Context ST (<i>Source</i>)	Context TT (<i>Source</i>)	Notes
1	When Neville Longbottom , the boy who kept losing his toad, was called, he fell over on his way to the stool. (I/120)	Când fu strigat, Neville Poponeață , băiatul care își tot pierdea broasca, se împiedică și căzu, în drum spre taburet. (I/105)	Copy + Rendition distance vs. identification
2a	“Flattened in that last match by Slytherin, I couldn’t look Severus Snape in the face for weeks...” (I/152)	– [...] Ne-au umilit complet Vipereinii în ultimul meci! O săptămână întregă nu l-am mai putut privi în ochi pe Severus Plesneală! (I/131)	Copy + Recreation alliteration lost
2b	“I’ve warned you, Snivellus ,” said Sirius, his face barely a foot from Snape’ [...] (V/520)	– [...] Te-am avertizat, Smiorcăitus , zise Sirius, cu chipul la vreo treizeci de centimetri de cel al lui Plesneală [...]. (V/519)	Recreation

3	Three times a week they went out to the greenhouses behind the castle to study Herbology, with a dumpy little witch called Professor Sprout [...] (I/133)	De trei ori pe săptămână, mergeau la sera din spatele castelului, unde studiau „Ierbologia”, cu o vrăjitoare micuță și îndesată, profesoara Lăstar . (I/115)	Rendition
4	“And my name’s Malfoy, Draco Malfoy .” (I/108)	– [...] iar numele meu este Reacredință, Draco Reacredință! (I/94)	Copy + Recreation
5	“Excuse me, Professor Flitwick, could I borrow Wood for a moment?” Wood? thought Harry, bewildered; was Wood a cane she was going to use on him? (I/150)	– [...] Scuzați-mă, domnule profesor Flitwick, aveți nevoie de Baston? [...] Harry tresări. Ce-o mai fi și asta? Doar nu avea de gând să-l bată cu bățul... (I/130)	Rendition (for wordplay to be relevant)
6	“No, I’ve got Firenze this year,” said Luna. [...] “Or Dobbin , as I prefer to think of him. [...]” (VI/315)	– Așa este, anul acesta sunt în clasa lui Firenze , zise Luna. – [...] Sau „ calul de povară ”, cum îmi place să-i spun. (VI/287)	Copy + deletion
7	“That Ravenclaw girl — Penelope Clearwater — she’s a prefect.” (II/258)	– [...] Fata aceea de la Ochi-de-Șoim, Luminița Limpede era Perfect. (II/228)	Substitution to create alliteration
8a	TOM MARVOLO RIDDLE Then he waved the wand once, and the letters of his name rearranged themselves: I AM LORD VOLDEMORT (II/314)	TOMAS DORLENT CRUPLUD Apoi făcu un semn cu bagheta și literele se amestecară și se rearanjară: SUNT LORDUL CAP-DE-MORT (II/276)	Transcription + Recreation + phonological replacement
8b	“ <u>This</u> Lord Voldything ’s back, you say.” (V/38)	– [...] Zici că s-a întors Lordul ăsta Cap-de-Mort . (V/40)	in-text substitution
9	“What do you like me to call you when we’re alone together?” [...] “ Mollywobbles ,” [...] (VI/86)	– Cum îți place să-ți spun când suntem între patru ochi? [...] – Mollynuța [...] (VI/83)	Recreation
10	“I expect that’s why he’s gone for Phlegm .” (VI/93)	– [...] Bănuiesc că de asta i-a căzut cu tronc Flegmă . (VI/89)	Rendition
11	[...] a small sign hammered into the ground that read WEEZLY . (IV/79)	[...] un mic semn înfipt în pământ, pe care era ortografiat greșit „ Weezly ”. (IV/78)	Copy read differently

12	“And don’t forget, if you’re talking about me among yourselves, call me Snuffles , okay?” (IV/534)	– [...] Și nu uitați, dacă vorbiți despre mine între voi, spuneți-mi Snuffles , da? (IV/502)	Copy no meaning
13	Messrs. Moony, Wormtail, Padfoot, and Prongs Purveyors of Aids to Magical Mischief-Makers are proud to present THE MARAUDER’S MAP (III/192)	Domnii Lunaticul, Șobo, Amprentă și Corn, Furnizori de șmecherii magice, au onoarea să vă prezinte: HARTA ȘTRENGARILOR (III/169)	Recreation (+ rendition)
14 a	Aunt Petunia burst into tears and said she couldn’t believe it was her Ickle Dudleykins , he looked so handsome and grown-up. (I/32)	Mătușa Petunia izbucni în lacrimi, nevenindu-i să creadă că Acela era micul lui Dudlicuț , atât de mare și chipeș. (I/31)	Recreation See 15d
14 b	“Want to come along for the ride, Dudders ?” “ Duddy ’s got to make himself smart for his auntie, [...]” (III/19)	– [...] Vrei să vii cu mine, Dudlicuț ? – Dudlicuț trebuie să se facă frumos pentru mătușica lui [...] (III/21)	Recreation
14 c	“Nice right hook, Big D ,” said Piers. (V/12)	– Bun croșeu de dreapta, Big D , zise Piers. (V/16)	Copy understandable?
14 d	“Cool name,” said Harry, [...] “But you’ll always be Ickle Diddykins to me.” [...] “[...] What about ‘ popkin ’ and ‘ Dinky Diddydums ,’ can I use them then?” (V/13)	– Drăguț nume, zise Harry [...] Dar pentru mine vei rămâne mereu Dudiț Mic . Și cum rămâne cu „ Pocuț ” și „ Diți Dididum ”, pot să le folosesc, nu? (V/16)	Recreation See 14a

Firstly, the name “Neville Longbottom” (Table 1, row 1) seems intriguing even by itself. Neville is an existing name in the source language culture (see for example Neville Chamberlain), and “Longbottom” sounds very similar to many English last names, Bottom by itself also being a surname. The first name Neville has been copied into the target text, while Longbottom has been recreated, with the noun “bottom” making up the core of the recreated name. In Romanian, “poponeață” means backside, and is most commonly used when referring to or when talking+ to children. Thus, the English-sounding name becomes a Romanian-sounding one, one of the outcomes of which could be the reduction of distance between the reader and the text, making it easier for them to identify with what they read.

Secondly, Severus Snape (Table 1, rows 2a and 2b) is one of the professors of Hogwarts School of Witchcraft and Wizardry. Through the majority of the series, he seems to be an antagonist and a grim character to say the least. His first name, Severus, is simply copied in the Romanian version, only his last name is changed, to “Plesneală.” According to the website dictionary.com, snape means “to be hard upon, rebuke, revile, snub.” The name recreated by the translator reminds of two different things. On one hand, the verb “plesni” means to hit or slap, possibly reminding of a strict individual. On the other hand, the word “plesneală” is part of the phrase *la plesneală*, meaning “randomly”. The first association seems to make more sense. The name “Snape” also sounds pretty similar to the word “snake.” The snake seems to be one of the central motifs in the series, especially on the antagonists’ side, and the similarity of the name may be a pretty important aspect of the character. The name Severus Snape is also alliterative. With the decision to go with “Plesneală,” the name that reminds of a snake and the alliteration are both lost in the Romanian translation.

The name Snivellus also belongs to the same character, Severus Snape. It is encountered in a clash of words between Snape and another character, Sirius Black, who have a history of conflict. According to the Merriam-Webster Dictionary, “snivel” means (1) “to run at the nose,” (2) “to snuff mucus up the nose audibly,” (3) “to cry or whine with snuffling” or (4) “to speak or act in a whining, sniffing, tearful or weakly emotional manner.” It seems unambiguous that the name is intended to be derogatory and offensive. In the target text, the name is recreated as “Smiorcăițuș”, which reminds of the verb “smiorcăi”, meaning to snuff one’s nose because of crying, or more simply put, to cry. Thus, by recreating the source text name, the main function of the name, which is to be offensive, is regiven in the target text.

Another telling name is that of Professor Sprout (Table 1, row 3), which, according to the Merriam-Webster Dictionary, means a stem or branch from a seed or root. This is especially suggestive when coupled with her branch of study, Herbology. Her name has been rendered in the target text as “Lăstar”, meaning sprout. Both names are transparent, in standardised language, and semantically motivated.

Thirdly, the Malfoy (Table 1, row 4) family is a family of wizards who are thought to be cunning, always being on the side that favours them most, according to how matters stand at the moment. According to the Pottermore website run by the author, J. K. Rowling, the term Mal derives from Old French, usually meaning bad or evil, and foi means faith or trust. The only child of the family is Draco, whose name means dragon in Latin.

It seems like a logical decision to keep the name Draco in the Romanian version too. The last name Malfoy could have been kept too, but the translator decided to recreate it and thus the “Reacredință” family was born, literally meaning bad trust or bad faith. The decision to literally translate and thus recreate the Malfoy name could be a controversial one – it could have also been kept the same without losing out on anything. Through recreation, however, reader-text distance is reduced, possibly making the text and, thus, any underlying pedagogical messages more accessible for the reader.

Row 5 of Table 1 reveals the name of a fellow student at Hogwarts, that of Oliver Wood. Wood is a pretty common surname in the English-speaking world. However, in this context, there is a pun accompanying the surname. Not knowing how this new, magical world works, Harry thinks that Wood is a cane he is going to be beaten with. In this case, the translator probably had two choices: to stick with Wood and try to make the pun work through other means, possibly even omitting it, considering that it is not that important to the plot, or render the name in Romanian. In the end, rendition was chosen, and thus the name Wood appears in the target text as “Baston”, meaning stick or cane. The pun works out perfectly this way, but, again, a source language culture name is replaced by a target standardised language term, possibly making identification with the text easier for the target text reader.

The next example is also meaningful from the point of view of the relationship between characters. In Table 1, row 6, a dialogue is present between a Hogwarts student (former) and a teacher (latter). The teacher refers to the centaur Firenze as “Dobbin”, which means farm horse according to the Merriam-Webster Dictionary. It seems obvious to the reader that “Dobbin” is supposed to express contempt and despise. In the target text, the name is deleted, but instead paraphrased, using quotation marks. This is supposed to give the same impression of contempt, taking into consideration the attitude of rivalry of the quoted character towards the mentioned Firenze.

In the case of the name of the character Penelope Clearwater (Table 1, row 7), two translation procedures are used at the same time: substitution and recreation. The existing source language name “Penelope” is substituted with the existing target language name “Luminița”. The surname “Clearwater” is then substituted with an adjective that takes the form of a name, “limpede” meaning “clear”. Apart from making identification with the target-text easier, this solution also results in an alliterative target language name, adding alliteration where it was not present in the source text.

The main antagonist of the series is Lord Voldemort, also known as Tom Marvolo Riddle. His alias, Lord Voldemort derives from his “real” name, the phrase “I am Lord Voldemort” being its anagram. This is revealed by the character himself in the second novel (see Table 1, row 8a). There are differences in the alias of the character, as, for example, simply put, in the target language, “I am” is “sunt”. Apart from this, the definite article “-(u)l” has to be attached to the end of the noun.

Moreover, the source language name “Voldemort” appears as “Cap-de-Mort” in the Romanian translation, which, though being phonetically similar, has a literal meaning in the target language: “Dead-Head”. Because of these changes related to the phrase “I am Lord Voldemort”, the “real” name of the character may also have to be changed in the target language. A new name has been built, the anagram “Sunt Lordul Cap-de-Mort” serving as a starting point: “Tomas Dorlent Cruplud.” Tomas is the transcription of the source language name Thomas, and the names “Dorlent” and “Cruplud” have no literal meaning in the target language. Still, the main functions of the name seem to exist in the target text.

In Table 1, row 8, the character is referred to as “This Lord Voldything” by someone who seems sceptical of his very existence, emphasised by the change of the name to include the noun “thing”. In the target text, the name appears in its original form, unchanged. Nonetheless, it serves the same function to indicate scepticism and distance. This is accomplished by the use of the demonstrative pronoun “ăsta”, which is equivalent to the source text adjective “this” in this context. In conclusion, even if the name does not undergo any change as it does in the source text, it carries the same message in the target text.

The next example (Table 1, row 9) is also one where the source text name undergoes change compared to its original form, Molly. As it is revealed in the text, Mollywobbles is the name one character calls the other when they are alone together. This form indicates affection and intimacy. In the target text, the name also undergoes change through the attachment of the suffix “-nuța” to the end of the proper name, which serves the same purpose and accomplishes the same function as the source text suffix “-wobbles”: it shows affection toward the character.

The examples in Table 1, rows 10, 11, 12, and 13a and 13b also help depict the relationships between characters. In row 10, a character is referred to as “Phlegm,” showing possible content felt towards the referent. This has been translated into the target text through the procedure of rendition: in the target language, “Flegmă” literally means phlegm. The example in row 11 helps build a general picture of the Weasley family. At one point, they are referred to as “Weezly” by officials reserving a spot for their tent. They sometimes seem

to be portrayed as an unimportant family, and this form of their name seems to reinforce this image. In the target text, the name has been copied, even though, for a target text reader, the form “Weezly” reads differently than to a source text reader. The name serves the same function nonetheless, that to seemingly indicate indifference toward the family.

The example found in row 12 introduces a name one of the characters wants to be referred to as. The character Sirius Black is an animagus, meaning that he can magically turn himself into a big black dog. If the reader is familiar with the source text culture, it may be clear to him that “Snuffles” is supposed to be a common dog’s name, “snuff” meaning to repeatedly snuff or sniff, often associated with pets, especially dogs. The name, however, is copied into the target language, and this way, it may not carry the same message to the target text reader, especially if the reader is not as familiar with the source language culture as to recognise that Snuffles is supposed to be associated with a dog. This way, some of the meaning is possibly lost in the target text.

The next example is closely linked to the above mentioned one. When Harry is given the Marauder’s Map, the names of its four creators appear on it: Moony, Wormtail, Padfoot and Prongs. As it is later revealed, they were four students at Hogwarts School of Witchcraft and Wizardry. One of them was a werewolf, meaning that he would turn into a fearsome near-wolf every full-moon, hence the name “Moony.” The other three were animagi, one of them, Padfoot, being the above mentioned Sirius Black. Wormtail could turn himself into a rat, while Prongs could transform into a stag. These names also involve word play: pad is the cushioned part on the toes of an animal, and a prong is the point of an antler. (Merriam-Webster Dictionary) Apart from word play, a mythical background can also be connected to Padfoot: it is also the name of a mythical, sheep-sized beast found in the folklore of Leeds, England that would commonly take the form of a gigantic dog, and its appearance was considered a death omen. (Bane 2016, p. 250) This also plays a part in the plot: Padfoot is often mistaken for the Grim, a death omen (see chapter IV, Table 10, row 1a and 1b).

In the Romanian translation, these names have been recreated. Loony was recreated as “Lunaticul”, meaning lunatic or sleep walker, this name also involving word play, “lună” meaning moon. Wormtail becomes “Șobo”, probably stemming from the word “șobolan”, meaning rat. The mythical background of Padfoot is not recognisable in the target text, but one could assume that this not obvious to the source text readers either, unless they are familiar with the local folklore of the Leeds area. Padfoot simply becomes “Amprentă”, meaning “(foot)print”. Prongs is rendered into the target language as “Corn”, meaning antler. One could argue that the target language names fulfil the same functions as the source

language ones: reminding of a particular animal, a werewolf, a rat, a dog and a stag, while also making use of word play.

The last examples in Table 1 refer to Dudley Dursley, the cousin of Harry Potter, who is often portrayed as a spoiled child who later becomes a bully, one of his main targets being the main character Harry Potter. He is addressed with a handful of different nicknames, these portraying the relationship between him and the ones addressing him. In row 14a and 14b, his parents refer to him with the use of the nicknames “Ickle Dudleykins”, “Dudders” and “Duddy”, showing their affection towards their child. In row 14c, one of his friends calls him “Big D”, also showing affection and, at the same time, implying that he is the leader of their gang (see Table 3, row 4). In row 14c, Harry Potter mocks him right after hearing that he is addressed as “Big D”, making fun of his other nicknames by the means of word play and irony: he calls him “Ickle Diddykins”, “popkin” and “Dinky Diddydums”, referring to the nicknames given to him by his parents.

In the target text, these nicknames have been introduced through the translation procedures of recreation and copy. Although three different nicknames used by Dudley’s parents appear in the source text, in the target text all three are recreated as “Dudlicuț”, with the adjective “little” (“micul”) compensating for “Ickle” in row 14a. The nickname “Big D” is copied into the target text, but one could assume that the target text reader is familiar enough with the source language culture as to understand what is implied through the name. The first mock nickname, “Ickle Dudleykins” is recreated as “Dudiț Mic”, “mic” meaning little or small. It is interesting to note that, although “popkin” does not appear as a name in the source text, it does appear as one in the target text: “Pocuț”. Both this nickname and “Dinky Diddydums” are recreated so that the target language names imitate the sound shape of the source text names, the latter becoming “Diți Dididum”. The nicknames found in the target text in rows 14 a, b and d are all built in a characteristic way, as they all formally resemble nicknames given to children in the target language culture, making their function, that to help portray the relationships between characters, easily identifiable.

The names featured in Table 1 have been introduced into the target text using the procedures of copy, rendition, recreation, substitution, deletion and phonological replacement, while keeping in mind the forms and functions of the proper names found in the source text. In the source text, these names help portray characters or their relationships, many of them making use of word play or irony. These functions are almost always also found in the target text, with almost no loss of information in translation.

Table 2: Proper Names Containing References to Culture of Origin

In Table 2, we encounter proper names that are significant because they may suggest the culture of origin of the referent. The proper names featured in Table 2 have all been transferred into the target text using the procedure of copy, with two exceptions, where the employed procedure is transcription. The procedure of copy appears to ensure that these names will carry the same hint regarding the referents' culture of origin.

T2	Context ST (<i>Source</i>)	Context TT (<i>Source</i>)	Notes
1	“It’s Cho Chang .” (III/254)	– [...] Cho Chang , o fată din anul IV, drăguță-foc... (III/223)	Copy
2	“ Ali Bashir ’s on the warpath. He wants a word with you about your embargo on flying carpets.” (IV/91)	– [...] Ali Bashir e pe picior de război. Vrea să discute cu tine despre embargoul pe covoarele zburătoare... (IV/89)	Copy
3	“And here, all the way from Egypt, our referee, [...] Hassan Mostafa! ” (IV/105-106)	– Și iată, tocmai din Egipt, arbitrul de azi, [...] Hassan Mostafa! (IV/103)	Copy
4a	“And now, ladies and gentlemen, kindly welcome — the Bulgarian National Quidditch Team! I give you — Dimitrov! ” [...] “ Ivanova! ” [...] “ Zograf! Levski! Vulchanov! Volkov! Aaaaaaand — Krum! ” (IV/105)	– Și acum, doamnelor și domnilor, vă rog să întâmpinați călduros... Echipa națională de vâjthaț a Bulgariei! Vă prezint jucătorii pe rând... Dimitrov! [...] – Ivanova! [...] – Zograf! Levski! Vulkanov! Volkov! Șiiiiiiiii... Krum! (IV/102)	Copy + Transcription
4b	“And now, please greet — the Irish National Quidditch Team! ” [...] “Presenting — Connolly! Ryan! Troy! Mullet! Moran! Quigley! Aaaaaaand — Lynch! ” (IV/105)	– Și acum, vă rog să aplaudați... Echipa națională de vâjthaț a Irlandei! [...] Vi-i prezint pe... Connolly! Ryan! Troy! Mullet! Moran! Quigley! Șiiiiiiiii... Lynch! (IV/103)	Copy
5a	“Hmm, [...] this is a Gregorovitch creation, unless I’m much mistaken?” (IV/309)	– Hmm, [...] este o creație Gregorovici , dacă nu mă înșel... (IV/292)	Transcription
5b	[...] Why was the name “ Gregorovitch ” familiar?	[...] de ce îi era familiar numele „ Gregorovitch ”?	Copy

	<p>“I think,” he said slowly, “he’s got something to do with Quidditch. There’s some connection, but I can’t — I can’t think what it is.”</p> <p>“Quidditch?” said Ron. “Sure you’re not thinking of Gorgovitch?”</p> <p>“Who?”</p> <p>“Dragomir Gorgovitch, Chaser, [...]” (VII/112)</p>	<p>– Cred, spuse el încet, că are legătura cu vâjthațul. E o legătură, dar nu pot să-mi dau seama care anume.</p> <p>– Cu vâjthațul? întrebă Ron. Sigur nu te gândești la Gorgovitch?</p> <p>– La cine?</p> <p>– Dragomir Gorgovitch, înaintaș [...] (VII/98)</p>	
6	<p>“Yeah, you’ve just checked them, Marius.” (VII/529)</p>	<p>– Da, tocmai i-ai verificat, Marius. (VII/438)</p>	<p>Copy But: already existing</p>

Firstly, Cho Chang is a Hogwarts student, Harry Potter’s first crush in the novels. Her name implies that she is of Asian heritage, further supported by the fact that an actress of Hong Kong descent plays her role in the movies. This underlying message seems to be intelligible for the target audience too, as it does not require too much background knowledge to grasp, thus the procedure of copy does not leave out any information.

In the second row of Table 2, Ali Bashir appears as a character with links to the flying carpet business. Ali Bashir and flying carpets both strongly indicate a person of Arab descent, the name being an almost certain hint by itself. Flying carpets are also connected to the Arab folklore, appearing in one of the stories in the One Thousand and One Nights. The same applies to row 3, the name “Hassan Mostafa” implying a character of Arab descent. As in the previous example, the procedure of copy appears to relay the same information.

In rows 3a and 3b, the National Quidditch Teams of Bulgaria and Ireland are introduced by the commentator at a Quidditch match. The Bulgarian and Irish names all sound authentic, and, as such, are copied into the target text. The only exception is that of Vulchanov, whose name is transcribed as “Vulkanov”, transcription appearing to be the standard procedure when dealing with Slavic names, which often appear using the Cyrillic alphabet, and have to be adapted to the alphabet and phonology of the target language.

As discussed in the section dealing with translation procedures, the name “Gregorovitch” has been both transcribed and copied, appearing in two versions in the target text. In the first instance, it appears transliterated, as “Gregorovici”, following the seemingly common practice regarding names of Slavic origin. In another instance, however, it appears copied as “Gregorovitch”, keeping the source language spelling. This method is also

employed in the case of the proper name “Dragomir Gorgovitch”, which also appears copied in the same dialogue. The inconsistent spelling of the same character’s name may render the identifying function of a proper name more difficult, but, as the referent of the proper name “Gregorovitch” is not a main character, one could argue that the differences in spelling can be overlooked. However, this way of spelling a name of Slavic origin does not appear to be characteristic of the target language.

The last example also features a name whose referent only appears once and is of little importance to the plot. However, what makes this particular proper name interesting is that it is a characteristic and commonly used name in the target language culture. Despite this, the translator decided to keep the original name through the procedure of copy. It appears that this decision neither does result in an excess or a lack of information, considering the little importance of the character, nor does it create contrast with the rest of the target text, considering how many instances of proper names have been rendered into the target language, thus reducing the distance between the target language culture and the culture appearing in the target text.

Table 3: Copy

In Table 3, further instances of copy will be exemplified. This time, however, the cultural background of the characters is not significant. Instead, these names either do not refer to any specific character, as in row 1, or the referents have little or no impact on the plot, as in rows 2 and 4, or are only mentioned but do not appear, as in row 3.

T3	Context ST (<i>Source</i>)	Context TT (<i>Source</i>)	Notes
1	Come to think of it, he wasn’t even sure his nephew was called Harry. He’d never even seen the boy. It might have been Harvey . Or Harold . (I/4-5)	Dacă se gândea mai bine, nici măcar nu era sigur că pe nepotul lui îl chema Harry... Nu-l văzuse niciodată... Poate îl chema Harvey , cine știe? Sau Harold ... (I/5)	Copy
2	And now, over to Jim McGuffin with the weather. Going to be any more showers of owls tonight, Jim ?” “Well, Ted , [...]” (I/6)	„Și acum, Jim McGuffin , cu știrile despre vreme! Ei, Jim , or să mai fie averse de... bufnițe în noaptea asta?” „Ei bine, Ted ” [...] (I/9)	Copy
3	“What about what’s-her-name, your friend — Yvonne ?” (I/22)	Dar prietena aia a ta... Uh, cum o cheamă?... Yvonne ? (I/23)	Copy

4	Piers, Dennis, Malcolm, and Gordon were all big and stupid, but as Dudley was the biggest and stupidest of the lot, he was the leader. (I/31)	Piers, Dennis, Malcolm și Gordon erau mari și proști, dar fiindcă Dudley era cel mai mare și cel mai prost, el era șeful! (I/30)	Copy
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The proper names in Table 3 have all been introduced into the target text through the procedure of copy. This can be attributed to the fact that the mentioned proper names do not carry any significant meaning, but they may indicate the culture in which the plot is set. In order for this information to also carry over into the target text, the names have been copied, possibly bearing in mind the assumption the target audience has the necessary knowledge at their disposal to recognise the culture present in the text.

The first example is one of uncertainty: someone is not sure about Harry Potter's name, and he assumes that he may as well be Harvey or Harold. As all three names start with the letter H, and all three are English names, changing anything does not seem necessary. The second example introduces two characters who only briefly appear in a news broadcast: Jim McGuffin and Ted. The third example features Yvonne, a friend of the Dursley family, who is only mentioned, but does not appear. The last example introduces the friends of Dudley Dursley, Piers, Dennis, Malcolm and Gordon. The mentioned names either make sense in their original form, as in row 1, or refer to characters without too much importance. Furthermore, as already stated above, the proper names in the source text may help create the culture present in the novels, reason for which they have been left unchanged.

To conclude this section, it appears that, when translating the names of characters, both their forms and functions have been kept in mind. As a result of this, almost no content has been lost in translation. Word play and puns were attempted to be incorporated into the target text, making use of creativity and the possibilities offered by the target language. A wide range of translation procedures have been employed, depending on the meaning that needed to be conveyed: rendition, copy, transcription, substitution, recreation, deletion, and phonological replacement.

Chapter III – Names of Places

In the following section, the translation of place names will be examined. The section will contain four tables. The first one, Table 4, will feature telling names referring to fictitious places. The second table, number 5, will contain proper names referring to the real world, but which either involve word play or make reference to the source language culture. These seem to require more sophisticated translation procedures than the similar names found in Table 6, which also refer to the real world, but which seem to work properly in the target text even if the translation procedure is limited to that of conventionality. Table 7 contains two examples in which a proper name is present in one text, but not in the other, as the word class being replaced.

Table 4: Fictional Places

T4	Context ST (<i>Source</i>)	Context TT (<i>Source</i>)	Notes
1	“Welcome,” said Hagrid, “to Diagon Alley .” (I/71)	Bine ai venit pe Aleea Diagon! îi zise Hagrid. (I/63)	Copy + Rendition
2	An old wooden street sign hanging over a shop selling poisonous candles told him he was in Knockturn Alley . (II/53)	Plăcuța de lemn de deasupra unui magazine de lumânări otrăvite îl anunța că era pe Aleea Nocturn . (II/50)	Phonological replacement + Rendition
3a	“In Sites of Historical Sorcery it says the inn was the headquarters for the 1612 goblin rebellion, and the Shrieking Shack’s supposed to be the most severely haunted building in Britain —” (III/77)	– [...] În „ <i>Cele mai interesante locuri magice istorice</i> ”, se spune că în hanul de acolo s-a pus la cale Marea Rebeliune a Spiridușilor, din 1612, și că „ Urlet în Noapte ” este clădirea cea mai bântuită de stafii, din toată Marea Britanie... (III/71)	Substitution
3b	“[...] and yes, the Shrieking Shack’s always worth a visit, but really, Harry, apart from that, you’re not missing anything.” (III/151)	– [...] Și conacul „Urlet în Noapte” merită întotdeauna să fie văzută, dar în afară de astea, nu pierzi nimic. (III/134)	Substitution + Addition
3c	“Harry,” she whispered, “I think we’re in the Shrieking Shack .” (III/357)	– Harry, șopti ea, îngrozită. Cred că suntem în conacul bântuit! (III/292)	Deletion

3d	“This place is haunted!” said Ron. “It’s not,” said Lupin, still looking at the door in a puzzled way. “The Shrieking Shack was never haunted... (III/352) = / 305	– Locul e bântuit de stafii! zise Ron. – Nu e bântuit de nici o stafie, zise Lupin, continuând să se uite mirat la ușă. N-a fost niciodată... (III/305)	Deletion
4	Fred, George, and Ginny came to sit next to them too, and Harry was having such a good time he felt almost as though he were back at the Burrow ; [...] (IV/618)	Fred, George și Ginny veniră și ei să stea împreună la masă, și Harry se simți atât de bine, încât parcă ar fi fost la Vizuină . (IV/581)	Rendition
5	Harry touched down right behind her and dismounted on a patch of unkempt grass in the middle of a small square. [...] The headquarters of the Order of the Phoenix may be found at number twelve, Grimmauld Place , London. (V/57-58)	Harry ajunsese la sol chiar în urma ei și nimeri pe un petic de iarbă neîngrijită, din mijlocul unei mici piețe. [...] Sediul Ordinului Phoenix poate fi găsit la numărul doisprezece, Casa Cumplită , Londra. (V/60-61)	Substitution
6	“[...] It is known by us as the Come and Go Room , sir, or else as the Room of Requirement! ” (V/386)	– [...] Nouă ne este cunoscut drept Camera Du-Te-Vino , domnule, sau Camera Necesității! (V/385)	Rendition

Table 4 contains 6 examples of place names that refer to fictitious places in the world of the Harry Potter novels. Some examples involve word play (rows 1, 2, and 5) and some are telling names (row 2, 3, 4, 5 and 6). Examples number 3 and 7 also have alliterative names. The translation procedures employed in these cases were rendition, copy, substitution, deletion, addition and phonological replacement.

Diagon Alley, found in row 1 of Table 4, is a London shopping district of the magical world. The name features word play, as it is a near homophone of the word “diagonally”. This plays a part in the plot too, as in the second novel, the main characters use a means of transportation that takes them to the place they say. They want to travel to Diagon Alley, however, Harry Potter accidentally says “diagonally” instead, and he is transported to Knockturn Alley instead (see row 2).

The name “Diagon Alley” is transferred into the target text with the use of the procedures of copy (“Diagon”) and rendition (“Alley”), thus it becomes “Aleea Diagon”. Instead of relying on homophony to use the name as a plot device, in the target text, Harry simply stutters and says “Di-Diagon”. The word play appears to be lost in translation, but, as long as the name still manages to work as a plot device, the reader does not seem to miss out on much.

Knockturn Alley is another fictional shopping area in London, just off Diagon Alley. It is thought to be selling goods and items associated with the Dark Arts. Its name also features word play based on homophony: “Knockturn Alley” sound like “nocturnally”, possibly hinting that it has to do with night and darkness. The name is introduced into the target text by employing two translation procedures, phonological replacement and rendition. This way, “Knockturn Alley” becomes “Aleea Nocturn” in the target text, “Nocturn”, meaning “nocturne”, also hinting at its dark nature.

As we find out in row 3a, the Shrieking Shack is supposedly “the most severely haunted building in Britain.” Its name also hints at its uniqueness: according to the Cambridge Online Dictionary, a shriek is “a short, loud, high cry,” and a shack is “a very simple and small building.” Its name gives a sense of fear due to the association with the shrieks of the frightened. The name is also alliterative. The name “Shrieking Shack” has been consistently used throughout the source text. However, in the target text, we find four different solutions, exemplified in rows 3 a, b, c and d.

The first solution makes use of the procedure of substitution. The name “Shrieking Shack” is substituted as “Urlet în Noapte”, meaning “shriek in the night”. In row 3b, we see the noun “conacul” meaning “manor” added in front of the name. In the third example, the name is left out, and the phrase “conacul bântuit” takes its place, which means “the haunted manor.” In row 3d, the name is deleted completely. These four methods are used apparently inconsistently, and this may result in the loss of the legendary aspect of the Shrieking Shack in the target text. Besides, the alliteration is also lost in translation.

The Burrow is how the Weasley family and their friends refers to the Weasley family home. According to the Cambridge Online Dictionary, a burrow is “a hole in the ground dug by an animal such as a rabbit, especially to live in.” It can also mean shelter, a place of refuge. To the many members of the family and also to the main character, as the citation in row 4 shows, the Burrow truly feels like home. This is also conveyed by its name. In the target text, the word “Vizuină” is used, which literally means burrow. Thus, no information appears to be lost in translation.

The next example features an important building, as it was used as the headquarters of the resistance movement against Lord Voldemort. As it is revealed in the text, its address is number twelve, Grimmauld Place. Grimmauld Place appears to be the name of the small square the building is located on. However, characters will refer to the building under number twelve with this name. Grimmauld Place is a homophone of grim old place; this is yet another instance of word play. The house was the childhood home of character Sirius Black, who did not have a good relationship with his family, so he escaped in his teens. The name further underlines that he did not feel at home there.

In the target text, the name is substituted as “Casa Cumplită,” meaning “terrible house.” This does not work as an address like it does in the source text in row 5, but taking into consideration that “Grimmauld Place” seems to subsequently refer to the building itself rather than the square, the target language name serves its identifying function just as well as it does in the source text. However, the word play is apparently lost in translation, and instead of making use of homophony, the house is straightforwardly regarded as terrible, or grim. One could also note that the target language name is alliterative, while there is no alliteration in the source text.

The last featured place name in the table is that of a secret room in Hogwarts School of Witchcraft and Wizardry, one that always appears when someone is in need, and seems to offer exactly what is needed at the moment. It is known as the Room of Requirement or as the Come and Go Room, originating from the fact that it appears when needed, and disappears right thereafter. Both names are translated into the target text through the procedure of rendition. “Come and Go Room” becomes “Camera Du-Te-Vino,” and “Room of Requirement” becomes “Camera Necesității.” It is notable that the name “Room of Requirement” is alliterative, while “Camera Necesității” is not. Apart from this, the target text names seem to convey the same message: it is a room that appears when it is needed, and then disappears.

The proper names of fictional places seem to pose many challenges, with many involving word play or puns and with some of them being alliterative. They sometimes have telling names, which appear to be especially challenging to properly translate, particularly if one wants to keep both the conveyed message and the form and/or function of the proper name.

Table 5: Existing Places – Specific Functions

T5	Context ST (<i>Source</i>)	Context TT (<i>Source</i>)	Notes
1	“[...] but Bagman just keeps laughing and saying she probably misread the map and ended up in Australia instead of Albania .” (IV/62)	– [...] dar Bagman nu face altceva decât să râdă și zice că probabil că a citit greșit harta și a ajuns în Australia , în loc de Albania . (IV/62)	Conventionality
2	“Just as a matter of interest, why Tottenham Court Road ?” Ron asked Hermione. “I’ve no idea, it just popped into my head, but I’m sure we’re safer out in the Muggle world, it’s not where they’ll expect us to be.” (VII/163)	– Din curiozitate, de ce tocmai Tottenham Court Road ? o întreabă Ron pe Hermione. – Nu știu, mi-a venit pur și simplu în minte, dar sunt convinsă că suntem mai în siguranță în lumea Încuiată, nu se așteptă să fim aici. (VII/140)	Copy
3	“I’m going to have to get back to Downing Street , I should have been there an hour ago,” (VII/77)	– Trebuie să mă întorc în Downing Street . Trebuia să fiu acolo de acum o oră, (VII/69)	Copy
4a	“Where are we, Ern? Somewhere in Wales ?” (III/36)	– [...] Unde suntem, Ern, prin Scotia ? (III/36)	Substitution
4b	“[...] And Wales lost to Uganda , and Scotland was slaughtered by Luxembourg . (IV/63)	– [...] Și Țara Galilor a pierdut în fața Ugandei , iar Scotia a fost distrusă de Luxemburg . (IV/63)	Conventionality
4c	“My mother,” said Ron one night, as they sat in the tent on a riverbank in Wales , “can make good food appear out of thin air.” (VII/292)	– Mama mea, spuse Ron într-o seară, când stăteau în cort pe malul unui râu din Țara Galilor , poate face să apară mâncare din nimic. (VII/245)	Conventionality
5	After a while, Stan remembered that Harry had paid for hot chocolate, but poured it all over Harry’s pillow when the bus moved abruptly from Anglesey to Aberdeen . (III/41)	Stan își aminti că Harry plătise și pentru o ciocolată cu lapte, dai îi vărsă can ape pernă, la o mișcare mai bruscă a mașinii . (III/40)	Deletion
6	“Four of them chased us into a dark room full of planets, it was a very odd place, some of the time	– [...] Patru din ei ne-au urmărit într-o cameră plină de planete; a fost un loc foarte straniu, un timp	Conventionality

<p>we were just floating in the dark —”</p> <p>“Harry, we saw Uranus up close!” said Ron, still giggling feebly. “Get it, Harry? We saw Uranus — ha ha ha —” (V/795)</p>	<p>pur și simplu am plutit în întuneric...</p> <p>– Harry, am văzut planeta Uranus de aproape! spuse Ron, chicotind în continuare ușor. Te-ai prins, Harry? Am văzut planeta Uranus... ha ha ha... (V/795)</p>	
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Table 5 contains 11 proper names, all of them referring to real, existing places. However, the decision is not as simple as to copy or substitute them with their conventionalised counterparts as those found in Table 6, because they involve word play, as seen in rows 1 and 6, require the reader to be familiar with the source culture, as seen in rows 2 and 3, or they have been transferred into the target text in a way that needs mentioning, as seen in rows 4a and 5.

In row 1 of Table 5, we encounter an instance of word play based on the similar sound shapes of the proper names “Australia” and “Albania.” But for the conventionalised counterparts of these proper names in the target language being so similar, the decision to employ the procedure of conventionality would not be as straightforward as in this case. Were their sound shapes more different, the translator would have probably had a decision to make: either concentrate on keeping the referents of the proper names found in the source text, however irrelevant they are from the plot’s point of view, or emphasise on the word play and possibly choose two other proper names that are more similar in their sound shape.

The second and third examples are cases where being familiar with the source language culture appears important. Those familiar may already know that Tottenham Court Road is a major market street in Central London, and that Downing Street is known for housing the residence and office of the Prime Minister of the United Kingdom. Although these pieces of information are not exactly crucial to understanding the plot, they seem to be helpful. In the first case, the main characters escape to Tottenham Court Road to hide from their enemies in the crowded area. In the second example, one of the characters is entrusted with the protection of the Prime Minister, this is why he has to return to Downing Street. Although both situations are clearly understandable even without the background knowledge about these places, the translation procedure of copy does leave out some information to the reader unfamiliar with the cultural background of the United Kingdom.

The next example may seem a bit far-fetched, as in row 4a, the source text name “Wales” is substituted in the target text with the conventionalised counterpart of Scotland. In rows 4b and 4c, one can verify that this is not due the lacklustre factual knowledge from

the translator’s part, as in further instances, “Wales” correctly appears in the target text as “Țara Galilor,” whereas Scotland appears as “Scoția.” The decision might be explained through context: the characters are travelling around the United Kingdom by means of a magical bus, and one character asks the other about their exact whereabouts. The train of thought might have been the following: the target text reader may not have a general idea about Wales, but they may have heard about Scotland, and, considering that their exact whereabouts do not play any role in the plot, substituting one for the other does not result in a loss of information, it may as well make identification with their situation easier for the target reader.

In row 5 of Table 5, we encounter two proper names: “Anglesey” and “Aberdeen.” The magical bus already mentioned above magically teleports from one place to another, and this is how the hot chocolate gets poured on the pillow. In the target text, both names are deleted, as they do not seem relevant to the plot. Instead, it is explained that the beverage is spilled when the bus abruptly moves from one place to the other, without mentioning their names. This way, no relevant information is left out through the translation procedure of deletion.

The last example makes use of homophony to produce a pun through word play. In this situation, one of the characters, Ron, is hit by a spell that confuses him. He then acts weirdly and makes a pun: the proper name of the planet Uranus is homophonous with the phrase “your anus.” In the target text, the conventional counterpart of the proper name is used. However, the pun does not seem to work this way. The situation still turns out to be funny though, because this way it is accentuated that Ron is confused and finds seeing a planet from up close funny. Although the situation works out a bit differently in the target text, one could argue that the reader would still associate confusion with the character. Because of this, the loss of information in translation is not as relevant or grave.

Table 6: Existing Places - Conventuality

T6	Context ST (<i>Source</i>)	Context TT (<i>Source</i>)	Notes
1	The snake jabbed its tail at a little sign next to the glass. Harry peered at it. Boa Constrictor, Brazil . (I/28)	Șarpele își ridică puțin coada și arată spre plăcuța de lângă vitrine: <i>Boa Constrictor</i> , Brazilia . (I/27)	Conventuality
2	“Charlie’s in Romania studying dragons, and Bill’s in Africa	– Charlie a plecat în România , ca să studieze vampirii și dragonii,	Conventuality

	doing something for Gringotts,” said Ron. (I/107)	iar Bill, în Africa , trimis de Banca Gringotts, spuse Ron. (I/93)	
3	Next to Mrs. Weasley, Fred, George, and Charlie were all talking spiritedly about the World Cup. “It’s got to be Ireland ,” said Charlie thickly, through a mouthful of potato. “They flattened Peru in the semifinals.” “ Bulgaria has got Viktor Krum, though,” said Fred. “Krum’s one decent player, Ireland has got seven,” said Charlie shortly. “I wish England had got through. That was embarrassing, that was.” (IV/63)	Lângă doamna Weasley, Fred, George și Charlie discutau entuziasmați despre Cupa Mondială. – Probabil că o să câștige Irlanda , zise Charlie scurt, cu gura plină de cartofi. Au spulberat Peru în semifinale! – Da, dar Bulgaria îl are pe Viktor Krum, zise Fred. – Krum este un jucător bun, dar Irlanda are șapte ca el, zise Charlie scurt. Totuși, mi-ar fi plăcut să se califice și Anglia . A fost stânjenitor. (IV/63)	Conventionality
4	Or that the government should have somehow foreseen the freak hurricane in the West Country that had caused so much damage to both people and property? (VI/2)	Sau că guvernul ar fi trebuit să prevadă uraganul care lovise din senin partea de vest a țării , făcând numeroase victime și pagube materiale? (VI/5)	Deletion
5	As Uncle Vernon delightedly told anyone who would listen, Dudley had recently become the Junior Heavyweight Inter-School Boxing Champion of the Southeast . (V/11)	După cum le spunea unchiul Vernon plin de încântare tuturor care îl ascultau, Dudley devenise de curând campionul din sud-est la box interșcoli – categoria grea pentru juniori. (V/14)	Deletion

In Table 6, we find 10 proper names referring to existing, real places. The first 8 have been introduced into the target text using the procedure of conventionality. The last two, found in rows 4 and 5 of the table, however, have been deleted, not having a conventionalised form in the target language. The proper names found in rows 1, 2, and 3 of Table 6, but also in rows 1, 4b and 4c of Table 5 all have conventionalised forms in the target language, and their main function seems to be that of identification. Thus, they have been substituted with their target language form.

However, the proper names encountered in rows 4 and 5 of Table 6 do not seem to have these forms in the target language. Because of this, these names have been deleted and

explained in the target text. To those familiar with the source language culture, it appears obvious that the names “West Country” and “the Southeast” refer to the mentioned areas of the country in question. Since the target language does not appear to have these forms, their commonly used counterparts are present in the target text: “partea de vest a țării” meaning the western part of the country, and “sud-est” meaning the same as “the Southeast.”

Table 7: Transposition

T7	Context ST (<i>Source</i>)	Context TT (<i>Source</i>)	Notes
	The rest of the team felt this save compared favorably with one made recently by Barry Ryan, the Irish International Keeper, against Poland’s top Chaser, Ladislaw Zamojski. (V/400)	[...] ceilalți din echipă fură de părere că această parade putea fi comparată cu succes cu una realizată de curând de Barry Ryan, portarul naționalei irlandeze contra înaintașului polonez Ladislaw Zamojski. (V/400)	Transposition
	“[...] Ran inter a couple o’ mad trolls on the Polish border, [...]” (V/426)	– [...] Am dat peste niște troli nebuni pe lângă granița cu Polonia [...] (V/426)	Transposition

In table 7, two examples are provided in which proper names are replaced with adjectives through the procedure of transposition (row 1) or vice versa (row 2). This can be explained with the differences between the source and the target language, but also with the fact that the proper name and the adjective that appear or disappear are not influential on the plot or on the context, and replacing them with the other word class does not change the meaning at all. In row 1, the source language proper name “Poland” is replaced with the target language adjective for Polish: instead of the phrase “Poland’s Chaser,” the phrase “Polish Chaser” is used. In row 2, the source language adjective “Polish” is replaced with the target language proper name Poland: “Polish border” is replaced with “the border with Poland.”

To conclude this section, a variety of different translation procedures have been used in the translation of place names. When dealing with the names of fictional places, most of which are either telling names or make use of word play, the predominant procedures were rendition and substitution. In the case of real, existing places, the translation procedure was based on the identified main function of the proper name in the source text. If the main function was identification, the procedure of conventionality was used. In other cases,

however, the procedure was chosen to fit the function of the proper name, in order to be able to transfer the function in the target text.

Chapter IV – Proper names of animals, objects, potions, spells and magical phenomena

The following section will examine a set of different proper names. In the first table, Table 8, 8 proper names of animals have been introduced. In Table 9, we find the proper names of 2 potions and 4 magical objects. In Table 10, the names of 4 spells and that of an omen of death have been introduced.

Table 8: Proper Names of Animals

T8	Context ST (<i>Source</i>)	Context TT (<i>Source</i>)	Notes
1	“[...] So I told him, Fluffy ’s a piece o’ cake if yeh know how to calm him down, jus’ play him a bit o’ music an’ he’ll go straight off ter sleep —” (I/266)	– [...] Așa că i-am spus că puteai face ce vrei cu Fluffy , dacă știi cum să-l iei: îi cânti ceva și el adoarme imediat, ca un... (I/225)	Copy
2	Harry knew he ought to feel sorry that Mrs. Figg had broken her leg, but it wasn’t easy when he reminded himself it would be a whole year before he had to look at Tibbies , Snowy , Mr. Paws , and Tufty again. (I/22)	Harry știa că ar fi trebuit să-I pară rău, fiindcă biata doamnă Figgs își rupsese piciorul, dar nu era chiar așa de ușor, având în vedere perspectiva care i se deschidea: un an întreg până ce acea să fie nevoit să-i admire iar pe Tibbles , Snowy , Domnul Gheruțe și Puffy . (I/22)	Recreation Copy Rendition Phonological replacement
3	“Back, Fang — back.” (I/140)	– Jos! Colț! Jos! (I/122)	Rendition
4	“Er — why are you calling that owl Pig ?” Harry asked Ron. “Because he’s being stupid,” said Ginny. “Its proper name is Pigwidgeon .” (IV/57)	– Auzi, de ce îi spui bufniței tale Pig ? îl întrebă Harry pe Ron. – Pentru că se protestește, de-aia! zise Ginny. De fapt numele ei este Pigwidgeon! (IV/57)	Copy

In row 1 of Table 8, we meet Fluffy, who is a giant three-headed dog. Its name makes use of irony, Fluffy rather reminding of small and cute animal, who does not pose mortal danger to whomever approaches it. Hagrid, however, Fluffy’s owner, the character quoted in row 1, is known to be overly friendly and attached to any kind of animal, however dangerous. For example, once he had a pet dragon. The name “Fluffy” is seemingly meant to underline this trait of Hagrid’s character, who thinks of a huge, three-headed dog as cute. In the target text,

the name is copied. This may result in a loss of information to those who are not familiar with the source language or its culture, because they would not make the same associations based on the name.

In the second row of the table, we find five proper names: the first one, “Mrs. Figg,” belongs to an old lady who has four cats – the other four proper names belong to them. In the translation of these four cats’ names, different translation procedures have been employed. “Tibbies” has been recreated as “Tibbles,” “Snowy” has been copied, “Mr. Paws” has been rendered as “Domnul Gheruțe,” and “Tufty” has been replaced with the phonologically similar “Puffy,” which is also a common cats’ name in the target language. Considering that these cats only appear mentioned, and they do not affect the plot in any way, one could wonder why some of their names have been translated into the target text, while the name “Fluffy” mentioned above has only been copied, even though Fluffy is an important part of the first novel’s plot, standing between the considerably weakened main antagonist and the object that would help him get his powers back.

The next example features Fang, Hagrid’s normal-sized dog who lives with him. His name also has a shade of irony in it, as “Fang” implies a fearsome and powerful animal, but the referent of the name is cowardly, and runs every time he senses danger. The employed translation procedure is rendition: in the target language, “Colț” means fang.

The last example of the name of an animal is “Pig” or “Pigwidgeon.” He is one of the Weasley family’s owls. When he first appears, it is mentioned that he looks nothing like a pig. Only later is it revealed that the name “Pig” is a nickname of “Pigwidgeon.” The name is copied in the target text. The word play based on the homonymy of the word “pig” also appears in the target text. Here, it is also mentioned that the owl looks nothing like a pig. However, the word play is not explained to those who do not understand the source language noun “pig,” resulting in a loss of information to them.

The names of animals are handled in different ways during translation. Usually, the functions or forms of their names are taken into account. In the above examples, the procedures of copy, recreation, rendition and phonological replacement have been used. These particular names have been chosen to help build a general idea of the tendencies regarding the translation of proper names of animals.

Table 9: Proper Names of Objects and Potions

T9	Context ST (<i>Source</i>)	Context TT (<i>Source</i>)	Notes
1	Madam Pomfrey was holding a large bottle of something labelled Skele-Gro . (II/174)	Madam Pomfrey avea o sticlă cu ceva, pe care scria „ PlusSchelet ”. (II/156)	Recreation
2	They belonged, as Harry saw when he raised his head, to a triple-decker, violently purple bus, which had appeared out of thin air. Gold lettering over the windshield spelled The Knight Bus . (III/33)	După cum se lămurii imediat, roțile mari și negre aparțineau unui autobuz mov-aprins, cu trei etaje, care apăruse ca din senin. Pe parbriz, apăru scris cu litere aurii „ Autobuzul Salvator ”. (III/33)	Substitution
3	They took turns riding Harry’s Nimbus Two Thousand , which was easily the best broom; Ron’s old Shooting Star was often outstripped by passing butterflies. (II/46)	Zburau pe rând pe mătura Nimbus 2000 a lui Harry, vechea mătură a lui Ron, Steaua Căzătoare , fiind depășită până și de fluturi. (II/43)	Copy Conventionality
4	He had patched up his wand with some borrowed Spellotape , but it seemed to be damaged beyond repair. (II/95)	Își lipise bagheta cu niște Magiscotch , dar se pare că era distrusă de tot. (II/85)	Recreation
5	Her Pepperup Potion worked instantly, though it left the drinker smoking at the ears for several hours afterward. (II/122)	<u>Potiunea ei</u> , Ardeiu , acționa instantaneu, desi îi lăsa pe băutor cu urechile fimegânde, ore în șir. (II/110)	Recreation (+ deletion)

In the first example, we find the name of a potion that is taken in order for one’s bones to regrow. The name seems to be created from the words “skeleton” and “grow.” In the target text, the name is recreated based on the words “plus” – meaning plus – and “schelet” – meaning skeleton. Although there are minor differences in the forms of the source and target language names, as in the source text, the words that make up the name are shortened, while they appear in their common forms in the target text, the resemblances between both form and the function of the source and target language names make the full transfer of meaning possible, and no information is lost in the process of translation.

In row 2 of Table 9, the magical bus already mentioned in row 5 of Table 5 is introduced. The name “The Knight Bus” also involves word play based on the homophony of the words “knight” and “night.” The bus first appears when the main character runs away

from home, and is alone and afraid in the dark. The translation procedure used in this case is substitution: “Autobuzul Salvator” roughly means “Saviour Bus,” implying that it comes to the rescue when needed. This seems a bit ironic, however, considering that when it arrives, it almost hits the main character.

The novels also contain a number of brand and model names, like those exemplified in row 3. The proper names featured here belong to two brooms, which are used as a means of transportation and in a sport called Quidditch. In the quoted section, it is revealed that the Nimbus Two Thousand, Harry’s broom is much faster than Ron’s Shooting Star. The names are translated using the procedures of copy and conventionality. This way, the name “Nimbus Two Thousand” becomes “Nimbus 2000,” the sole difference is the spelling of the model name, the target text using numbers instead of letters. The conventionalised counterpart of the phenomenon of a shooting star is “stea căzătoare,” ironically meaning “falling star” – this suits the context even better, considering that the broom in question is pretty slow and of a lower quality.

The proper names featured in rows 4 and 5 have been recreated in the target text. “Spellotape” becomes “Magiscotch” and “Pepperup Potion” becomes “(poțiunea) Ardeiut.” Both of these names rely on the conventional way adhesive tape and chilli pepper are referred to in the target language: “scotch” and “ardei iute.” The names are visibly built from these forms. This incorporation of the target language culture into the creation of new proper names makes identification with the target text easier for the reader.

In the translation of the proper names and potions, not only the forms and functions of the proper names, but also the source and target cultures have been taken into account. Furthermore, creativity has also been made use of. Proper names which rely on word play apparently still pose a challenge, but information has reliably been transferred into the target text.

Table 10: Proper Names of Spells and Magical Phenomena

T1 0	Context ST (<i>Source</i>)	Context TT (<i>Source</i>)	Notes
1a	“The Grim , my dear, the Grim! ” cried Professor Trelawney, who looked shocked that Harry hadn’t understood. “The giant, spectral dog that haunts churchyards! My dear boy, it is an omen — the worst omen — of death!” (III/107)	– Spectrul , dragule, Spectrul! zise profesoara Trelawney, mirată că Harry nu știa despre ce era vorba. <u>Spectrul</u> câinelui gigantic, care bântuie cimitirele! Un semn, dragul meu, care prevestește... moartea! (III/96-97)	Substitution
1b	Grim Defeat (III/162)	Crunta înfrângere (III/143)	Rendition
2	“ The Trace, the Trace! ” said Mad-Eye impatiently. “The charm that detects magical activity around under-seventeens, the way the Ministry finds out about underage magic!” (VII/47)	– Identificatorul , Identificatorul! spuse Ochi-Nebun nerăbdător. Vraja care detectează activitatea magică din jurul celor sub șaptesprezece ani, modul în care ministerul află când minorii fac vrăji! (VII/45)	Substitution
3	“ [...] Is it called the Imperius Curse , or something?” (IV/212)	– [...] mi-a zis tatăl meu de un <u>blestem</u> numit Imperius sau ceva de genul ăsta... (IV/202)	Copy Rendition
4	“You don’t need thumbscrews or knives to torture someone if you can perform the Cruciatus Curse .” (IV/215)	– [...] Nu ai nevoie de cuțite sau alte arme pentru a tortura pe cineva, dacă poți arunca asupra lui Blestemul Cruciatus ... (IV/204)	Copy Rendition
5	“Yes, the last and worst. Avada Kedavra ... the Killing Curse .” (IV/215)	– Da, ultimul și cel mai groaznic. Abracadabra , blestemul fatal! (IV/206)	Substitution Rendition

In rows 1a and 1b, we find the name of an omen of death, “the Grim.” The Grim takes the form of a giant spectral dog, similar to that of Padfoot (see Chapter II, Table 1, row 13). In the novels, the animal form of Sirius Black is often mistaken for the Grim. The name has been substituted in the target text as “Spectrul”, meaning phantom or spectre. The underlined noun “spectrul” does not act as a proper name, it is meant to explain the name: “the spectre of a giant dog.” It is notable that the title of Chapter IX of the third novel is “Grim Defeat,” making a reference to the Grim, which appears in said chapter, scaring the main character.

In the target text, the title of the chapter is “Crunta înfrângere,” translating the title through the procedure of rendition, but the reference to the Grim is not present.

The next example features a charm that is supposed to detect if someone under the legal age to do magic does so despite it being illegal – this is explained by one of the characters. The name is translated into the target text through the procedure of substitution, “Identificatorul” literally meaning “the identifier.” Taking into consideration that the charm does in fact seem to identify if someone does act against the law, the name seems to have the same function in the target text.

In rows 4, 5 and 6 of the table, we find the names of the Unforgivable Curses, three illegal curses that are thought to be dark magic. The names of the first two, the “Imperius Curse” and the “Cruciatus Curse” have been translated through the procedures of copy (“Imperius” and “Cruciatus”) and rendition (“Curse”). It is notable that the latter part of the source language name, “Curse,” is not always part of the name in the target text, see for example row 3, where the word “blestem” does not use capital letters and is separated from the noun “Imperius.” The third Unforgivable Curse is the “Killing Curse,” which is also often referred to with the incantation “Avada Kedavra.” Both appear in row 5. In the target language culture, “abracadabra” is an interjection to which magical powers are often attributed. Because of this, using it as the incantation for the Killing Curse may seem confusing for the reader. The name “Killing Curse” is translated through the procedure of rendition, “blestemul fatal” literally meaning the same. It is interesting, however, that in this example, “blestemul fatal” is not used as a proper name.

The translation of the names of charms, spells and potions may seem challenging, as many different factors have to be taken into consideration. Word play is also commonly found in these names. Rendition and substitution seem the most frequently used translation procedures.

Chapter V – Proper Names Related to the Culture Materialising in the Novels

In the following section, proper names related to the culture of the magical world present in the novels will be examined. The section will contain 5 tables. The first one, Table 11 will contain proper names of newspapers, news channels and news programmes. The second table will feature proper names of historical figures and events. In the third table, proper names related to the administrative and judicial system of the magical world will be introduced. Table 14 will contain proper names related to entertainment: band names and names of characters from fairy tales. Proper names that are closely linked to the real-life source language culture will be introduced in Table 15.

Table 11: Proper Names of Newspapers and Media Outlets

T1	Context ST (<i>Source</i>)	Context TT (<i>Source</i>)	Notes
1			
1	Uncle Vernon’s large red face was hidden behind the morning’s Daily Mail [...] (IV/26)	Chipul mare și roșu al Unchiului Vernon era ascuns în spatele ziarului de dimineață [...] (IV/29)	Deletion
2	“Nearly all the programs are following You-Know-Who’s line, all except Potterwatch .” (VII/437)	– [...] Aproape toate posturile îi cântă în strună Știm-Noi-Cui, toate în afară de Buletin de Potter . (VII/363)	Substitution
3	“And now, over to Romulus for our popular feature ‘ Pals of Potter .’” (VII/441)	– [...] Și acum, îi dăm cuvântul lui Romulus, pentru îndrăgitul moment al emisiunii noastre, Prieteni cu Potter . (VII/365)	Rendition
4	“[...] let’s take a moment to report those deaths that the Wizarding Wireless Network News and Daily Prophet don’t think important enough to mention.” (VII/439)	– [...] haideti să anunțăm decesele pe care postul național de știri vrăjitorești și Profetul Zilei nu le consider destul de importante pentru a le menționa. (VII/364)	Deletion Transposition

In the first example, the name of an existing newspaper is found. In the target text, the proper name is omitted, and we find an explanation instead: “ziarul de dimineață,” meaning “morning newspaper.” Despite “Daily Mail” being an existing and well-known newspaper,

one could argue that the target text reader, if not familiar enough with the culture and everyday life in the United Kingdom, may not recognise what the name stands for. Because of this, the translator opts for deletion and chooses to rather explain what the character is reading.

The examples in rows 3, 4 and 5 all originate from the same situation. The resistance against the main antagonist sets up an anti-establishment radio broadcast called “Potterwatch.” One of the programmes featured is “Pals of Potter.” Two other media outlets are mentioned, which are supposedly on the antagonist’s side. The translation procedures used are deletion, substitution, rendition and transposition. The name “Potterwatch” makes reference to the belief that Harry Potter is the one who will save the magical world from the antagonist, him being the central motif of the resistance movement. This reference is also found in the name “Pals of Potter.” The target language names also have Harry Potter as their central idea. The name “Potterwatch” is substituted as “Buletin de Potter”, meaning “Potter bulletin,” while “Pals of Potter” becomes “Prieteni cu Potter” through the process of rendition – it is also notable that the target language name is also alliterative, just like the source language one. The name “Wizarding Wireless Network News” does not appear in the target text, it is explained instead through the phrase “postul național de știri vrăjitoarești,” which could be translated into English as “national channel of magical news.” Considering that the Wizarding Wireless Network News does not play a part in the plot, the loss of information through the deletion of the name is not at all significant. For information on the translation “Daily Prophet” – “Profetul Zilei,” see the procedure of transposition in Chapter I.

Table 12: Proper Names of Historical Figures and Events

T1	Context ST (Source)	Context TT (Source)	Notes
2			
1	Professor Binns had asked for a three-foot-long composition on “ The Medieval Assembly of European Wizards. ” (II/147)	Profesorul Binns le ceruse o compunere lungă de un metru despre ” Consiliul medieval al vrăjitorilor europeni ”. (II/132)	Rendition
2	Professor Binns, glancing up in the middle of a deadly dull lecture on the International	Profesorul Binns, întrerupându-se dintr-o lectură îngrozitor de obositoare despre o Întrunire	Rendition

	Warlock Convention of 1289 , looked amazed. (II/149)	Vrăjitoarească Internațională din 1289 , o privi uimit. (II/133)	
3	The four school Houses are named after them: Godric Gryffindor, Helga Hufflepuff, Rowena Ravenclaw , and Salazar Slytherin . (II/150)	Cele patru case ale școlii au fost numite după ei: Godric Cercetaș, Helga Astropuf, Rowena Ochi-de-Șoim și Salazar Viperin . (II/134)	Copy Substitution Recreation
4	“Couldn’t remember all the goblin rebels’ names, so I invented a few. It’s all right,” he said [...] “they’re all called stuff like Bodrod the Bearded and Urg the Unclean ; it wasn’t hard.” (IV/618)	Nu mi-am amintit toate numele goblinilor rebeli, așa că am mai inventat din ele. Dar n-are a face, zise el [...] toți au nume de genul Bodrod cel Bărbos sau Urg cel Nespălat ... N-a fost prea greu...	Copy Rendition Substitution
5	Binns droned on and on while they scribbled down names and dates, and got Emeric the Evil and Uric the Oddball mixed up. (I/133)	Binns motăia, în timp ce ei mângâleau nume și date, încurcându-i mereu pe Emeric Dragonul și Emeric Vampirul . (I/116)	Copy Substitution
6	He had reached the top of the stairs, turned right, and almost walked into Ron, who was lurking behind a statue of Lachlan the Lanky , clutching his broomstick. (V/271)	Ajunse la capul scărilor, o luă la dreapta și aproape că intră în Ron, care se ascundea după o statuie a lui Lachlan cel Lung , strângându-și cu putere mătura în mână. (V/271)	Copy Rendition

Table 12 contains proper names referring to fictional historical characters and events. The first two examples feature events from the Medieval Age. These two are translated into the target language using the procedure of rendition, translating the names created in standardised language. This way, “The Medieval Assembly of European Wizards” becomes “Consiliul medieval al vrăjitorilor europeni,” and the “International Warlock Convention of 1289” becomes “o Întrunire Vrăjitoarească Internațională din 1289.” In the second example, the change of the article is worth mentioning: in the source text, a definite article is present. In the target text, however, the article is indefinite, possibly leading to a confusing result, as proper names usually have a well-defined referent, but this time, it is *a* medieval assembly from the year 1289 the name refers to, possibly implying that there were more in the same year. Nonetheless, considering that these historical events have no effect on the plot, the reader can simply disregard the apparent inconsistencies.

The third example is especially important, considering that the four houses of Hogwarts School of Witchcraft and Wizardry are named after the historical figures mentioned in row 3 of Table 12, as they were the four founders of the school. The four historical figures are thought to have characteristic traits that are also reflected in the traditional values of each house: “Gryffindor” stands for bravery and chivalry, “Hufflepuff” values dedication and hard work, “Ravenclaw” symbolises intelligence and “Slytherin” values resourcefulness and cunning above all else.

It may also be important to mention that the name “Gryffindor” reminds of the word “gryphon,” making use yet again of homophony. A gryphon is a legendary creature that is part lion, part eagle. This is notable especially because the emblematic animal of House Gryffindor is a lion, which can symbolise bravery. The name “Slytherin” reminds of the verb “slither,” which, according to the Merriam-Webster Online Dictionary, means “to slip or slide like a snake.” This is also meaningful, reminding of a snake, which is in turn the emblematic animal of House Slytherin.

The source language names are all alliterative. As four names are present, a variety of translation procedures have been used. The first names have all been copied into the target text. The last names were translated using the procedures of substitution in the cases of “Gryffindor” and “Ravenclaw,” and recreation in the cases of “Hufflepuff” and “Slytherin.” In the target text, “Gryffindor” is substituted by “Cercetaş,” meaning Boy or Girl Scout. Bravery and chivalry is indeed usually attributed to Scouts, but a medieval personality named “Scout” may sound unusual. “Ravenclaw” is substituted as “Ochi-de-Şoim,” meaning “Eagle-Eye.” The two recreated names are “Hufflepuff” and “Slytherin,” which have become, in turn, “Astropuf” and “Viperin” in the target text, imitating the sound shape of the source text names. It is also worth mentioning that “Viperin” also reminds of a snake in the target language. The target language names have similar forms as the source language ones, apart from the alliterations, which are lost in translation, and the functions of the source language names are also found in the target text.

The two examples found in row 4 of Table 12 have been chosen because they are proper names made up by one of the characters for a history exam. They seem to follow the traditional form of other proper names of historical figures found in the source text by also being alliterative. The first names “Bodrod” and “Urg” have been copied into the target text, while their epithets have been transferred using the process of rendition in the first case, and that of substitution in the second. The first name of the two, “Bodrod cel Bărbos” is also alliterative in the target text, but the second one, “Urg cel Nespălat,” meaning “Urg the

Unwashed” is not. One could argue that keeping the original alliterative form would have been more important than transferring their first names or the meaning behind their epithets. But, considering that they are not relevant from the plot’s point of view and they only appear once, no valuable information is lost in translation.

The examples of proper names found in rows 5 and 6 refer to real historical figures in the world of the novels, in the sense that they were not made up by the characters. Two of the three mentioned names are alliterative: “Emeric the Evil” and “Lachlan the Lanky.” The used translation procedures are that of copy, substitution and rendition. The first names “Emeric” and “Lachlan” are copied into the target text. The name “Uric” is then substituted for the already copied “Emeric” – this way, two Emerics appear. Their epithets “the Evil” and “the Oddball” are substituted in the target text, and the result is “Emeric the Dragon” and “Emeric the Vampire.” The third proper name is rendered, and we end up with the name “Lachlan cel Lung,” which is also alliterative. Just as in the above mentioned case, no valuable information is lost in translation.

Table 13: Proper Names in Administration

T1	Context ST (Source)	Context TT (Source)	Notes
3			
1	(Decree for the Reasonable Restriction of Underage Sorcery, 1875, Paragraph C). (II/21)	(Decretul pentru restrângerea, în limite rezonabile, a vrăjitoriilor din partea minorilor, 1875, Paragraful C)	Rendition
2	We would also ask you to remember that any magical activity that risks notice by members of the non-magical community (Muggles) is a serious offense under section 13 of the International Confederation of Warlocks’ Statute of Secrecy . (II/21)	De asemenea, dorim să vă reamintim că orice activitate magică detectabilă de către membrii comunității non-magice (a Încuiaților) este un delict grav, în concordanță cu articolul 13 al Confederației Internaționale de Tăinuire a Statutului Vrăjitorilor . (II/22)	Rendition
3	Mafalda Hopkirk IMPROPER USE OF MAGIC OFFICE Ministry of Magic (II/21)	Mafalda Hopkirk Oficiul de Folosire Nepermisă a Magiei Ministerul Magiei (II/22)	Rendition + Substitution Rendition

4	There are rumors about a new Muggle Protection Act [...] (II/51)	Sunt niște zvonuri despre o nouă lege a Protecției Încuiaților... (II/48)	Rendition
5	Looks like a serious breach of the Ban on Experimental Breeding to me.” (V/129)	Mie mi se pare să fie o încălcare gravă a Interzicerii Creșterii Experimentale a Animalelor. (V/130)	Rendition + Addition
6	“They’ve demoted him from Chief Warlock on the Wizengamot — that’s the Wizard High Court — [...]” (V/95)	L-au retrogradat din funcția de Vrăjitor-Şef al Vrăjustiției – asta este Înalta Curte a Vrăjitorilor [...] (V/99)	Recreation

In Table 13, we find proper names related to the administrative and judicial system of the magical society. The most common translation procedure here is rendition. One has to take notice that apart from rendition, transposition is also quite common, taking into consideration that laws, regulations, offices etc. are referred to using different kinds of structures in different languages. For example, the structure “Ban on [...] Breeding” uses a genitive case in the target language: “Interzicerea Creșterii.” There are also some exceptions in Table 13, where rendition is not was not the only translation procedure used, or where it was not used at all. In row 3, the adjective “Improper” has been replaced with “Nepermisă,” meaning “not permitted.” Also, in row 5, addition has been used: the target text name specifies that it is the experimental breeding *of animals* that is banned. In row 6, we find the name “Wizengamot”, which reminds those familiar with Anglo-Saxon history of the Witenagemot, a medieval assembly or council. The name seems to be built from the name of this assembly and from the noun “wizard.” This is also followed by the target text version of the name, seemingly recreated from the words “vrajă” and “justiție,” meaning “magic” and “justice.” It appears that the translation of proper names that are directly linked to this fictional administrative or judicial system results in proper names that make use of the common structures found in the respective system of the target language culture. This way, the recreated or rendered names seem to have a natural sound to them.

Table 14: Proper Names in Music and Fairy Tales

T1	Context ST (Source)	Context TT (Source)	Notes
4			
1	It seemed to be fact, however, that he had booked the Weird Sisters . (IV/391)	Dar părea să fie adevărat că le chemase pe Surorile Stranii . (IV/397)	Rendition
2	“The man people believe to be Sirius Black is actually Stubby Boardman, lead singer of the popular singing group The Hobgoblins [...]” (V/192)	Cel pe care lumea îl consideră Sirius Black este de fapt Stubby Boardman, vocalistul unei formații în vogă, Hobgoblinii , [...] (V/193)	Rendition
3 4	“You’ve never heard of The Tales of Beedle the Bard ?” said Ron incredulously. “You’re kidding, right?” [...] “Oh come on! All the old kids’ stories are supposed to be Beedle ’s, aren’t they? ‘The Fountain of Fair Fortune’ ... ‘The Wizard and the Hopping Pot’ ... ‘ Babbitty Rabbitty and her Cackling Stump’ ...” (VII/135) “We didn’t hear stories like that when we were little, we heard ‘ Snow White and the Seven Dwarfs’ and ‘ Cinderella ’ —” (VII/135)	– Nu ai mai auzit de Poveștile Bardului Beedle ? făcu Ron uimit, nevenindu-i să creadă. Glumești, nu? [...] – Fiți serioși! Toate basmele vechi pentru copii se zice că sunt scrise de Beedle , nu? Fântâna norocului chior...Vrăjitorul și ceaunul săltăreț... Iepurașul Pufi și buturuga fermecată... – [...] Nouă nu ni s-au spus poveștile astea când eram mici, noi știm de Albă-ca-Zăpada și cei șapte pitici și de Cenușăreasa ... (VII/116-117)	Copy + Rendition Substitution Conventionality

In Table 14, we find proper names that are related to entertainment: two music band names, and four names from fairy tales – two fictional ones, which only exist in the magical world of the novels, and two names from existing fairy tales. The two band names are translated using the procedure of rendition. The “Weird Sisters” is rendered as “Surorile Stranii” and “The Hobgoblins” is rendered as “Hobgoblinii.” It is also notable that the name “Weird Sisters” reminds of the popular band *Twisted Sister*, while on the other hand, “Surorile Stranii” uses alliteration to compensate for the reference lost in translation.

In row 3, the names related to fairy tales are introduced. Beedle the Bard is a fictional author who wrote fairy tales popular in the world of the novels. Babbitty Rabbity is apparently

one of his characters. After these two are mentioned, the real-life fairy tale characters Snow White and Cinderella are mentioned. The name “Beedle the Bard” is translated into the target text using the procedures of copy (“Beedle”) and rendition (the epithet “the Bard”). The result is the name “Bardul Beedle”. The name of the character “Babbity Rabbity” is substituted in the target text: “Iepurașul Pufi” meaning “Pufi the Rabbit,” Pufi apparently being a fairly common name for pets, especially rabbits. The other two proper names are translated through the process of conventionality, with their conventionalised forms: “Albă-ca-Zăpada” (Snow White) and “Cenușăreasa” (Cinderella).

Table 15: Proper Names Related to the Culture of the United Kingdom

T1	Context ST (Source)	Context TT (Source)	Notes
5			
1	“But how did you get to Diagon Alley to buy your school things last year?” “I went on the Underground —” (II/47)	– Dar cum ai ajuns anul trecut pe Aleea Diagon să-ți cumperi rechizite? – Cu metroul ... (II/44)	Deletion
2	Barely ten inches high, its horny little feet pattered very fast as it sprinted across the yard and dived headlong into one of the Wellington boots that lay scattered around the door. (IV/60)	De nici douăzeci de centimetri înălțime, traversă curtea cât de repede îl țineau piciorușele și se aruncă cu capul înainte, într-una dintre cizmele lăsate lângă ușă. (IV/60)	Deletion
3	Ripper had chased Harry out into the garden and up a tree [...] (III/18)	Spintecătorul , căci așa îl chema pe câine, îl alergase pe Harry prin toată grădina, forțându-l să se urce într-un pom [...] (III/20)	Conventionality

The last table features three proper names that are closely linked to the real, existing culture of the United Kingdom. In row 1, the proper name “Underground” refers to the London Underground, the metro system of London and its surroundings. This reference seems obvious enough to anyone familiar with the culture of the United Kingdom, and thus, the term. However, it may not be as straightforward to the target text reader. Besides, the London Underground has no conventionalised equivalent in the target language, so the name is simply deleted, the common noun “metro” being used instead. This may leave out some

information, not specifying that it is the London metro the character is talking about, but this is not crucial information, and the target text reader will apparently not miss out on anything without it. The procedure of deletion is employed in row 2 of Table 15, too. Wellington boots are a type of leather boots, with the name probably originating from one of the Dukes of Wellington. The exact type of boot is not relevant to the plot, and thus, assuming that the target text reader will not exactly understand what it stands for, the name is deleted in order not to cause confusion.

The last proper name, “Ripper,” is the name of a particularly aggressive dog that chases the main character up a tree. The name reminds of Jack the Ripper, a notorious British serial killer. The conventionalised form of the serial killer in the target language is “Jack Spintecătorul.” Here, the form of the name is taken into account: both the source language and the target language names make use of the epithet of the notorious character.

Conclusion

It seems that, contrary to the common belief formulated in the introduction, proper names are indeed translated. Furthermore, their translation seems to be based on a series of processes and choices the translator has to get through. Not only does a translator need to understand the source text, he or she also has to be able to produce a target text. And, considering that proper names do appear to have meaning and convey information, they also have to be understood and reproduced when needed.

In order for this to work, one apparently has to understand the functions of proper names in the target text and in the context of the target culture. Recognising the form of a proper name also seems important, especially if there is word play present. After these analytical steps, the translator also has to choose which translation procedure to employ. This choice seems challenging to make, as every situation may need a different approach – sometimes, a mixture of translation procedures is used to best suit the context. In order to successfully translate proper names, it seems important to be observant not only of the source text, but also of the target text reader. In some cases, choosing a particular translation procedure or solution seems to have been motivated by estimating what they may or may not know.

As seen in Chapter II, in the translation of proper names of fictional characters, one has to take account of word play and telling names which may help portray a character or their relationship with other characters. In Chapter III, we have seen that the proper names of fictional places are often creative and it is also common for them to make use of word play, homophony or puns. Real, existing places often seem to have their conventionalised forms in the target language, but there are cases where the identifying function is not the main function of the proper name in a particular context, making instead use of word play. In these cases, simply using the conventionalised form may not convey the same message to the target text reader. The proper names of animals and other magical objects, potions and spells are also often suggestive, relying on the source language culture – one may have to instantly recognise a pet name, for example. In Chapter V, it turned out that the signs of a new, fictional culture materialised in the novels, having its own historical figures and events, laws and even fairy tales. Some of these proper names coexist with the names real, existing figures.

In conclusion, the translation of proper names is a complex multi-step procedure. It seems that the number of solutions is only restricted by what the translator can analyse and synthesise – understand and recreate. He or she disposes of at least ten translation

procedures, offering endless solutions. Consciously choosing the best one seems challenging, considering the many factors one has to take into account: the function and the form of the name, the possible underlying pedagogical message, word play or puns, and so on. However, consciously choosing the best solution may also be the translator's duty to the reader.

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Rezumat

Următoarea lucrare își propune să facă o analiză a posibilității traducerii numelor proprii în literatură, axându-se pe prima traducere în română a romanelor Harry Potter de J. K. Rowling. Lucrarea este alcătuită din cinci capitole. În capitolul I, teoria legată de traducerea numelor este introdusă. În capitolul II, se analizează traducerea numelor personajelor. În capitolul III, numele proprii ale unor locuri sunt identificate. În al patrulea capitol, o varietate de nume proprii sunt introduse: numele animalelor, ale obiectelor și poțiunilor, ale vrăjilor și altor fenomene magice. Capitolul cinci vizează numele proprii care construiesc cultura lumii magice în romane și cele care pot fi înțelese numai prin cultura reală a Regatului Unit.

În incipitul lucrării, se pune întrebarea dacă numele proprii se pot traduce sau nu, și dacă da, cum ia loc acest proces. Cu ajutorul unor traductologi, se afirmă că numele proprii pot avea și ele sens, indicând de exemplu sexul, cultura de origine, chiar și vârsta referentului. Acest lucru se poate observa mai ales la nivelul textelor literare fantastice, unde autorii se pot folosi de creativitatea lor să creeze noi nume proprii. Aceste nume proprii se introduc în textul-țintă prin modalități diferite. Se identifică apoi zece proceduri de traducere pe baza lucrărilor lui Hermans și Fernandes, exemplificând fiecare cu nume proprii din textul-sursă și din textul-țintă.

În capitolul II, III, IV și V, traducerea numelor proprii este exemplificată folosind 15 tabele care conțin următoarele informații: context și sursă în textul-sursă, context și sursă în textul-țintă, procedura de traducere folosită și eventualele note. Apoi, formele și funcțiile numelor proprii în textul-sursă sunt identificate. După aceasta urmează o analiză a acestora în textul-țintă. În capitolul II, primele trei tabele sunt introduse. Tabelul 1 conține numele proprii ale unor personaje fictive. În tabelul 2 se regăsesc nume proprii ale personajelor care fac referință la cultura de origine a referentului. Tabelul 3 conține nume proprii care aparent nu conțin sens și care au fost redactate în textul-țintă fără modificări. Capitolul III conține patru tabele: primul exemplifică traducerea numelor proprii ale locurilor fictive, al doilea vizează nume proprii ale locurilor existente, dar care au funcții specifice, fie făcând parte dintr-un joc de cuvinte în context, fie făcând referire la cultura-sursă. Tabelul 6 conține și el nume proprii ale locurilor existente, dar care pot fi traduse prin procedura de convenționalitate, numele având deja o formă convenționalizată în limba-țintă. În tabelul 7 găsim două exemple în care un nume propriu este prezent într-un text, dar nu și în celălalt, fiind substituit de o altă parte de vorbire. În capitolul IV, numele proprii ale animalelor, ale obiectelor și poțiunilor și ale vrăjilor și altor fenomene magice sunt introduse în trei tabele diferite. Al

cincilea capitol conține nume care ajută la materializarea unei culturi magice, specifice în romane. Tabelul 11 conține nume proprii ale ziarelor sau emisiunilor radio, cel cu numărul 12 exemplifică traducerea numelor proprii ale personajelor și evenimentelor istorice fictive., iar cel al 13-lea introduce un set de nume proprii legate de sistemul administrativ și juridic al societății magice. Ultimele două tabele conțin, pe rând, numele proprii legate de divertisment (trupe și personaje din basme) și nume proprii care îmbină limba și cultura-țintă.

În concluzie, traducerea numelor proprii este un proces care presupune mai mulți pași, cele mai importante fiind analiza și sinteza. Prima dată, textul-sursă este analizată, adică înțeleasă, iar acesta este apoi sintetizat într-un text-țintă. Acesta este cazul și în traducerea numelor proprii: funcțiile și forma numelor trebuie identificată, iar apoi redată în textul-țintă.

Zusammenfassung

Die vorliegende Arbeit zielt darauf ab, die Übersetzung der Eigennamen in der Literatur zu analysieren, basierend auf die erste Übersetzung ins Rumänische der Harry Potter-Romane. Die Arbeit besteht aus fünf Kapitel. In dem ersten Kapitel, die Theorie zur Übersetzung der Eigennamen wird eingeführt. Im zweiten Kapitel, die Übersetzung von Eigennamen der Figuren wird analysiert. Im Dritten, die Weise Ortsnamen übersetzt wurden ist das zentrale Thema. Im Vierten, eine Vielfalt von Eigennamen dienen als Beispiel für die Übersetzung der Eigennamen von Tieren, von Objekten und Zaubersdränken und von Zaubereien und magischen Phänomenen. Das fünfte Kapitel behandelt Eigennamen, die eine magische Welt und Kultur verwirklichen, und Eigennamen, die nur durch die Kultur des Vereinigten Königreichs begriffen werden können.

Im ersten Kapitel stellt sich die Frage, ob Eigennamen wirklich übersetzt werden können, und, wie es möglich wäre, die zu übersetzen. Mit der Hilfe von Übersetzungswissenschaftlern, es wird bestätigt, dass auch Eigennamen Sinn und Bedeutung haben können, zum Beispiel könnten sie das Geschlecht, die Herkunft, und selbst die Alter des Referenten bezeichnen. Das ist besonders wahr in der Literatur, denn Autoren ganz neue Eigennamen erschaffen können. Basierend auf Werke von Hermans und Fernandes, zehn Übersetzungsstrategien wurden identifiziert.

In den Kapiteln II, III, IV und V wird die Übersetzung von Eigennamen an Hand einer Menge von Beispielen erklärt. Hier wurden Tabellen angewendet, die die folgenden Informationen beinhalten: Zusammenhang und Quelle im Ausgangstext und im Zieltext, und die eingesetzte Übersetzungsstrategie. Unter den Tabellen werden die Formen und die Funktionen der Eigennamen identifiziert und analysiert – sowohl im Ausgangstext, als auch im Zieltext. Es gibt insgesamt fünfzehn Tabellen. In der ersten drei wurden die Eigennamen von Figuren eingeführt. Die nächsten vier beinhalten Ortsnamen – nicht nur von fiktiven Orten, sondern auch Eigennamen bestehenden Orte. Im Kapitel IV, Eigennamen von Tieren, Objekten, Zaubersdränken und verschiedenen Zaubereien wurden in drei Tabellen eingeführt. Kapitel V enthält die letzten fünf Tabellen.

Zusammenfassend könnte man behaupten, dass die Übersetzung von Eigennamen ein mehrstufiger Prozess ist, die wichtigsten von diesen sind die Analyse und die Synthese. Zuerst solle die Ausgangstext analysiert werden, und dann solle es in einen Zieltext umgebaut werden. Dieser Prozess ist auch in der Übersetzung von Eigennamen anwesend: die Funktionen und Formen der Eigennamen sollen identifiziert, und dann in den Zieltext rekonstruiert werden.