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POSTDOCTORAL STUDIES

Julie McDONOUGH

AUTEUR DE LA THÈSE - AUTHOR OF THESIS

M.A. (Translation)

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School of Translation and Interpretation

FACULTÉ, ÉCOLE, DÉPARTEMENT - FACULTY, SCHOOL, DEPARTMENT

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Wordplay in Translation, with a Focus on the Harry Potter Series

L. von Flotow

DIRECTEUR DE LA THÈSE - THESIS SUPERVISOR

CO-DIRECTEUR DE LA THÈSE - THESIS CO-SUPERVISOR

EXAMINATEURS DE LA THÈSE - THESIS EXAMINERS

C. Foz

R. Roberts

J.-M. De Koninck, Ph.D.

LE DOYEN DE LA FACULTÉ DES ÉTUDES
SUPÉRIEURES ET POSTDOCTORALES

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MUGGLES, AND QUIDDITCH, AND SQUIBS, OH MY!
A STUDY OF NAMES AND ONOMASTIC WORDPLAY IN TRANSLATION,
WITH A FOCUS ON THE HARRY POTTER SERIES

JULIE McDONOUGH

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SUMMARY

The goal of this thesis is to study names in the Harry Potter series and its French and Spanish translations.

It therefore opens with an analysis of the names, nicknames, and titles that are found in the English series before elaborating on the characteristics that distinguish names with special significance from those without. This analysis is three-fold containing: a study of the morphological structure of the names, a study of their origins, and an analysis of the extent to which these names characterize the people, places or objects being referred to.

The second chapter offers an analysis of the onomastic wordplay that can be found in the five English-language novels. This study is not limited to the more obvious forms of wordplay such as puns, alliteration, acronyms, and anagrams, but also includes others, like parallelism and irony.

Over the course of the third chapter, the reader will find a) summaries of several translation theories, with a focus on those that pertain directly to the translation of names and onomastic wordplay, b) a study of the strategies available to translators who are faced with loaded names, and finally, c) an analysis of which of these strategies would seem to be the most useful in the translation of the Harry Potter series.

Last, the reader will find the author's commentary on the treatment of names by François Ménard, the French translator, by Alicia Dellepiane, who translated Harry Potter and the Philosopher's Stone into Spanish, and by Adolfo Muñoz García and Nieves Martín Azofra, who translated the remaining four volumes into Spanish. The commentary focuses on various aspects of name translation, including overall consistency, before leading into a number of questions, including: which strategies seemed to have worked best for this series and what other choices could the translators have made? All of these prescriptive comments are founded on the point of view that names should be as accessible (or as inaccessible) to the TL readers as they probably were to the majority of the SL readers.

RÉSUMÉ

Cette thèse a pour but d'étudier les noms propres qui font partis de la série Harry Potter et de ses traductions françaises et espagnoles.

Elle présente d'abord une analyse des noms propres, des sobriquets et des titres qui se trouvent dans la série anglaise, suivie d'une comparaison entre les noms propres avec et sans signification spéciale. Cette analyse est composée de trois volets : une étude de la structure morphologique des noms propres, une étude des origines de ces derniers et une analyse de la manière dont ces noms propres caractérisent le personnage, le lieu ou l'objet nommé.

Le deuxième chapitre vise à analyser les jeux de mots onomastiques qui se trouvent dans les cinq livres anglais. Il s'agit ici non-seulement d'une étude des jeux de mots tels que l'allitération, les acronymes et les anagrammes, mais aussi d'autres qui sont moins évidents, dont le parallélisme et l'ironie.

La thèse présente ensuite un résumé de plusieurs théories de traduction, notamment celles qui traitent de la traduction des noms propres et des jeux de mots. Suivent ce résumé : a) une étude des stratégies dont dispose le traducteur pour traiter les noms propres dotés de signification spéciale et b) une analyse de celles qui sont le plus utiles pour traiter les noms propres de la série Harry Potter.

Enfin, on trouvera les commentaires de l'auteure sur le traitement des noms propres par François Ménard, le traducteur français, par Alicia Dellepiane, qui a traduit Harry Potter and the Philosopher's Stone en espagnol, et par Adolfo Muñoz García et Nieves Martín Azofra, qui ont rédigé la version espagnole des autres livres de la série. Ces commentaires mettent en valeur divers aspects tels que la cohésion de la traduction des noms propres avant de poser quelques questions : quelles stratégies semblent-elles être les meilleures pour cette série, quels autres choix les traducteurs auraient-ils peut-être pu faire? Tous ces commentaires se fondent sur le point de vue en vertu duquel on devrait veiller, dans la mesure du possible à ce que les noms propres soient aussi accessibles (ou inaccessibles) aux lecteurs de la langue cible qu'ils ont probablement été à la majorité des lecteurs de la langue de départ.

ABBREVIATIONS:

During the course of my thesis, I have referred to a number of reference books by three-character abbreviations. The following is a list of the abbreviations that I have used and their full titles. Full bibliographic information appears in the Works Consulted at the end of this thesis.

BPF: Evans, Ivor H. Brewer's Dictionary of Phrase and Fable (1981 ed.)

CLD: Cassell's Latin Dictionary

DHM: Dowson, John. A Classical Dictionary of Hindu Mythology and Religion, Geography, History and Literature

DLT: Baldick, Chris. Oxford Concise Dictionary of Literary Terms (1996 ed.)

EPP: Preminger, Alex. Encyclopedia of Poetry and Poetics

MGR : Commelin, P. Mythologie grecque et romaine

NPR : Nouveau Petit Robert (1996 ed.)

OED: Oxford English Dictionary (online version at OED.com)

P&F: Knowles, Elizabeth, ed. Oxford Concise Dictionary of Phrase and Fable (2003 ed.)

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INTRODUCTION:

J. K. Rowling's Harry Potter series recounts the tale of Harry Potter, an eleven-year old orphan who is shrouded by mystery; at the age of one, he became the only person to ever survive the deadly Avada Kedavra curse. Although Lord Voldemort, or He-Who-Must-Not-Be-Named, cast this same curse successfully upon both of Harry's parents, it simply marked Harry with a lightning bolt scar across his forehead before rebounding upon the caster himself. For ten years after the attack, Harry lives with his tyrannical Aunt Petunia, Uncle Vernon and cousin Dudley Dursley, unaware that he was responsible for the downfall of the most feared dark wizard in history and is now considered a hero by almost every witch and wizard worldwide. Miserable, neglected and bullied, he finally learns of his past and escapes from the doldrums of the Muggle—non magical—world when he receives a letter of acceptance from Hogwarts School of Witchcraft and Wizardry.

Over the course of the series, Harry learns the details of and reasons behind Voldemort's attack and tries to foil the Dark Lord's return to power. With the help of his friends Ron Weasley and Hermione Granger and the occasional assistance of Neville Longbottom and Ron's siblings, Fred, George and Ginny, Harry manages to successfully stave off the return of He-Who-Must-Not-Be-Named until the fourth book, when Voldemort regains his body and reassembles his followers to prepare for the coup that will return him to his former, terror-inspiring role. By book five, after eluding yet another attempt on his life, Harry learns that a prophecy has decreed that he must ultimately either kill Voldemort or be killed by him.

Although the entire series will eventually span seven novels, only five have been published to date: Harry Potter and the Philosopher's Stone (1997) (released as Harry Potter and the Sorcerer's Stone in the United States), Harry Potter and the Chamber of Secrets (1998), Harry Potter

and the Prisoner of Azkaban (1999), Harry Potter and the Goblet of Fire (2000), and Harry Potter and the Order of the Phoenix (2003). Thus far, these five books have been translated into more than 55 languages—including, according to Arthur Levine of Scholastic books, American English (Harper 2000:38)—and have enjoyed high sales, with more than 200 million copies sold worldwide¹. Unless otherwise noted, all quotations from the English-language editions of Harry Potter have been taken from the Canadian editions, which are identical in content to the original British novels.

One of the more intriguing aspects of the Harry Potter series are the names that have been infused with special meaning and often contain instances of wordplay that will amuse attentive readers. These names pose a variety of translation problems, as they often have been coined from obscure English words, allude to ancient mythology or history, or are adaptations of words from Latin, German, French, or other languages. With this plethora of complex names scattered throughout very long novels, translators face a demanding task of somehow incorporating these names into the target text while trying to work under tight deadlines.

In order to study the treatment of names in the French and Spanish versions of Harry Potter, I have divided my thesis into three chapters which study the theories and strategies associated with names and onomastic wordplay and then comment on how these strategies were incorporated into the series.

In Chapter One, I study the names in the Harry Potter series in detail. Names include not only those used to designate characters, pets and places, but also those used to refer to magical objects, creatures, and miscellaneous creations on Rowling's part. After an analysis of the origins

¹ Information up to date as of March 2004 and taken from Bloomsbury's website:
http://www.bloomsbury.com/harrypotter/muggles_index.html

of many of the names, there follows an analysis of the nicknames and titles commonly used in the series.

Chapter Two consists of an analysis of the different types of wordplay present in the Harry Potter series. Encompassing more than just puns, the wordplay in this series includes other literary devices like alliteration, inversion, and parallelism. I have provided definitions for all of the types of wordplay found in the series and my examples have all been taken from the Harry Potter novels.

The bulk of this thesis lies in Chapter Three, which is divided into three sections: a description of some of strategies available to translators when they are trying to treat SL names; a description of some of the strategies available to translators faced with wordplay—particularly onomastic wordplay; and my comments on the translation of names by François Ménard, the French translator, Alicia Dellepiane, and Adolfo Muñoz García and Nieves Martín Azofra, the two sets of Spanish translators. My comments are centred around what I believe is an essential element to the translation of meaningful names: the need to make the TL names neither more nor less accessible to the TL readers than the original names were to SL readers. In instances where loaded names were not translated, I have avoided offering suggestions for TL names which would be better made by a native speaker of Spanish or French. Instead, I have concentrated on suggesting which strategies might be most helpful to the TL readers.

The nature of the TL and SL readers is not examined in detail in this thesis, due to the fact that I have been unable to find any academic studies that present statistics or an analysis of the age, gender, education, cultural background, etc. of the readers in the various source and target language-speaking countries. Therefore, throughout the course of this thesis, I have referred to the readers of both the SL and TL texts in the plural in order to reflect the pluralized nature of the

English, French, and Spanish audiences and in order to avoid hypothesizing about who these readers might be.

Readers who would like to learn more about the origins of the names in English, French and Spanish should consult the final appendices at the end of this thesis. There, they will find characters, places, objects, pets, book titles, and other, miscellaneous names. In an effort to accommodate both those who have read the Harry Potter books and those who have not, I have tried to organize the lists in what I hope will be a helpful manner; characters are listed alphabetically according to the role they played in the novels, and the objects have been grouped into like categories. I have also endeavoured to provide enough information so that someone who is not familiar with the books will be able to quickly ascertain the traits of the main characters, creatures, pets, and ghosts, the purposes of many imaginary magical devices, and the significance of the fictitious places, etc. Due to time constraints, I have not included department titles of the Ministry of Magic, nor have I looked at the translation of the names of spells. I have also avoided detailed analyses of the origins of the French and Spanish names as they are not my mother tongue. Instead, I have offered back translations of some of the names, and comments on the ways in which the names have been incorporated into the translated texts: linguistic translation, repetition, italics, clarification by the translators, etc.

The appendices should also be consulted for page references within the French, Spanish, and English texts, as I have avoided citing book and page numbers within the thesis wherever possible in order to minimize its length. It should be noted, however, that although I have consulted and referred to the two editions of several of the French translations, I was only able to consult a single edition of the Spanish translations. Some changes may have occurred in other versions, but I was not able to obtain copies in order to compare one version with the next.

CHAPTER I: NAMES, NICKNAMES AND TITLES IN HARRY POTTER

*I love names, as anyone who has read the books is going to see only too clearly.
-JK Rowling*

1.1 INTRODUCTION

In an interview with Larry King, J. K. Rowling discussed her penchant for choosing significant names for the characters in her books, explaining that she “collects them”, writing down the best ones so that she can use them later (quoted in Desang 2002: 212). And it is obvious, even after a superficial reading of any of the Harry Potter books, that Rowling has chosen to incorporate a significant number of names that have not been arbitrarily assigned, but rather created or selected for a special purpose.

Before proceeding any further into this chapter, I will pause to define two terms. The first is *onomastics*, which I will be using to refer to the study of names (Ballard 1993: 196), and the second is the term *name* itself, which I will be using interchangeably with the term *proper noun*.

The single, most identifiable feature of proper nouns is that they begin (in English, at least) with capital letters, while common nouns do not. Outside of the field of literature, other distinguishing features of names is that they are seldom governed by morphological rules, they have no synonyms, their main task is to identify rather than convey descriptive content, which makes it possible for many different people to have the same name, and they are marked by a total lack of motivation (Manini 1996: 161-162). While this last feature does not hold true in all societies and cultures, it is the case with modern English names, whose etymological origins, Manini insists “have ceased to be semantically or communicatively relevant” (1996: 162). Thus, a woman named Rose or Lily is not expected to share any of the characteristics of these flowers, nor are the names Albert or John supposed to convey any of the personality traits of these men. Instead, in modern English society, nicknames are often used to describe personality or character traits in a way that names no longer do (1996: 163).

In literature, however, names are not always semantically empty; Manini adds that since authors are in control of the world they are creating, they can choose names that reflect character traits, personalities, roles, etc to any degree that they choose (1996: 163). He splits literary names into two categories: conventional and loaded.

1.2 CONVENTIONAL NAMES

Conventional names are those that do not have any special connotation and therefore act like the names of many cultures outside of literature, because they do not comment on a character's personality and, in that sense, seem to have been arbitrarily assigned.

However, even these names are not completely semantically empty; often, as Maria Tymoczko points out in her book Translation in a Postcolonial Context: Early Irish Literature in English Translation, conventional names function as sociolinguistic signs, indicating tribal or family affiliation, gender and class, racial, ethnic, national, religious identity (1999: 223). Thus, when an author wants to reveal a character's ethnic background or contrast characters of different ethnicities, he or she will often use conventional names from various cultures. Overall, Rowling does not make much use of conventional names, even when naming characters who are not of Anglo-Saxon origin; she prefers to choose loaded foreign names rather than simpler, conventional ones.

Harry and his parents James and Lily Potter, are virtually the only main characters whose given names and surnames are both conventional. Other important characters, such as most of the members of the Weasley family—Ron, Fred, George, Bill, Charlie, Arthur, and Molly—have

conventional first names and loaded surnames, or, like Minerva McGonagall and Cho Chang, loaded first names and conventional surnames.²

Secondary characters however, especially those without magical powers, often have common English names; Dudley's friends Piers, Malcolm, Dennis and Gordon, who torment Harry before he is accepted at Hogwarts School of Witchcraft and Wizardry, have perfectly ordinary names that match their "perfectly normal" behaviour and attitudes (Rowling *Philosopher's* 1997: 7); so un-extraordinary are they, in fact, that, with the exception of Piers, the members of this gang of miscreants are the only recurring characters in any of the books who are bereft of surnames.

1.3 LOADED NAMES

Andrei Bantas and Constantin Manea, in "Proper Names and Nicknames: Challenges for Translators and Lexicographers", point out that unlike conventional names, loaded names point to deliberateness on the author's part (1990: 184). Such names pretend to be semantically empty, but are actually commenting on the character's personality (Manini 1996: 164). To the characters in Harry Potter, for example, there is nothing strange about the name Severus Snape or Rowena Ravenclaw, or about the fact that Professor Sprout teaches the Herbology classes; but to readers of the series, these names will have a special significance.

I would like to add here that Harry Potter is certainly not the first series of books for younger readers where meaningful names play a significant role in the story. Such names abound in children's literature: in the *Astérix* series, French expressions or common nouns act as thinly-disguised character and place names, and in Ursula Le Guin's *Earthsea* quintet, wizards

² While McGonagall is not *completely* semantically empty, as the Mc prefix means "son (or daughter) of", these surnames are conventional because they do not comment on the character's personality in any way.

memorize the true names of people, places and things in order to have power over them. Nor are meaningful names laden with wordplay found only in children and young adult stories; they can be found in Dante's Inferno, Dickens' Bleak House and George Orwell's 1984, for instance, or in works by contemporary Canadian writers like Margaret Atwood or Jacques Poulin. Atwood's novel Oryx and Crake offers a plethora of characters who are nicknamed after extinct animals (Oryx, Crake, Black Rhino, White Sedge) and play such online games as *Extinctathon*, while Poulin, who wrote Les grandes marées, populates a fictitious two-kilometre long island with characters like *Teddy Bear*, *Mocassin*, *l'Homme Ordinaire* and *Tête Heureuse*.

Loaded names like these and like the ones in Harry Potter are derived from a variety of sources. These names can be intertextual or exotic, or they can be analysable in terms of their morphological structure. In certain cases, even intertextual and exotic names can be analyzed morphologically. But no matter how the name is created or from where it is taken, it can comment on the character's personality to varying degrees (Manini 1996: 164-5). In the first five books of the Harry Potter series, Rowling employs each of the three types of loaded names separately or conjunctively, using these names as a means of foreshadowing events to come or hinting at character traits that may or may not have already been revealed.

In addition to being imbued with special significance, loaded names can also contain various types of wordplay, which I will be discussing in the next chapter.

Intertextual Names

Intertextual names are those that are borrowed from history, the bible or literary works (Manini 1996: 164), although, to this category, I have added character names that have been borrowed from geographical locations. Rowling uses intertextual names extensively in the Harry

Potter series, although the majority of the allusions are used to name characters or pets rather than places or objects. Some intertextual names, like Fawkes, Dumbledore's pet phoenix, will be easier for younger English-language—especially British—readers, to recognize, while others, such as those that allude to mythical characters (Minerva McGonagall, Hermes, Argus Filch, or Remus Lupin) will be more likely to be noticed only by older readers.

In addition, as I have mentioned, Rowling has named a number of characters after places: two professors at Hogwarts, Snape and Flitwick, are named after a British village and town respectively, while Firenze, a centaur who lives in the forbidden forest and teaches Divination in Harry's fifth year, is the Italian name for Florence.

Rowling, though, does not rely solely on peppering her books with names that are direct historical, geographical, biblical or literary references; she occasionally slightly modifies these proper names, making the names slightly less direct allusions. Lucius and Narcissa Malfoy, for instance, are modifications of the biblical Lucifer and the mythological Narcissus, while Phineus Nigellus is very close to Phineas, an ancient king who was deprived of sight and tormented by the harpies for having put his sons to death on a false accusation (CLD).

Exotic Names

According to Manini, when an author wants to emphasize the exoticism of a remote setting, he or she will use foreign-sounding names to add a touch of local flavour. These names, he continues, need not be authentic; they can be modified to make them more legible or easier to remember (1996: 164), or, in the case of Harry Potter, to make them humorous.

Although all of the five Harry Potter books take place in Great Britain, Rowling does add exotic characters by bringing foreign students and teachers into Hogwarts in Harry Potter and the

Goblet of Fire. Germanesque names like Viktor, as well as the Russian-sounding Poliakoff, and Karkaroff, are used for the Durmstrang students and staff, while French names like Fleur and Gabrielle Delacour are used for the students from Beauxbatons and their families.

As I have mentioned earlier, these exotic names are often common nouns taken directly from another language, and they are also a type of wordplay that will be further studied in the next chapter.

Morphological Structure

The morphological structure of names can be broken down into five groups, which Manini has adapted from a list offered by Zimmer (1981): transparent, transparent-composite, semi-transparent composite, transformed and portmanteau names.

Manini considers proper names to be *transparent* when they are identical to a common noun (1996: 165), although Edoardo Crisafulli, in an article on the translation of Dante's onomastic wordplay, suggests that transparent names can also coincide with common verbs (2001: 12). Many of the character names in Harry Potter are transparent, although they are not all taken from English words.

Names of teachers like Bane, Professors Sprout and Vector, and Madam Hooch correspond to common English nouns or verbs, while the names of some other characters, like Ludo, Albus, and Draco are common Latin verbs, adjectives and nouns. Common nouns from other languages are also used, as I have pointed out in the last section; Fleur and Cho are taken from French and Japanese respectively, while Krum comes from German.

However, Rowling does not always choose very commonly-used nouns for her character names, and readers, especially younger ones, are likely to miss the fact that Dumbledore is an

archaic word for bumblebee, or that Hooch is a North-American slang term for alcohol. The obscure origins of some of these names has an effect on the way that they could be translated, and I will be discussing this point in further detail in Chapter Three.

Transparent composite names, on the other hand, are proper nouns that are formed from two aptly chosen common nouns (Manini 1996: 165). This construction is not limited to nicknames like Wormtail, (a wizard named Peter Pettigrew who can transform into a rat) and Padfoot (Harry's godfather Sirius, a wizard who can transform into a large, black dog), or surnames like Clearwater, Longbottom and Ravenclaw; it is also found in place names such as Gladrags Wizardwear and Scrivenshaft's Quill Shop.

Semi-Transparent Composite names are very close to transparent composite names; they are also composed of two elements, but only one of the two is clearly recognizable as a common noun. Into this category fall names like Peasegood and Gilderoy, which are only half-recognizable. The "pease" certainly brings to mind either the common noun *peas* or the adverb *please*, and "roy" could be an archaic spelling of the French *roi*, but they are not common nouns on their own.

Transformed names occur when a proper noun has been created from an orthographically, phonologically or morphologically modified common noun (Manini 1996: 165); often, in Harry Potter at least, these names become puns, a technique that I will be discussing more fully in the next chapter. Transformed names abound in the series and include such names as Slytherin (slithering), Dr Ubbly's Oblivious Unction (Doctorably), Spellotape (Sellotape), and Grimmauld Place (Grim Old).

The last type of morphologically structured names that Manini mentions are *Portmanteau* names, or names that are a single, indivisible unit made up of two or more common nouns

blended together. These kinds of names are harder to analyse, and often several interpretations of them are possible, which heightens translation difficulties, a problem I will be further discussing in my third chapter. Portmanteau names like Drooble's Best Blowing Gum, (Drool+Dribble) are less common in the series, as Rowling seems to prefer to use names from other sources or to slightly modify common nouns in order to create punning names.

Characterization

The majority of the loaded names that I have described thus far characterize the people, places and objects in the Harry Potter novels to varying degrees. Not all of the associations that the readers must make are at the same level, however, and Manini distinguishes between two types of characterization: names that fulfill the reader's expectation (antonomastic), and names that do not (antiphrastic) (1996: 166). However, I would like to point out here that I will also be using the term antonomasia to refer to a specific type of wordplay in my next chapter; Manini has used the term here in its second sense, where it refers to the use of a proper name to express a general idea (OED).

Thus, when readers are first introduced to an antonomastic name like Remus Lupin in Harry Potter and the Prisoner of Azkaban, they may not be surprised to discover that he is a werewolf, or later, that a witch named Doloris Umbridge in Harry Potter and the Order of the Phoenix enjoys causing physical pain to the students she puts in detention.

But antonomastic names are not limited to character names; the geographical names in Harry Potter are also carefully chosen to reflect the personalities of the people living in them. One would expect, for example, the inhabitants of Little Winging to whine, and indeed, Mr.

Dursley “liked to complain about things: people at work, Harry, the council, Harry, the bank and Harry were a just a few of his favourite subjects” (Rowling Philosopher’s 1997: 24).

Antiphrastic names, on the other hand, are not as frequently employed in the series; in fact, there are less than a handful of examples of names that do not fulfill the reader’s expectations, the most notable of these being Sirius Black. First introduced in Harry Potter and the Prisoner of Azkaban as a murderer who has broken out of the wizard prison Azkaban, Sirius is reputed to be a cold-hearted dark wizard who betrayed Harry’s parents to the diabolical Lord Voldemort. His surname, Black, leads readers to believe he is involved in dark arts and evil plots, while the name Sirius puns the adjective “serious”, making him seem foreboding³. However, it is later revealed that Black is, in fact innocent, and, moreover, Harry’s godfather—the father-figure that Harry has needed for thirteen years.

1.4 NICKNAMES

Nicknames, like loaded names, usually convey a description or characterization of a person, although in many cases, as Andrei Bantas points out in his article “Names, Nicknames and Titles in Translation” (1994), nicknames are created for humoristic or satirical purposes (1994: 80). Rowling uses nicknames for both of these reasons in the Harry Potter series, choosing to employ humorous nicknames when one character wants to mock another, or descriptive names within groups of friends.

In Harry Potter and the Prisoner of Azkaban, for instance, Harry is given the Marauder’s Map, a piece of parchment that has been enchanted to reveal all of the secret passages of Hogwarts and the movements of everyone within its grounds. This “Aid to Magical Mischief-

³ The constellation Sirius is also known as the Dog Star and is an allusion to the fact that Black can transform into a large, black dog.

Makers” was created by four former Hogwarts students: Moony, Wormtail, Padfoot and Prongs (1999: 144), who, Harry later discovers, are Remus Lupin, Peter Pettigrew, Sirius Black, and his father, James Potter. Each of these friends is nicknamed for the animal into which they could transform: Moony because Remus is a werewolf, Wormtail because Peter can become a rat, Padfoot for Sirius the dog, and Prongs because Harry’s father could transform into a stag.

Other nicknames, however, are given with more malicious intent by students to their rivals; thus, Draco Malfoy calls Harry Potter and Ron Weasley “Potty and the Weasel” (1999: 63), while Sirius and James had nicknamed Severus Snape “Snivellus” (Rowling Phoenix 2003: 459) when they were students together.

1.5 TITLES

The book titles that I have studied are occasionally puns on idiomatic English phrases—*Where There’s a Wand, There’s a Way*—but are more often fashioned after typical student textbooks—*The Standard Book of Spells (Level 1)*, *One Thousand Magical Herbs and Fungi*, and *Magical Theory*—or guide books that one might typically find in a self-teaching section of a library or bookstore—*From Egg to Inferno*, *A Dragon Keeper’s Guide*, or even *Dragon Breeding for Pleasure and Profit*.

These titles may not seem particularly significant to the series, but they do help create a more believable world. Long lists of the various textbooks Hogwarts students will need for their classes appear in each book, and in the first three books, Rowling mentions titles that Harry or other students come across as they look around Flourish and Blotts, the wizard book store: *Curses and Counter Curses (Bewitch your friends and Befuddle your Enemies with the Latest Revenges: Hair Loss, Jelly-Legs, Tongue-Tying and much, much more)* (Philosopher’s 1997: 62),

Prefects who Gained Power, *Encyclopaedia of Toadstools* (Chamber 1998: 48 and 51), *Broken Balls: When Fortunes Turn Foul*, *Death Omens: What to do When You Know the Worst is Coming*, and *Predicting the Unpredictable: Insulate Yourself against Shocks* (Prisoner 1999: 45). The fact that Rowling mentions these titles at all shows the attention she has given to choosing what sort of books will be available to her characters, and it adds depth to the world that readers are imagining.

1.6 CONCLUSION

This chapter has presented examples of the types of names that occur in the Harry Potter books in an attempt to study the various techniques employed by J. K. Rowling. I have tried to emphasize the fact that the onomastic devices do not only appear in character names, but also in place and object names, as well as in nicknames and titles. The vast number of names, many of which seem to have been included only to amuse or appeal to readers, provide examples of many different naming strategies, and I have studied most of these names in further detail in my appendices.

In my next chapter, I will be examining the elements of wordplay present in the names that I have just analysed in order to further demonstrate their importance to the series.

CHAPTER II: ONOMASTIC WORDPLAY IN HARRY POTTER

2.1 INTRODUCTION

In the five Harry Potter books, humour plays a very important role; Rowling carefully weaves amusing situations and witty banter into her dark and occasionally macabre plots in order to alleviate some of the tension young readers may be feeling as they read the books. Children will not find the stories quite as frightening when they are able to smile at the fact that Mr. Weasley collects, and is, in fact fascinated by, ordinary “ecklectic” (Rowling, Goblet 2000: 43) plugs, or laugh outright at the inventions of Fred and George Weasley, the twins who have created such student essentials as Extendable Ears, for listening in on secret conversations, and Skiving Snackboxes, a range of double-ended, colour-coded sweets like Puking Pastilles and Nosebleed Nougat that will make you “just ill enough to get you out of a class when you feel like it” (Rowling, Order 2003: 97).

While such entertaining scenes and characters abound in Harry Potter, so does more subtle humour such as that found in the various names and titles in the books. Whether she is naming characters, places, or magical books, objects or potions, Rowling chooses her names carefully, filling them with humorous, pleasant-sounding or intriguing wordplay.

Children, and adults too, will probably enjoy this effort on Rowling’s part, as the onomastic wordplay is a feature that readers of all ages can analyse or pause and smile at during the course of the stories. In her book, L’imaginaire au pouvoir: les enfants et la littérature fantastique, Jacqueline Held (1977) points out that children take delight in verbal wordplay, the rhythm of new, unknown words, and in creating their own new sounds before concluding that:

C'est sans doute pourquoi un certain humour verbal constitue, dans le royaume riche et varié de l'humour, une forme aussi naturelle à l'enfant : non seulement il la comprend, mais il la vit ; il y entre par participation active (1977: 220).

Held later quotes Jacqueline and Raoul Dubois (1961), who insist that "l'enfance est l'âge même du jeu verbal ; de la comptine au calembour le jeu des sons et des rythmes est une des joies de l'enfance" (1977: 220). It would seem, then, that the wordplay that is so prevalent in Harry Potter should appeal even to younger readers, who may not understand all of the vocabulary; Held suggests that even if children do not understand the meaning of the words that they hear or use, they will still love a word simply for its intrinsic beauty, rhythm, sound, or complexity (1977: 221). Thus, even if they do not recognize the wordplay for what it is, the younger audience may simply enjoy its musical or humorous qualities, repeating a name to themselves because they like the way it sounds without realizing that Rowling has carefully chosen these words for a particular purpose.

However, even though children may not understand all of the wordplay or recognize all of the occurrences of it, they are not the only audience for these books; adult editions of Harry Potter are available in several languages, including English, French, and German, due to the large number of adults who enjoy reading the series, but who, according to Raincoast, the Canadian distributor of Harry Potter, do not want to be seen with a children's book on a bus or subway⁴. A quick perusal is sufficient to show that the adult version differs from the children's only in the cover; the font, content and page count are identical, which means that the adult audience is really enjoying the same version as the younger audience.

⁴ To see the differences between the adult and children's version of Harry Potter and the Philosopher's Stone, visit the University of Wisconsin-Madison's website: <http://www.education.wisc.edu/ccbc/rowling/europe.htm>. Raincoast's website: <http://www.raincoast.com/harrypotter/library.html>

Riitta Oittinen, in Translating for Children (2000), quotes Zohar Shavit (1986), who asserts that books such as The Hobbit and Alice's Adventures in Wonderland exist on two levels: one for children, and one for adults. Shavit suggests that children will probably pay attention to one aspect of the stories, such as the nonsense and crazy comedy (in Alice in Wonderland, for example), while adults tune into different, more logical levels of the story (Oittinen 2000:64). In this same way, the wordplay operates on two levels in Harry Potter. Although the children will probably not catch most of the allusions or irony, and though they may not understand all of the puns, they are still likely to enjoy the acronyms and the anagrams, as well as the rhythmic qualities of the alliterations. Adults, on the other hand, will be better able to appreciate the subtler and more obscure allusions and puns, in addition to the other forms of wordplay enjoyed by children.

Examples of wordplay abound in each of the Harry Potter books, and I cannot possibly mention them all in this chapter; instead, I will discuss only a selection that I have chosen as representative of the whole. A more complete list appears in the appendices, where I have provided an analysis of the origins of most the names that appear in the series.

2.2 WORDPLAY

In order to define wordplay, I have consulted a number of translation and language theorists so that I can construct a working definition that best fits the scope of this thesis.

Dirk Delabastita, who has written numerous articles and books on the translation of wordplay—and the translation of puns in particular—defines wordplay as: “the general name for the various *textual* phenomena in which *structural features* of the language(s) used are exploited in order to bring about a *communicatively significant confrontation* of two (or more) linguistic

structures with *more or less similar forms* and *more or less different meanings*” (1996: 128) (his italics).

However, this definition is too restrictive for my purposes; it is too focussed on puns in particular, rather than on other aspects of wordplay. In fact, in There’s a Double Tongue: An Investigation into the Translation of Shakespeare’s Wordplay, with Special Reference to Hamlet, Delabastita (1993) seems to use the terms wordplay and pun interchangeably, something I will not be doing in this thesis. Instead, I have chosen to base my definition on one offered by Richard Arcand (1991) in his book Figures et jeux de mots. This definition is broader and will allow me to include the various types of wordplay that will be discussed in this thesis. According to Arcand:

Dans un sens large, le jeu de mots (ou jeu verbal ou jeu de langage) est une manipulation consciente de mots qui, dans une certaine mesure, amuse son créateur et vise à faire rire et—souvent—à faire réfléchir le récepteur potentiel (200).

Thus, wordplay is not limited to punning; it can encompass many different literary techniques, as long as the author uses these techniques to consciously manipulate one or more words. Here, I would like to add that I recognize that some wordplay may be inadvertently inserted into the text, but the examples that I have taken from the Harry Potter books are certainly deliberate. Ambiguous wordplay will be discussed in more detail later when I study the puns in this series.

In this section, the reader will find a list of the different varieties of wordplay that Rowling uses. Although wordplay can take more forms than the eleven mentioned below, I have only listed those types for which I could provide examples from the Harry Potter books. These eleven types of wordplay: acronym, alliteration, anagram, antonomasia, exoticism, inversion,

irony, onomatopoeia, parallelism, pun, and spoonerism, while not exhaustive of all of the different types of wordplay listed by Richard Arcand, provide a relatively comprehensive list of the kinds of wordplay that Rowling uses in Harry Potter.

It should be noted, however, that many of the names in the Harry Potter series are not limited to a single type of wordplay; the Whomping Willow, for example, an alliterative name for a tree that strikes out at anyone within its reach, is also a paronymous pun on Weeping Willow. Even though a name like the Whomping Willow could be used to illustrate several types of wordplay, I have deliberately chosen not to repeat my examples wherever possible, in order to better show how many different instances of wordplay there are in the series.

Acronym:

In the Harry Potter series, acronyms are most commonly used to spell names that will amuse readers; often, they are aptly chosen names, such as OWLs (Ordinary WIZARDING Levels) and NEWTs (NASTILY Exhausting WIZARDING Levels), the two types of exams that upper-year Hogwarts students must sit before graduating from the school. Owls and newts are both creatures commonly found in the wizarding world: owls are used to deliver mail, and newts are used in potions. Other acronyms, like Hermione's SPEW (Society for the Promotion of Elvish Welfare), spell out names that will probably make readers snicker; even the other characters cannot help but do so.

But Rowling also makes her acronyms humorous by making each letter stand for two or three different words in order to poke fun at certain characters. For example, in Harry Potter and the Prisoner of Azkaban, Percy Weasley, who delights in his role as Head Boy of Hogwarts, is told by his brothers Fred and George that little flags with HB on them will be put on a Ministry

car for him; however, they insist that the acronym HB does not mean Head Boy, but instead stands for Humungous Bighead (Rowling *Prisoner* 1999: 52)—an allusion to Percy's pompous attitude.

Alliteration:

Alliteration is the repetition of the same sound(s) or syllable(s) in a sequence of two or more words (EPP). Although the repetition of consonants or consonant groups is the most frequently occurring type of alliteration, repetition of vowels and even consonant-vowel combinations is also possible (EPP). In the Harry Potter series, alliteration is one of the most frequently-occurring types of wordplay. The names, loaded or conventional, of many of the secondary characters are often alliterative, like Pansy Parkinson, Padma and Paravati Patil, Severus Snape, Peter Pettigrew, Piers Polkiss, and Dudley Dursley, as are the names of the four founders of Hogwarts School of Witchcraft and Wizardry: Godric Gryffindor, Helga Hufflepuff, Rowena Ravenclaw, and Salazar Slytherin.

In addition, many of the object names are alliterative, from simple sweets like Pumpkin Pasties and Cauldron Cakes to more tongue-twisting ones like Ton-Tongue Toffees, which can make someone's tongue swell to more than four feet in length. Other items are equally difficult to pronounce, like Rita Skeeter's Quick-Quotes Quill, a quill that helps her write her scathing columns for the Daily Prophet, the British wizard newspaper.

As I have pointed out in the introduction to this section, alliteration is one type of wordplay that can be enjoyed by all readers, regardless of their age. Whether or not readers understand the word choices, there is a certain appeal in the rhythm and complexity of some of the alliterative names in and of themselves.

Anagram:

Oxford's Concise Dictionary of Phrase and Fable defines anagrams as words, phrases or names formed by rearranging the letters of another, and I have included in this category both the name Tom Marolov Riddle, which re-arranges to read "I am Lord Voldemort", and the Mirror of Erised, which is simply a reversal of the word Desire.

Anagrams are an easy type of wordplay for children to notice. In fact, if they do not realize on their own that Tom Riddle's name can be re-arranged, Rowling points it out at the end of the second book, which would make children aware of the wordplay. Readers who later decide to re-read the series may even begin to watch for more types of wordplay once examples like this have been one pointed out.

Rowling does not use this technique very frequently, however; in the five books, these are the only two examples that I have been able to find. Instead, she relies much more heavily on puns, alliteration, and non-wordplay techniques like allusions.

Antonomasia:

In the Harry Potter series, antonomasia, where an epithet or other indirect description is substituted for a proper name (DLT), is most frequently used to replace the name Lord Voldemort. Because he is the most powerful dark wizard known to the wizarding community, most of the magical community in the books is afraid to refer to Voldemort by his real name. Instead, they prefer to use indirect descriptions, referring to him as He-Who-Must-Not-Be-Named, the Dark Lord, and You-Know-Who. Whenever Harry accidentally says Voldemort instead of using one of these descriptive names, other characters, like Ron Weasley and Stan Shunpike, jump, wince, or even shiver in fear, while older and wiser wizards, like Harry's

headmaster Dumbledore, insist that these descriptors should not be used, as “[f]ear of a name increases fear of the thing itself” (Rowling Philosopher’s 1997: 216).

The use of antonomasia helps to make readers feel the same fear of the name Voldemort as most of the wizards in the books. Because his real name is seldom used and even then usually only in whispers, readers are able to feel much the same apprehension as the characters in the books every time that the name, rather than a description, is used to refer to this wizard.

Epithet:

In the series, Rowling often combines epithets, or adjectival phrases that define characteristics or attributes of a person (DLT) with conventional names for humorous effects. Scattered throughout Hogwarts, for instance, are statues like Barnaby the Barmy, Wilfred the Wistful and Gregory the Smarmy. These epithet and conventional name combinations are also used to refer to various “historical” figures from Emeric the Evil and Uric the Oddball to Elfric the Eager, all of whom come up in Harry’s History of Magic class and parody such actual rulers as Alfred the Great. Unlike antonomasia, where the entire name has been substituted, these partial substitutions are intended to be comical, as it is very difficult to imagine that great historical figures were really called Oddball or Evil, or that statues would be erected for barmy or smarmy people (or, if so, that their barminess or smarminess would be their most memorable and important qualifiers).

Exoticism:

While most of the Hogwarts students have conventional, English names, Rowling often makes use of exoticism when she creates the names of foreign witches and wizards. This

technique is used extensively in Harry Potter and the Goblet of Fire, where two groups of foreign students, one from France and another from Bulgaria, come to Hogwarts for the school year to participate in the Triwizard tournament. In addition, in the Goblet of Fire, the Quidditch World Cup takes place in Great Britain for the first time in 30 years, so that Harry—and his readers—realize that Britain is not the only country with wizarding schools. Rowling mentions numerous foreign wizards such as the Bulgarian Minister for Magic, Mr Oblansk or Obalonsk (Fudge, Britain's Minister for Magic, is not sure exactly how to pronounce it), Egyptian referee Hassan Mostafa and Irish Quidditch Seeker Aidan Lynch, before introducing a number of new foreign students. Fleur Delacour and Viktor Krum, for example, both have deliberately exotic names that serve to show that they are not part of the regular Hogwarts milieu.

In addition to using exoticism to name foreign characters, Rowling occasionally names British characters with names that reveal their ethnic background, as with Cho Chang, the Ravenclaw student that Harry likes in the fourth and fifth books. And Rowling also names places and objects with names that purport to be in exotic, unknown languages. The Mirror of Erised, for instance, is an anagram that is supposed to represent a foreign language. Even its inscription *Erised stra ehru oyt ube cafru oyt on wohsi* (I show not your face but your heart's desire) is supposed to be exotic, intriguing and foreign-sounding, despite the fact that it is simply a play on ordinary, English words.

Inversion

An inversion occurs when the normally expected order of words is reversed (DLT). I have included Hogwarts, the name of Britain's wizard school, in this category even though technically, it is an inversion of the syllables of a single word, warthog.

Hogwarts, however, is the only example of inversion; other names that seem, at first glance, to be inverted syllables or words, are actually spoonerisms, which Rowling uses occasionally to show that characters who appear to be knowledgeable about both the wizard and Muggle world only think that they are.

Irony:

Irony, according to the Oxford Concise Dictionary of Literary Terms, is a subtly humorous perception of inconsistency, in which an apparently straightforward statement or event is undermined by its context so as to give it a very different significance. I have used this term very loosely to describe the names Rowling chooses for the authors of various magical books. These names are ironic because to the characters in Harry Potter, they are conventional and unremarkable, while to readers of the series, they are appropriately chosen depending on the subject matter of the book in question.

First year students at Hogwarts, for example, are given a book list that includes such titles as: *Magical Drafts and Potions*, by Arsenius Jigger, *One Thousand Magical Herbs and Fungi*, by Phyllida Spore, and *The Dark Forces: A Guide to Self-Protection*, by Quentin Trimble (Rowling Philosopher's 1997: 52-53); each of these authors has a name that is ironically associated with the book title. Arsenius, for instance, is derived from arsenic, while a jigger is a measure used in mixing cocktails (OED), an ironic name for an author of a textbook about mixing potions.

Onomatopoeia:

Onomatopoeia, or the formation of words that imitate sounds (EPP), is a technique that Rowling uses only occasionally, usually when naming trolls, giants, or other less articulate creatures. In order to find names that match the language skills of these creatures, she chooses words that sound like grunts or other guttural noises. Grawp, and Karkus, for instance, are two giants that Hagrid meets in Harry Potter and the Order of the Phoenix. However, even these onomatopoeic names are not simply a written form of oral utterings; Karkus sounds like (and is a pun on the word) “carcass”, and during Hagrid’s visit to the giants, Karkus is the first one to be killed in a dispute. Similarly, Grawp is close to “grow up”, an ironic name for a giant, even a runt who is “on’y sixteen foot” (Rowling Order 2003: 609) tall.

Other characters, like Moaning Myrtle, have partially onomatopoeic names. Myrtle, the ghost who haunts the girls’ bathroom, spends most of her time lamenting the fact that she is dead and floating in the u-bend of one of the toilets.

Parallelism:

As a rhetorical device, parallelism occurs when a similar structure is used between the parts of a single sentence or between two or more sentences. It often occurs in conjunction with repetition of sounds, words, or constructions (Arcand 1991: 130-132). For the purposes of this thesis, however, I will look at the repetition of themes in the names of Harry Potter.

One of Rowling’s more subtle wordplay techniques, parallelism occurs when characters who share similar backgrounds, families or careers also share similar onomastic characteristics. Thus, Sirius Black, who is named after the dog-star constellation, has a brother named Regulus,

after a star in the constellation Leo, and a cousin named for the constellation between Perseus and Pegasus: Andromeda Tonks (Rowling Phoenix 2003: 104-105).

Less obvious repetition exists between Albus Dumbledore, his brother Aberforth Dumbledore, and the last headmaster of Hogwarts, Armando Dippet. All share Dumbledore's initials because they are related to him.

Similar parallelism occurs in place names like Hogwarts, Hogsmede, and the Hog's Head, three wizarding places that all share the prefix "Hog". The Hog's Head is one of the pubs in Hogsmede, which is both the "only entirely non-Muggle [i.e. wizard-only] settlement in Britain" (Prisoner 1999: 61), and also the final stop of the Hogwarts Express (68).

Pun:

The most frequent type of wordplay in the Harry Potter series, puns are found in all of the different types of names.

Delabastita, in the introduction to a special issue of The Translator, defines puns as the contrast of linguistic structures with different meanings on the basis of their formal similarity (1996: 128), and then stresses that the relationship between the form and meaning of the pun can take one of four forms: homonymy, homophony, homography, and paronymy. In this section, I will be discussing each of the four relationships in turn and providing examples from the Harry Potter books.

When a pun results from linguistic structures whose sounds and spelling are identical, the relationship is one of *homonymy*. In this instance, the pun occurs when the multiple meanings of a single word or phrase give rise to two or more interpretations of it. For example, in Gilderoy Lockheart's autobiography, Magical Me, magical is a homonym which, in one sense refers to the

fact that Lockheart is a wizard, and therefore has magic powers, and in another, figurative sense, refers to the fact that something magical is also enchanting, like a magical evening. The joke here is that Lockheart is a very vain, and conceited wizard who, having been the “five times [sic] winner of *Witch Weekly*’s Most-Charming-Smile Award” (Rowling Chamber 1998: 77), considers himself a very enchanting man; readers of Harry Potter and the Chamber of Secrets, though, are unlikely to have the same opinion.

The second type of relationship, *homophony*, occurs when linguistic structures have identical sounds but different spelling; these types of puns abound in the series, and account for most of the transformed names mentioned in the last chapter. Into this category fall such objects as Floo Powder, a homophonic pun on flew/flue (this powder is tossed into fireplaces in order to allow wizards to fly through the flue to other fireplaces connected to the Floo Network), Mrs. Skower’s All-Purpose Mess Remover, a pun on scour (to scrub), and Salazar Slytherin, a pun on slithering (the movement of snakes; Salazar Slytherin was a wizard famous for being able to talk to serpents).

Homography occurs when puns are based on linguistic structures with different sounds but identical spelling. However, I found no instances of homography in any of the puns in Harry Potter. Delabastita provides examples such as “How the US put US to shame” (1996: 128), where the pun comes from the two different pronunciations and meanings of US.

Puns whose the lexical structures have slight differences in both spelling and sound are instances of *paronymy*. Examples of paronymous puns abound in the series and include: Spellotape (pun on Sellotape, the British word for scotch tape), Diagon Alley (pun on diagonally), Knockturn Alley (pun on nocturnally), Pepper Imps (pun on peppermints; these candies “make you smoke at the mouth” (Rowling Philosopher’s 1997: 61), and Grimmauld

Place (pun on “grim, old place”; Sirius’ parents’ house is dark and dreary, and at the beginning of Harry Potter and the Order of the Phoenix, Mrs Weasley, the Weasley children, Harry, Hermione, and Sirius are all working to clean it up).

Delabastita, in his book on the translation of Shakespeare’s puns, also mentions non-significant puns, which include Freudian slips, unintentional ambiguities, and potential ambiguities that lack sufficient contextual support (1993: 166). In this thesis, however, I will not be concerned with this type of punning, because it is difficult to determine whether a particular ambiguity is really a pun—it may simply be the result of an over-reading of the source text, and since one cannot be positive whether or not they are really puns, they are not as interesting to study as the names that obviously are.

Spoonerism:

Spoonerisms occur when a speaker accidentally transposes the initial sounds or letters of two or more words (P&F), but for the purposes of this thesis, I have considered transposed sounds or letters within a single word a spoonerism, as there is no other English term for this technique⁵. When Rowling wants to lighten the mood by highlighting the fact that certain wizard characters, who seem to be able to cast a spell to solve any problem, know very little about perfectly ordinary Muggle devices, she uses spoonerisms, making her characters invert syllables and refer to simple devices like telephones as *fellytones* (Rowling Prisoner 1999: 314). Readers begin to feel more affection for these witches and wizards, who seem simple and innocent when they make slips like these.

⁵ The French term *verlan*, itself an inversion of the syllables of *l’envers*, better describes this type of wordplay. For a definition and examples, see Arcand’s Figure et jeux de mots (1991).

Rowling also used this technique when creating the name of the Bulgarian Wizarding school, Durmstrang, a name that is derived from Sturm und Drang, a late 18th century German literary movement (P&F).

2.3 CONCLUSION

Wordplay is a very important aspect of the Harry Potter series, a conclusion I have drawn based simply on the many types and the numerous examples of wordplay that can be found in each of the books. J. K. Rowling's manipulation of words is a source of humour in her books, and it seems important that readers of the translations experience the same pleasure with these words as readers of the source text. This chapter, then, has been included in my thesis in order to describe the types of wordplay in Harry Potter, list some of the occurrences of it in the series, and thus infer its importance in these books.

This preliminary analysis of the source text will be the basis for my study of the French and Spanish translations of Harry Potter. Because I have given a variety of reasons why the onomastic wordplay is important to the series, I will be better able to comment on its translatability, or the need to translate it, and then discuss reasons why the names have been treated as they were.

In my final section, I will be discussing the translation strategies for loaded names and onomastic wordplay by studying the French and Spanish versions of the first four Harry Potter books.

CHAPTER III: TRANSLATABILITY VS. UNTRANSLATABILITY OF LOADED NAMES AND ONOMASTIC WORDPLAY

3.1 INTRODUCTION

Whether or not wordplay and names can or even *should* be translated has been debated by translation theorists for a considerable period of time. In this chapter, I will be outlining some of the more recent theories and offering arguments for and against the translation of names and onomastic wordplay in order to better analyze the treatment of names in the French and Spanish translations of Harry Potter.

I think it is important to emphasize at this point that I feel it is important for translators who are faced with loaded names, especially those containing elements of wordplay, to adopt a strategy that will make these names accessible to TL readers. Over the course of this chapter, I will be developing the idea of accessibility of names for TL readers, as I believe that translators need to strike a compromise between loaded names that are made more explicit for the TL audience than they probably were to readers of the original text and loaded names that are inaccessible to TL readers because they have retained their SL form. The translator's choices will affect whether or not the TL audience will enjoy the additional facet of humorous, ironic or intriguing naming devices. For this reason, the French and Spanish versions of Harry Potter are a particularly interesting pair of TL texts to contrast, as the translators' approaches to meaningful names varied considerably.

Before I proceed to my analysis of the treatment of names and onomastic wordplay in the French and Spanish versions of Harry Potter, I think that it is important to present some information on the three translators who have worked on this series, including their strategies with respect to the names used by J. K. Rowling in the original English texts.

The French version of the five Harry Potter books that are available to date have been translated by Jean-François Ménard, who has written several French children's novels and translated other English-language children's series, like Artemis Fowl and its sequels: Artemis Fowl: The Artic Incident and Artemis Fowl: The Eternity Code, where meaningful names play a significant role. His strategy for the Harry Potter series, according to an article by Miranda Moore (2000), was to ensure that the French text still sounded very British, and, to this end, he coined a large number of anglicized French names loaded with meaning that French-language readers would more easily understand (examples of these names can be found in the introduction to section 3.6). In addition, English titles of address like Mr. and Mrs. were not translated but rather left as they appeared in the English text, allowing French readers to quickly realize that they are in England, rather than in a French-speaking region.

The Spanish version of Harry Potter, on the other hand, has been treated in a slightly different manner; while the French translator chose to transform many of the English names and even replace them by wordplay-imbued French versions, the Spanish translations retain most of the original English names, italicizing them in many instances or simply incorporating them unmarked and un-annotated into the Spanish text in others.

And while the French version of the entire Harry Potter series was written by a single translator, the Spanish version has been written by three: Alicia Dellepiane, who translated Harry Potter and the Philosopher's Stone, and Adolfo Muñoz García and Nieves Martín Azofra, who translated the other four books.

The fact that two sets of translators worked on this series has led to an inconsistent naming strategy, as some of the names that were translated in Harry Potter y la piedra filosofal were translated in different ways in subsequent books. Consider, for example Hogwarts School of

Witchcraft and Wizardry, which is *el Colegio Hogwarts de Magia* when Harry receives his acceptance letter in the first book, but becomes *el Colegio Hogwarts de Magia y Hechicería* in books two through four.

In many ways, Muñoz García and Martín Azofra were constrained by the choices made by Dellepiane; the English names that were not translated in the first book could certainly not be changed in the next four or readers would become confused. However, the inconsistency in the treatment of names cannot be completely attributed to the change of translators; inconsistencies exist even within the same book, a problem that I will be addressing in more detail in section 3.6.

Although I have written this thesis primarily with the intention of studying the treatment of names by the French and Spanish translators of the Harry Potter series from a descriptive viewpoint, I have also been influenced by the theorists I will be discussing in sections 3.2 and 3.3. I have therefore provided comments of a prescriptive nature in line with my arguments that translators need to pay special attention to the loaded names in the series if they would like to provide TL readers with similar instances of humour and offer them similar opportunities for analysis. Throughout sections 3.3 to 3.6, I will be elaborating on the reasons why I believe certain translation strategies are more appropriate for this particular series of novels and why I feel that other strategies should be used sparingly or avoided altogether.

Throughout the next six sections, I have not provided page and book references for the names I have cited in order to avoid making the chapter unnecessarily lengthy. Instead, these references are available in the appendices at the end of this thesis.

3.2 TRANSLATION AS CHANGE

Before I proceed with my focus on translation theories that apply directly to names and onomastic wordplay, I would like to begin with an overview of more general theories with a focus on *skopos* theory and TL-oriented translation in particular, as I will be arguing, throughout this chapter, that a TL-oriented *skopos* is essential if translators would like to provide TL readers with names that serve a function similar to those of the English-language texts.

Skopos theory, according to Christiane Nord (1997), is based on the idea that the prime principle determining any translation process is the purpose (or *skopos*) of the overall translational action (1997: 27). In the field of translation studies, purpose could be referring to: the translator's general purpose, the communicative purpose aimed at by the target text in the target situation, or the purpose aimed at by a particular translation strategy (27-28). One could therefore analyse the same text from three different perspectives and draw different conclusions based on the *skopos* in question. And translations are not limited to a single *skopos*, nor are they required to be either SL or TL-focused: Nord asserts that most translations, in fact, allow for multiple *skopoi*, although some *skopoi* are more important than others in a particular text. Translators need only justify the choice of a particular *skopos* in a given situation.

I have already mentioned that this chapter provides both a descriptive and prescriptive study of the French and Spanish translations of Harry Potter. Here, I feel I should add that my prescriptive comments are themselves based on a *skopos* that I have assigned to the translation of names and onomastic wordplay in the series. Although the translators may have had a different purpose in mind when translating the novels for their respective TL audiences, I have commented on the translations from a target-oriented perspective, as I believe that one *skopos* of the Harry Potter translations should be to provide TL readers with novels that are entertaining

and challenging and that are filled with complex names similar to those of the English-language stories. I will be further discussing the issue of complexity in my comments on the treatment of names in the French and Spanish editions of Harry Potter (Section 3.6).

Unlike its source-oriented counterpart, a target-oriented approach to translation does not focus on measuring the TT against the ST in order to check for faults and shortcomings. Instead, a TL-oriented approach focuses on translations as separate texts (Hermans 1999: 37-38). For this reason, I have argued that the *role* of the names in the series is more important than the names themselves; thus, whether or not the people, places and objects being referred to have the same names in the source and target texts is less important than whether these names may have a similar effect in the SL and TL versions.

Because the names in the original series are usually amusing and often allude to a character's personality, the characteristics of a location or the purpose of an object, it is reasonable to assume that one of the translator's *skopoi* should be to try ensure that the names of the translated texts play a similar role. I have, of course, also been influenced by theorists such as Göte Klingberg, who asserts that it is "preposterous" that loaded names with "a meaning essential for the understanding [sic]" be kept in their original SL forms without any attempt at an adaptation for the TL audience (1986: 45), and Manini, who believes that meaningful names have a precise and important message to convey to readers and that TL readers should not be deprived of it. Manini suggests that the best solution a translator can adopt is to translate SL names so that they become semantically accessible to the TL audience (1996: 173). Also, considering that translators are able to adopt any number of translation strategies that provide for the transfer of semantic content—I will be outlining these in section 3.5—I feel that translators would be hard-

pressed to justify the non-translation of loaded names in a TL text, especially texts like the Harry Potter novels.

Such a TL-oriented *skopos* would, of course, involve a change of text, as names would have to be adapted in order to allow the TL readers occasion to enjoy the TL names in much the same way as the SL audience. However, *skopos* theory addresses such a change by suggesting the translator consider the text type when translating; in expressive texts like the Harry Potter series, Nord insists that the informative aspect is complemented or even over-ruled by the aesthetic component (38).

In Rowling's series, the aesthetic (wordplay) and informative (meaningful) functions are complementary. Translators seeking to transfer both of these functions into the TL text would thus have to modify many of the original SL names using some of the strategies that I will be describing in section 3.5.

All translation necessarily involves change: the words of one language must be substituted with words of similar meaning from another language, the author's style will undergo subtle or significant modifications in order to comply with TL rules or fit the translator's own style, ambiguities will have to be interpreted and perhaps clarified, etc. What differs from one translation to the next is simply the degree of change that a text has undergone. Thus, substituting the original names of the series with entirely new names that may amuse or challenge TL readers is a perfectly acceptable solution if translators are careful to ensure that proper nouns are substituted consistently and that new names are not incongruous to the setting, whether the novels are set in Britain or adapted to a TL location. In the next four sections, I will be exploring some of these conditions more fully, and critically studying the solutions available to translators faced with loaded names like those in the Harry Potter series.

3.3 THE TRANSLATABILITY OF NAMES

In the Harry Potter series, two types of names are commonly used: loaded and common (or conventional). In Chapter One, I discussed the distinction between loaded and conventional names, but here I would like to emphasize that the loaded names can take two forms; they can be coined by the author, and thus structurally analysable, or they can allude to historical, contemporary or fictitious people, places or things. Each of these names may or may not contain instances of wordplay. Although I will be discussing translation strategies for both names with wordplay and names without, I will be focusing primarily on those that include some type of wordplay as such names pose more translation issues. In this section, however, I will be studying some of the issues that are relevant to the treatment of names in translation, whether they are concerned with loaded or common names or with onomastic wordplay.

In order to highlight some of these issues, I will devote the rest of this section to looking at the arguments by several translation theorists for and against the translation of names. After discussing the various points of view on this issue, I hope to be better able to clarify some of the problems that occur both when names are translated as well as when they are not.

In Translation in a Post Colonial Context: Early Irish Literature in English Translation, Maria Tymoczko examines the translation of Irish conventional and loaded names in literature, comparing instances where the names have been transposed unchanged, translated or have had information added to them in order to make their meaning clearer to the target language readers. She concludes that the treatment of names in target language texts results in an unsolvable paradox.

She begins by pointing out that there are only three choices for the translator who comes across proper nouns in a text: retention of the name as a foreign phonological sequence,

adaptation of the name to accommodate the different phonological, orthographical and sociological context of the audience, or the creation of new names that can be viewed as the nearest phonological equivalent in the target language (1999: 224-5). The problem lies in the fact that no matter which of these choices the translator makes, TL readers will not read the name that appears in the TL text in the same way as the source language readers read the names in the original text.

When translators choose to insert a SL name into a translated text, Tymoczko argues that they risk causing a “communication overload” (225) to TL readers who may not be able to keep track of all of the foreign names or who may simply not be very accepting of foreign-sounding words in general. In addition, because pronunciation rules between languages are different, it is unlikely that TL readers will pronounce the SL name correctly and will effectively create a new name by their mispronunciation. However, should the translator choose to translate or change the name in any way, including making the spelling more acceptable to TL orthographical rules, the name is still lost because a new name replaces the original (1999: 238).

However, Tymoczko is concerned mainly with names that convey sociological facets of a person or character; in the case of Harry Potter, the loaded names convey much more information than the social position or ethnicity of the character or place being referred to. Not being semantically empty, these names need to be translated or compensated for in some way so that TL readers can enjoy the stories in the same way as the SL counterparts. I must add here, however, that I realize that not all of the SL readers will have understood *all* of the allusions or the meanings of the loaded names and may not have even noticed all of the instances of wordplay. This issue was mentioned briefly in Chapter Two, but I will be discussing it more

fully in section 3.4, when I look at how different strategies can incorporate the diverse TL readership.

Göte Klingberg, who studies examples of translated literature into and out of Swedish in his book Children's Fiction in the Hands of the Translators (1986), stresses the importance of translating names that are not semantically empty. His comments are particularly useful, as they apply specifically to children's literature, whereas Tymoczko is concerned primarily with classic Irish literature and mythology. Like Tymoczko, Klingberg describes the double-edged sword that translators who do choose to adapt the SL names face: changing a loaded SL name into a loaded TL name makes the name less foreign and even implies that the person, place or thing being referred to is part of the TL rather than the SL culture (1986: 44-5). So, for example, while it may sound reasonable for the only "entirely non-Muggle settlement in Britain" (Rowling Prisoner 1999: 61) to be called Hogsmeade, because the name can be broken down into understandable, English nouns, it becomes rather less likely that this British village would have the name Pré-au-lard, as it does in the French translation, even if this version does contain wordplay and meaning similar to the English name.

In addition to studying loaded names, Klingberg also describes translation strategies for common personal names, saying that although they should not usually be translated in order to introduce the foreign culture to TL readers, such a rule does not always apply to children's literature, especially when SL names are written with accents that do not occur in the TL (1986: 43-44); accents would make the names much more foreign for readers. This particular problem is not, of course, an issue when translating from a language like English, which does not use accents, but similar problems do arise, simply from the orthographical differences between any two languages.

Nancy Jentsch, however, who analyzed the French, Spanish and German versions of Harry Potter in “Harry Potter and the Tower of Babel: Translating the Magic”, argued that a foreign child’s difficulty with the names in Harry Potter does not mean that these words should be translated because even English-speaking readers do not agree on how many of the names should be pronounced (2002: 294). As evidence of this disagreement among the SL audience, she refers her readers to the pronunciation guide on the website of Scholastic, the publishers of the American version of the Harry Potter series⁶. However, I do not think that this argument is a very good one, for several reasons: first, to say that English-language readers disagree on how a name is pronounced does not mean that they did not understand what the name *means*, which the TL readers will certainly not. Second, to say that SL readers will have trouble pronouncing names like Slytherin, Griphook, Knockturn Alley, Squib or Hogwarts is rather farfetched, especially if one considers the large number of adult readers. The fact remains that these names will be difficult for any TL reader—whether child or adult—to pronounce or to break down into understandable components, as English readers could do with words like Ravenclaw or Lockheart. Finally, many of the words that *are* difficult for English-language readers to pronounce “properly”, like Diagon Alley, Eeylops Owl Emporium or Hermione, have special meaning or contain wordplay that SL readers might notice but TL readers would probably not. Many of these names should not simply be left unchanged in the translated text or TL readers will not be able to experience the story in the same way as the English-speaking readers; they will be challenged by names that were not difficult for SL readers to understand or pronounce,

⁶This guide is available at: <http://www.scholastic.com/harrypotter/books/pronunciation/play.htm>, and while it includes loaded names like Hermione and Diagon Alley, it also gives the pronunciation for mythological or folkloric creatures like basilisks and bogeys, which does not mean that these words should be left untranslated in the target text. The fact that younger SL readers might find it difficult to pronounce certain names does not mean that equivalents should not be found for these names in a translated text, nor does a pronunciation guide mean that all SL readers have difficulty with all of these names. Further, when one *reads*, one does not pronounce.

and they will be less likely to notice the meanings inherent in many of the loaded English names. Loaded names derived from other languages, like French, Latin or German, are more difficult for the SL audience to pronounce and understand, and these names should be treated differently. I will be discussing translation techniques for these types of proper nouns in section 3.4.

3.4 THE TRANSLATABILITY OF WORDPLAY

This section will focus on some of the current theories on the translatability of wordplay. Wherever possible, I have tried to focus on theories of onomastic wordplay in particular, but I have otherwise studied the issues related to textual wordplay in order to apply it to my analysis of the translation of the names in the Harry Potter series.

Although many of these theories seem to focus closely on puns rather than on some of the other forms of wordplay that I have outlined in Chapter Two, the same arguments for and against the translation of puns can apply to any of the other types of wordplay. I would like to note, however, that each of the rhetorical devices that I have considered to be types of wordplay provides a different set of challenges for the translator. In many ways, translators have fewer restraints to work under in order to find similar TL equivalents for irony and parallelism, for example, than to adapt the humorous acronyms or puns. Translators need simply coin new names for the “authors” of the fictitious books that abound in the series, and the TL readers would be able to enjoy humorous irony similar to that found in the original English novels. In this instance, translators would not have to be as concerned with trying to make the names of these authors sound British, as Hogwarts textbooks could be written by someone of any nationality.

In fact, instances of certain types of wordplay, like irony, parallelism and antonomasia, may even be easier to translate, no matter how closely related the source language is to English, as

their humorous effect rests not on a modification of a word or linguistic structure particular to the SL, but rather, for instance, on a repetition of similar sound sequences (alliteration) or of similarly-themed words (parallelism). Of course, since very few of the names in this series incorporate only a single type of wordplay, translators may be forced to choose which (if any) of the different types they will treat.

Dirk Delabastita points out in his introduction to Traductio: Essays on Punning and Translation (1997), that one of the more difficult aspects of translating puns is the ambiguity of wordplay. Some wordplay may be so subtle that it eludes some readers (1997: 6), a problem that becomes especially relevant when one considers that translators are reading in their second language and are thus more prone to miss instances of wordplay than a native speaker. This issue makes the analysis of instances of non-translation of wordplay more difficult, as it is possible to construe that the translator did not understand the wordplay in the first place, especially if other, similar examples of it were dealt with more effectively. In my next section, I will be outlining some of the ways that the wordplay found in the names in the Harry Potter series could be and has been treated.

The issue of recognizing wordplay in a particular text becomes even more complex when one considers, as Delabastita suggests, that certain generations and groups of readers are more responsive to wordplay and will discover—or even invent—puns by giving words (or names) double meanings that other readers did not catch and that even the author may not have intended (1997: 7). Over time, Delabastita stresses, certain puns may become more accepted in a particular source text, and the interpretation of a particular pun may even change many years after the text was first published (1997: 7).

In addition, a number of factors seem to influence how the translator will perceive the ST pun, or even whether he or she will even recognize it at all. Ultimately, even if a translator does interpret the text in such a way as to notice an instance of wordplay, how he or she will then treat this occurrence depends largely on the translator's strategy as well as on various constraints from the TL culture.

As Crisafulli (2001) points out in a study of the treatment of Dante's onomastic wordplay, language constraints are not the only factor determining how wordplay will be treated in translation. He suggests that one should also consider the outlook of the translators, their purposes, and the norms affecting their behaviour (2001: 9), although I would venture even one step further and suggest that they might also be constrained by the wishes of the publisher. Delabastita echoes Crisafulli's suggestion by emphasizing that how wordplay is handled in translation can show not only the translator's understanding of the source text, but also which textual devices he or she considers most central to the text, what his or her poetics are, and what his or her political stance may be (1997: 11). However, I have not studied these mitigating factors as they fall outside of the scope of this thesis, and the additional research needed to determine which factors may have influenced the translators' choices would be considerable.

3.5 STRATEGIES FOR TREATING THE NAMES OF HARRY POTTER IN TRANSLATION

In section 3.3, I outlined some of the issues surrounding the treatment of names, particularly those with special significance, namely 1) that no matter how a translator decides to treat proper names in the TT, TL readers will not read the names in the same way as SL readers did; and 2) that when translating onomastic wordplay, translators risk over or under-analysing a text and thus creating instances of wordplay where none were intended, or missing other instances

entirely. Although it would seem that translators have very few choices available to them and will be faced, in all likelihood, with criticism no matter how they treat the SL names, the fact remains that these names must be treated in some way; translators need to choose whether to translate or adapt the SL name, and if so, how to do so. Even repetition of the SL name in the TL text represents a choice on the translator's part. This section will examine a variety of strategies translators might adopt during the translation of a SL text.

Translators are not, however, limited to a single strategy, nor need they treat all names in the same way. Many of these strategies have, in fact, already been used in the French and Spanish versions of Harry Potter, though not always consistently, as I will show in this section.

In order to discuss as many strategies as possible for translating names and onomastic wordplay without becoming overly repetitive, I have chosen to focus primarily on two theorists: Javier Franco Aixelá (2000) and Dirk Delabastita (1996). In addition, I will be referring, upon occasion, to Andrei Bantas and Constantin Manea (1990), Luca Manini (1996) and Göte Klingberg (1986). Although the latter three theorists offer a number of solutions that translators could incorporate into their target texts, their strategies are often similar to those proposed by Franco Aixelá and Delabastita, who, in turn, seem to have exhausted the options available to translators. Franco Aixelá offers strategies that focus on both TL- and SL-oriented approaches to onomastic translation, whether or not these names are loaded, as does Bantas, though to a lesser extent. Manini, however, focuses primarily on strategies for loaded names, while Klingberg offers a select number of suggestions for translators who need to deal with loaded names specifically in the context of children's literature. Delabastita, finally, proposes strategies that apply directly to the treatment of puns in translation, but I have adapted his list so that it applies to the many types of wordplay that occur in Rowling's series.

Over the course of this chapter, I have not gone to great lengths to distinguish between names that contain wordplay and those that do not, because the division is not very easy to make, as many of the character names may contain wordplay in either the given name or surname, though not necessarily in both. Consider Salazar Slytherin, whose first name contains no wordplay and has been chosen for its sibilant qualities, while his surname is a pun and the two names together are alliterative. In other cases, as with characters like Minerva McGonagall and Piers Polkiss, neither the surname nor the given name on its own contains wordplay, although together they also form an instance of alliteration. I will therefore be studying partial names in some cases, treating surnames and given names separately where necessary.

The rest of this section has been divided into conservation and substitution strategies, based on distinctions originally made by Franco Aixelá. For the purposes of this thesis, I have adapted Delabastita's suggestions so that they correspond to one of the two categories, and I have also re-categorized some of Franco Aixelá's strategies for reasons on which I will elaborate in the next two sections. Although Franco Aixelá seems to have ordered his suggestions from most to least conservative, I have chosen not to retain this order, as any such differences between some of the more closely-related strategies seem rather negligible, and, for the purposes of this thesis, rather unnecessary. In addition, he does not distinguish between loaded and conventional names in his list; therefore, I will be analyzing Franco Aixelá's suggestions to show how some of them are more appropriate for certain types of names, and to illustrate my points, I will be including examples from the Harry Potter series and its translations.

The division between conservation and substitution strategies is not always easy to make. Although some strategies very obviously involve the substitution of a new name in the TT and others try to retain the SL name in an identical or nearly-identical form in the TL, others are less

clear. In the more ambiguous instances, I have chosen to classify strategies according to whether each seems to conserve more elements of the original SL name and any wordplay than it substitutes, but I will explain my choices more clearly in the next two sections.

3.5.1 CONSERVATION STRATEGIES

Conservation strategies available to the translator include repetition, orthographical adaptation, terminological adaptation, and editorial techniques.

Repetition

Franco Aixelá begins with repetition (*repetición*) because it is what he considers to be the most conservative strategy, since the translator simply copies the name into the TT exactly as it appeared in the original document (84). Names like Harry Potter, Hermione Granger, and Ron Weasley have all been repeated in both the French and Spanish TTs with no changes made to account for orthographical or phonological differences between the source and target languages⁷. This strategy of repetition is almost exclusively used by both sets of Spanish translators; the SL names were almost always incorporated directly into the TL text, and occasionally offset by italics, as with the pet names or the names of objects like Quidditch balls: Bludgers (una *bludger*), Quaffles (una *quaffle*), and the Golden Snitch (la dorada *snitch*).

Such a strategy can also be used to treat names with wordplay, as such names could potentially be reproduced in the TT without any translation or explanation to the TL readers (Delabastita 1996: 134). This particular strategy seems to be the one most often employed by both sets of Spanish translators; despite the fact that almost all of the pet and character names are

loaded and often include instances of wordplay, virtually all of them—except for nicknames or names with descriptors like Moaning Myrtle and Mad-Eye Moody—have been repeated in the TL text. In some cases, this repetition of the SL wordplay does not hinder TL readers from recognizing and perhaps appreciating certain types of wordplay, such as the alliteration in names like Piers Polkiss or Stan Shunpike. However, I would suggest that with the Harry Potter books, repetition of SL wordplay with no attempt at translation is a technique that should be used sparingly, as the onomastic wordplay serves an important purpose in the series: comic relief in a series of tales that are often quite dark.

Orthographical Adaptation

With orthographical adaptation (*adaptación ortográfica*), however, the translator takes a first step toward a TL-focused approach to name translation by changing the spelling to make it conform to TL rules (Franco Aixelá 2000: 84-5). This type of adaptation would include removing accented characters, rewriting the name to make it easier for TL readers to pronounce, and replacing foreign characters by the closest TL equivalent. Although the Spanish translators relied more heavily on conservation than substitution strategies, they did not often choose to change the spelling of English names, two exceptions being Nicolas Flamel and Narcissa Malfoy, who were adapted to Nicolás Flamel and Narcisa Malfoy. Ménard, the French translator, also uses this solution sparingly, removing the “s” from names like Smeltings, Dudley’s school, or adding an accent to names like Celestina Warbeck, so that it becomes Célestina Moldubec. The latter also illustrates how multiple strategies can be applied to a single name; here, the

⁷ However, in *Harry Potter and the Goblet of Fire*, Rowling provides a phonological break-down of Hermione’s name: “Her-my-oh-nee” (*Goblet* 364), which is replaced in the French by: “Her-mio-ne” (*Coupe* 443) and in the Spanish by: “Her-mi-o-ne” (*Cáliz* 369).

singer's first name as been orthographically adapted, while a substitution strategy has been used to translate her surname.

Terminological Adaptation

Terminological adaptation (*adaptación terminológica*) consists of replacing SL names with a generally accepted TL equivalent. Franco Aixelá stipulates that names that are adapted terminologically cannot be loaded (2000: 86-87). Terminologically adapted names consist of conventional names like London, which becomes *Londres* in both French and Spanish texts, or the Isle of Wight, which is replaced with commonly recognized equivalents: *l'île de Wight* and *la isla de Wight*. As terminological adaptation is not used to treat loaded names, which are the focus of this thesis, I will not be studying it further.

Editorial Techniques

Editorial techniques is the term used by Delabastita to refer to the use of footnotes, endnotes, glossaries, comments in a foreword, etc., and encompasses Franco Aixelá's final two conservation strategies: extra-textual (*glosa extratextual*) and inter-textual notes (*glosa intratextual*), which refer respectively to notes that are inserted in addition to the translated document (footnotes, endnotes, glossaries, etc.) or within the translated text itself. Bantas and Manea shun footnotes and endnotes in literature, citing their "rather unpleasant" nature (1990: 188), while Manini asserts that they can be inserted "with relative ease" into a work of narrative fiction (1996: 173), although I am not convinced that a work of children's fiction in particular would allow the incorporation of footnotes quite as seamlessly as Manini suggests.

Although neither the French nor the Spanish translators have chosen to add extra-textual notes, probably due to the fact that these books are intended primarily for younger readers who

would not be used to consulting either footnotes or glossaries, they have used inter-textual notes on selected occasions by adding explanations that are not in the original SL text. Ménard, for example, adds a short explanation for the name Eton in Harry Potter and the Chamber of Secrets: “Normalement, je devrais aller à Eton, le meilleur collège d’Angleterre, mais je préfère être ici” (Ménard Chambre 1999:103). The English version said only: “My name was down for Eton, you know, I can’t tell you how glad I am I came here instead” (Rowling Chamber 1998: 73). The Spanish translators repeated the name with no comment to the TL readers: “Me habían reservado plazo en Eton, pero estoy muy contento de haber venido aquí” (Muñoz García and Martín Azofra cámara 2001: 87). Dellepiane, did, however, adopt an interesting method of adding an inter-textual note to Draco Malfoy’s name in Harry Potter y la piedra filosofal. Malfoy first introduces himself to Harry on the train to Hogwarts after pointing out his stony-faced friends Crabbe and Goyle: “Y mi nombre est Malfoy, Draco Malfoy” (Dellepiane 1999: 94). In the next paragraph, however, when Harry’s friend Ron half-snickers at this name and Malfoy retorts with a snide remark, Dellepiane inserts a translation for the Latin part of Malfoy’s name, writing: “Draco (dragón) Malfoy lo miró” (94). The original text offers no such explanation, saying only that “Draco Malfoy looked at [Ron]” (Rowling Philosopher’s 1997: 81). It is doubtful that most English-language readers would make the link between the Latin noun Draco and the English dragon, and it is debatable whether names that were not clear in the SL text should be explained or clarified to TL readers. It is not clear why Dellepiane chose to add an inter-textual note on only this one occasion, despite the fact that loaded names abound in the book and short, parenthetical notes like this one could have been used to explain many of them, especially those of English origin that might be unintelligible to most Spanish-language readers.

3.5.2 SUBSTITUTION STRATEGIES

Substitution strategies focus on the needs (or perceived needs) of the TL audience; instead of moving the readers to the text, the text is moved to the TL readers through one or more of seven methods: linguistic translation, wordplay adaptation, neutralization, localization, ideological adaptation, autonomous creation by the translator and omission (2000: 84).

Linguistic Translation

Linguistic translation (*traducción lingüística*) involves the replacement of the SL name with a translation that transfers the semantic content of the name to the TL readers. Unlike terminological adaptation, linguistic translation allows a name to be loaded in the TL text (Franco Aixelá 2000: 86-87). Originally, Franco Aixelá classified this strategy as one of conservation rather than substitution because TL readers are expected to recognize that the name they are reading belongs to the culture or universe of the SL text. What is offered to them is not a French or Spanish name, but one that is supposed to correspond to what was written in the protagonist's own tongue (Franco Aixelá 2000: 87). However, as the SL name is essentially being substituted with a TL equivalent, and since the name offered to TL readers could differ from one translator to the next, I consider this strategy one of substitution, albeit one that is very close to conservation. Linguistic translation is usually used to translate transparent loaded names: the Goblet of Fire (*la Coupe de Feu* and *el cáliz de fuego*), the Hog's Head, (*La Tête de Sanglier* and *el Cabeza de Puerco* [sic]), a Howler (*une Beuglante* and *un vociferador*), etc.

Linguistic translation can also be used to treat onomastic wordplay, as translators could replace an instance of wordplay by a phrase that does not contain wordplay but that may (if possible) salvage some aspect of the original pun (Delabastita 1996: 134), alliteration, exoticism,

acronym, etc. Although this solution might allow translators to move more quickly through the translation, it does not necessarily take less reflection; Delabastita mentions that translators might try to convey *all* of the senses of a pun to the TL readers in the paraphrase, a task that would certainly still require a careful study of the pun (or other instance of wordplay) and careful construction of the TL phrase in order to ensure that it is not awkward or unnecessarily lengthy, especially as the Harry Potter books are aimed at younger readers. This technique was used by the Spanish translators to treat names like Spellotape, which becomes *el celo mágico* in book three. Although the pun itself is lost, the idea that Hermione is using special, wizard tape unlike the ordinary *celo* used by Muggles, comes across to the TL readers. In contrast, the first French novel refers to Spellotape as *du papier collant* so that French readers lose both the pun as well as the idea that this tape has magical properties. In Harry Potter et l'Ordre du Phénix, however, Ménard changes his strategy and decides to combine wordplay adaptation with an inter-textual note and offers: *un morceau de Sorcier Collant, la bande adhésive magique* (2003: 567) for Spellotape (2003: 446).

Wordplay Adaptation

While wordplay adaptation did not figure on Franco Aixelá's list of translation strategies for proper nouns, I have decided to add it, as none of Franco Aixelá's other suggestions seem to provide for the adaptation of onomastic wordplay, due to his focus on conventional rather than loaded names. Loosely based on two of Delabastita's solutions, wordplay adaptation occurs when a loaded SL name is replaced with a new, loaded TL name that preserves as many aspects of the original SL name as possible (i.e. maintaining allusions, wordplay, structure, etc.). If such

preservation is not feasible, translators may also replace the SL name with a completely new name.

Adaptation can take two forms. First, translators can replace an instance of wordplay by the same type of wordplay: alliteration by alliteration, acronyms by acronyms, or puns by puns, etc. (1996: 134). How closely related the TL wordplay is to the original instance is unimportant; Delabastita stresses that neither the structure nor the function of the TL wordplay need be identical to that of the SL.

This strategy is employed most frequently by Ménard, who seems especially conscious of the importance that alliterative names play in the series and chooses French equivalents that reflect the rhythmical or musical qualities of the English text. Thus, the Magical Menagerie, a pet shop in Diagon Alley offering magically-talented animals, is la *Ménagerie magique* in the French edition, and the Ton-Tongue Toffees become *des Pralines Longue Langue*. The Spanish text, however, does not always preserve alliterative names: the Magical Menagerie is referred to indirectly as *la tienda de animales mágicos*, sweets like Canary Creams, Cauldron Cakes, and Fizzing Whizzbees become *unas galletas de canarios*, *los pasteles de caldero*, and *Meigas Fritas* respectively. The Ton-Tongue Toffees, however, have been substituted with an alliterative Spanish name: *un caramelo longuilinguo*; the translators obviously did recognize the importance of the wordplay, although in many cases, they did not coin TL names with similar wordplay for Spanish readers.

Acronyms, too, have been replaced by similarly-themed TL acronyms by both the Spanish and the French translators. Thus, for example, NEWTs (Nastily Exhausting Wizarding Levels) are *ASPIC (Accumulation de Sorcellerie Particulièrement Intensive et Contraignante)* in French and *ÉXTASIS (EXámenes Terribles de Alta Sabiduría e Invocaciones Secretas)* in Spanish.

While Ménard chose to echo the English animal theme and replace a lizard by an asp, Muñoz García and Martín Azofra chose instead to substitute an ironic acronym: these “exámenes terribles” (*prisionero* 2001: 263) are anything but ecstasy for the students who must write them.

The second form of adaptation, consists of replacing one type of onomastic wordplay with another type—a pun by alliteration, for instance. This strategy would allow TL readers to experience names with wordplay, even if the TL wordplay is not identical to the kind that was found in the SL text. However, this form of adaptation does not seem to appear in the French and Spanish translations at all.

Neutralization

Partial and complete neutralization (*neutralización limitada* and *neutralización absoluta*) are described by Franco Aixelá as a means of making the SL name unattributable to any particular culture by replacing the SL name with a different referent in the TL text (2000: 89). As one can gather, the difference between these two terms lies in the degree of neutralization; partially neutralized names may still seem exotic enough to TL readers to be part of the cultural universe presented in the SL text, while completely neutralized names can no longer be attributed to *any* specific culture. In the case of Harry Potter, very few names were neutralized in either the French or the Spanish versions; however, some instances of this strategy can be found if one studies the names of British dishes like Yorkshire pudding, which were often replaced by less British examples in many of the European translations⁸. A slightly different example can be taken from the Spanish translation of *Harry Potter and the Goblet of Fire*, where Harry and Ron play Exploding Snap, the wizard equivalent of the British card game Snap. The cards for the

wizard version, as one may quickly gather, can blow up at unexpected intervals (Rowling *Goblet* 2000: 342). Adolfo Muñoz García and Nieves Martín Azofra chose to completely neutralize the name Snap, while only partly neutralizing the entire term, referring to the Snap cards as simply *los naipes explosivos* (exploding cards). They thus kept the foreign idea of exploding cards, while replacing the British-specific game with a more neutral name. However, the Spanish translators did not adopt a consistent strategy for this particular proper noun; they wavered between neutralization and repetition (“*snap explosivo*”) from one book to another.

Localization

With localization (*naturalización*), the translator takes neutralization one step further: instead of substituting the SL name with a culture-neutral translation, the translator substitutes a name that seems specific to the TL culture. Translators who adopt this strategy could, for example, substitute SL place names for those that are found in the TL country, they could change references to the SL political system to make them correspond to the TL system, or they could replace personal names common to the SL with their TL equivalents. Neither Ménard nor the two sets of Spanish translators chose to use the strategy: both the French and Spanish versions continue to be set in England, and the vast majority of the common names from the Anglo-Saxon repertoire like Fred, George, or Harry are retained (with no or little orthographical adaptation) in both versions.

⁸ More details on the treatment of culture-specific items like food can be found in Eirlys Davies’s article “A Goblin or a Dirty Nose? The Treatment of Culture-Specific References in Translations of the Harry Potter Books.” To delve any further into this topic falls outside of the scope of this thesis.

Ideological Adaptation

Ideological adaptation (*adaptación ideológica*) is similar to localization, in that it focuses on the TL rather than the SL culture, but instead of replacing names and locations that would be unfamiliar to TL readers, translators who choose to ideologically adapt a text would omit names that are ideologically unacceptable to the TL culture or replace them with names that better encompass the social values of the TL audience (Franco Aixelá 2000: 91). Translators could use this strategy to replace names in older texts which modern TL readers may find offensive or as a means of censorship when certain names would not be generally accepted in the TL culture. However, as this technique is not used in the translation of Harry Potter, I will not be discussing it further.

Autonomous Creation

As the name suggests, autonomous creation (*creación autónoma*) occurs when translators add a name to the TT where none existed in the source (Franco Aixelá 2000: 92-3). It can also be used to insert a totally new instance of wordplay to a name, apparently without justification from the ST, although Delabastita points out later that this strategy could be used to compensate for other instances of wordplay that were removed or paraphrased by the translator (1996: 134). Although not used to treat loaded names without wordplay, this strategy was used by Ménard on many occasions to compensate for wordplay that was omitted in certain names. Two particularly witty puns are his translation of the Sorting Hat by *le Choixpeau Magique* and of Rat Tonic by *Ratconfortant*. While the Spanish translators did not create puns, they did create instances of alliteration where none existed in the English, such as when the Sorting Hat became *el Sombrero Seleccionador*.

But translators are not limited to creating new instances of wordplay within the names of the TL texts. In Harry Potter and the Goblet of Fire, for instance, an advertisement for Gladrags Wizardwear flashes across the scoreboard at the Quidditch World Cup; although the English ad says only “Gladrags Wizardwear – London, Paris, Hogsmeade” (2000: 88), the French edition offers: “Gaichiffon, le meilleur magasin de Prêt-à-Sorcier – Londres, Paris, Pré-au-Lard” (2001: 106). With such additions, Ménard has found a way of transferring humorous wordplay, which is an important aspect of the English texts, even if the wordplay is normally found within the proper nouns.

Omission

Omission (*omisión*) occurs when the translator deletes the SL name or any parts of it that might apply specifically to the SL culture (and hence be difficult for TL readers to understand) (Franco Aixelá 2000: 92-93); however, it can also be used to omit names that contain wordplay that cannot be easily treated with one of the other strategies. While the Spanish translators did not seem to omit any names, François Ménard used this strategy very frequently. On many occasions, in fact, he chose to delete entire paragraphs, probably in order to avoid references to names that might not transfer very easily into French.

Perhaps the most frequently omitted name in Ménard’s translation is Gobstones, which Rowling describes as “a wizarding game rather like marbles, in which the stones squirted a nasty-smelling liquid into the other player’s face when they lost a point” (Rowling Prisoner 1999: 43). The game of Gobstones, although mentioned only in passing in books three, four and five, does add to the reader’s impression of the wizard world, giving them an example of how magical toys differ from our own. Ménard, however, removes all references to this game in each of his translations, even going so far as to delete two sentences from Harry Potter et le prisonnier

d'Azkaban, removing not only the reference to Gobstones, but also to other magical objects that Harry covets in shops of Diagon Alley:

Once Harry had refilled his money bag with gold Galleons, silver Sickles and bronze Knuts from his vault at Gringotts, he needed to exercise a lot of control not to spend the whole lot at once. He had to keep reminding himself that he had five years to go at Hogwarts, and how it would feel to ask the Dursleys for money for spellbooks, to stop himself buying a handsome set of solid gold Gobstones [...]. He was sorely tempted, too, by the perfect, moving model of the galaxy in a large, glass ball, which would have meant that he never had to take another Astronomy lesson. But the thing that tested Harry's resolution most appeared in his favourite shop, Quality Quidditch Supplies, a week after he'd arrived at the Leaky Cauldron" (Rowling Prisoner 43).

Depuis qu'il avait rempli sa bourse de Gallions d'or, de Mornilles d'argent et de Noises de bronze qu'il était allé chercher dans sa chambre forte de Gringotts, Harry devait faire des efforts considérables pour ne pas tout dépenser d'un seul coup. Une semaine après son arrivée au Chaudron baveur, son sens de l'économie fut mis à rude épreuve lorsqu'il vit une foule s'engouffrer soudain dans sa boutique préférée, le Magasin d'Accessoires de Quidditch (Ménard Prisonnier 60).

The omission strategy, then, may lead into translation difficulties, as translators may be forced to take out more than just the SL name in order not to confuse the TL readers. But when translating a series like Harry Potter, the omission of seemingly-unimportant sentences in one book may lead the translator into difficulties in a book published later. I will be discussing the

repercussions of relying on the strategy of omission when translating an unfinished series in section 3.6.

However, in order to compensate for omitted names and onomastic wordplay, translators could always, if they think it necessary, add another instance of wordplay elsewhere in the text, whether within the names themselves, or outside of them, as Ménard did with the Gladrags advertisement. While the Spanish translators did not adopt the omission strategy, it is questionable how helpful or amusing the names are to most Spanish-speaking readers, who are unlikely to understand the jokes.

3.5.3 *Conclusions*

Like Delabastita in his study of puns (1997), Bantas and Manea point out that it is not always easy to determine the SL author's intention(s) or the exact connotation of the loaded name (1990: 135). I have already mentioned that the character names in Harry Potter differ from common names because they tend to comment on a character's personality, a feature that common names do not normally share. However, not all of these names are equally transparent, and it is often almost impossible to determine exactly how some of the names were coined. Peter Pettigrew, for instance, is a snivelling, cowardly wizard Harry and his friends first meet in Harry Potter and the Prisoner of Azkaban. It is difficult to decide whether his name is simply a common surname⁹, or a pun on the fact that Pettigrew, as an Animagus, can transform into a rat at will. He posed as a pet rat for Ron throughout the two books, making Pettigrew a pet that "grew" into human form. Other names seem to have been chosen more for their sound than their meaning; Muggle, for instance, or Squib are found in the Oxford English Dictionary, but are not used in any of the senses offered by the dictionary. And characters such as the giantess Fridwulfa or Mundungus Fletcher, a petty thief who is often called Dung, are difficult to analyze. Is

Madame Pince, the Hogwarts librarian, a reference to a pince-nez, the stereotypical eye accessory for all silence-seeking librarians? Does Doris Crockford's surname come from Crackpot? Is Blaise Zabini's first name a pun on blaze?

Before translators can decide whether or not to apply one of the possible translation strategies to a character, place or object name, they must first decide whether this name is indeed loaded with wordplay or special meaning. Manini recognizes that this task can be challenging, and that translators are not always able to adopt a concrete strategy when faced with names of dubious origin; in some cases, in fact, translators risk "fixing what was meant to remain fluid and clarifying what was first ambiguous" (Manini 1996: 170), as they must first interpret the loaded name before they can choose a similar equivalent in the TL. However, as Manini points out, there is not always a single, identifiable word at the root of every loaded (or potentially loaded) name. Instead, the name may be the result of a network of formally and semantically related words (1996: 171), making it more difficult for translators to justify their interpretation and feel confident that they have chosen an equivalent that aptly renders the sense of the SL name.

However, although it is certainly true that many of the names in the Harry Potter series are difficult to analyse, many of them are also quite transparent, and, in such cases, highly translatable, according to Crisafulli (2001: 12). The vast majority of loaded character or pet names are taken from mythology or literary sources, and though they may also contain instances of wordplay (alliteration or parallelism, for example), they are easily rendered into a TL.

I think that a translator would be hard-pressed to justify the non-translation of such loaded names when a TL equivalent could be found with relative ease; to not offer an equivalent to the TL audience would be to unnecessarily burden them with names that they do not understand and are unlikely to be able to analyze on their own, and the large number of options

⁹ One shared, for instance, by Canada's International Trade Minister, Pierre Pettigrew.

available to translators certainly seems to indicate that virtually all names, whether loaded or not, could be treated using one or more of these techniques, depending on the purpose of the translation and its intended audience.

3.6 COMMENTS ON THE TREATMENT OF NAMES BY HARRY POTTER'S FRENCH AND SPANISH TRANSLATORS

In this final section, I will be commenting on and analyzing the treatment of names in the French and Spanish editions of the five Harry Potter books. I will be examining the two translations in order to show which of the strategies employed by the translators seemed to work well, and which did not. By strategies, I am referring to those discussed in section 3.5; although I have listed a number of strategies that translators employ when translating names and onomastic wordplay, I do not feel that all of them are equally appropriate for the Harry Potter series, and by looking closely at the translations, I hope to be able to explain why some of the solutions are more effective than others.

As mentioned earlier, these books are intended—and marketed—primarily for younger readers, who are unlikely to have patience with or be accustomed to footnotes and endnotes¹⁰, so this technique should be used sparingly. Young readers are also unlikely to be as patient as adults when faced with a large number of unfamiliar, English-sounding names, which would make most conservation strategies, including repetition, less appealing to the French- or Spanish-speaking target audience.

¹⁰ Davies (2003) points out that the acceptance of footnotes varies from culture to culture. Chinese children, for example, are more accustomed to consulting notes than French or German children (78). Thus, while this solution should probably not be extensively adopted in the French and Spanish editions, it might be a more acceptable solution for other target languages.

Second, as I have already mentioned, although the series is marketed for younger readers, it is also read by adults, which means that the onomastic wordplay and the meaning inherent in the loaded names will be noticed to varying degrees by the different readers. But the fact that there are different levels of readership does not mean that loaded names should not be translated for TL readers. In my view, it is better to offer loaded names that are only understood by a limited number of TL readers than to repeat SL names that are understood by virtually none. In order to make the complexities of the ST available, provide the TL audience with a source of amusement and interest, and help make the TL text accessible to a wider audience, the loaded names should be substituted or, at the very least, explained in the TL version. The need for a TL focus is especially acute given the primary role of wordplay in the series: as I have already mentioned in Chapter 2 and in section 3.4.2, it serves as a means of lightening otherwise dark—and possibly frightening—texts.

However, I am not proposing a complete TL-centred approach to the translation of the Harry Potter series. Instead, I would suggest that translators adopt a compromise that allows TL readers to enjoy the sound or humour of wordplay and gives them the chance of recognizing the meaning in loaded names while ensuring that the texts continue to “feel” British. Such a compromise could be reached in several ways: first, by not translating, localizing, or orthographically adapting conventional character names like Harry, Ron, Ginny, Fred, George, or Arthur, and conventional place names like Privet Drive, Magnolia Crescent or Wisteria Walk, as these names reveal the Anglo-Saxon root of many characters and places; second, by ensuring that characters address one another by their English titles—Mr., Mrs., and perhaps even Professor or Sir—in order to emphasize the fact that this series is set in an English-speaking country; and third, if the translator so chooses, by incorporating anglicized names as Ménard has done on several

occasions with names like Crockdur (for Fang), le Poudlard Express (for the Hogwart's Express), and Les Bizarr' Sisters (for the Weird Sisters). By adopting some—or all—of these suggestions, the fact that characters might have a conventional, Anglo-Saxon first name and a French or Spanish surname might become more acceptable, as would the translation of meaningful place names, since readers would not be expected to forget that these stories are not set in France or Spain but would rather be able to enjoy a foreign setting and characters while still enjoying wordplay, allusions, and meaningful names.

However, that is not to say that all loaded names should be substituted: loaded names derived from other languages like French, Latin, or German need not be replaced by a TL equivalent, as these names were probably not very intelligible to English-language readers. If these names are too transparent for TL readers (like Voldemort and Malfoy for French readers and Firenze for Italians), translators could simply substitute an English equivalent in order to help make the meaning of these names more elusive. Voldemort could become something like Deaththief or Corpsestealer (a name akin to one used to describe Voldemort's followers, the Death Eaters), while Malfoy could be rendered as Badfayth. This adaptation would also allow the translator to ensure that English-sounding names continue to have a place in the translation.

Moreover, translators should avoid, whenever possible, offering TL readers simple, transparent substitutions for the complex, transformed names of the English text. Many of Rowling's names are of obscure origin, not necessarily current to most English speakers; Dumbledore, for instance, is an archaic word for bumblebee, Rowen is an obsolete term for a type of partridge, and part of the name Scrivenshaft is derived from the verb *to scribe*, an old word for *to describe* or *to write*, so translations could be kept similarly obscure. This point is emphasized by Davies (2003), who mentions that the “subtle and often specialized references in

Rowling's proper names need to be translated in a way which preserves their challenging, negotiable nature rather than spelling out for the reader of the translation what was not clear for the reader of the original" (2003: 91). Since part of the lure of loaded names is the need for readers to research their meaning, loaded names that are too transparent would deprive TL readers of some of the challenge offered to SL readers.

The following two sub-sections deal with the French and Spanish translations of Harry Potter and their strategies for treating the loaded and common names in the series. Basing my analysis on the theories from sections 3.3 and 3.4, I worked under the belief that TL readers should be able to read a translation that a) incorporates loaded names that are complex enough to challenge TL readers but written so that readers are able to research the lexical origins of these names using resources readily available to them in the TL; b) incorporates onomastic wordplay in some way, whether through linguistic translation, wordplay adaptation, or, as a last resort, inter- or extra-textual notes; and c) names objects, people, books, places and animals in a consistent way so that TL readers do not become confused. Although all of the translators adopted different approaches to the treatment of proper nouns in the Harry Potter series, each offered some solutions that worked well, and others that did not. I will be looking at the strengths and weakness of each approach in order to suggest which solutions seem to be most helpful to TL readers.

3.6.1 THE FRENCH TRANSLATION-FRANÇOIS MÉNARD

Wordplay Adaptation

The strength of the French translation lies in Ménard's use of substitution techniques to treat most of the loaded names. His substitution strategies are complemented by his effort to

anglicize many of the French names in order to help transfer the Britishness of the source text to the TL audience. In addition, Ménard seemed to also recognize the importance of onomastic wordplay and was careful to offer alliterative French names to replace their English counterparts: thus, *une Plume à Papote* replaces Rita Skeeter's Quick-Quotes Quill, while Fred and George create *les Feuxfous Fuseboum* instead of Weasleys' Wildfire Whiz-bangs. He also creates additional instances of wordplay to replace those that are lost in other places; Ron's bottle of Rat Tonic becomes a *Ratconfortant*, a pun on *réconfortant*, and Drooble's Best Blowing Gum becomes *Ballongommes du Bullard*, a name that keeps close to the alliterative theme that applies to almost all of the sweets in the books.

Linguistic Translation

Names that have special significance but no wordplay have generally been treated with the substitution strategy of linguistic translation. The Burrow, for instance, becomes *le Terrier*, while the Come and Go Room is translated as *la Pièce Va-et-Vient*, and objects like Butterbeer become *Bièreaubeurre*.

In the few cases where a name that seems to have special significance is not translated, it is often debatable whether the name is, in fact, loaded: Sirius Black's surname, for example, is not translated. It may be that the name Black is intended to convey a sense of foreboding to readers, but it is still a very a common, conventional English name. It is clear, however, that Rowling does intend for her readers to think that Black is an escaped and very dangerous criminal when he is first introduced in Harry Potter and the Prisoner of Azkaban, and a name like Black adds to this impression. Further emphasis on the meaning of the name Black occurs later in the fifth book, when readers discover that Sirius' family were dark wizards, and culminates

with a pun on the name Black when Sirius' complains that the Noble House of Black is "getting blacker every day, it's filthy" (Rowling Order 2003: 102). The wordplay would be quite simple to substitute in French if Sirius Black had become Sirius Lenoir or Sirius Noir when he is first introduced. Instead, Ménard offers a different pun, making Sirius complain that: "la noble maison devient de plus en plus ignoble chaque jour. C'est d'une saleté repoussante, ici" (2003: 128).

Terminological Adaptation

Ménard does not always linguistically translate the names in the series. One of the less consistently-applied techniques that he uses is Terminological Adaptation. Over the course of the series, he terminologically adapts a number of names, but it is unclear why he has not always adapted names that have a generally-accepted equivalent in the TL. Loaded names alluding to mythology, for instance, are substituted with their French equivalents in some cases, but left in English in others: Hermes, Percy's pet owl, becomes *Hermès*, and the names of "famous witches and wizards" (Rowling Philosopher's 1997: 77) on the Chocolate Frog cards have also been replaced, wherever possible, by their French equivalents: Circe by *Circé*, Ptolemy by *Ptolémée*, etc. However, Minerva does not become *Minerve*, nor is Remus referred to as *Rémus*, while Sybill Trelawney, whose name alludes to the prophetess Sybill, is replaced by the French equivalent *Sibylle*, for unclear reasons. The decision does not seem to have been based on the fact that letters with accents might seem out of place on British characters, as Ménard has orthographically adapted other names: Penelope Clearwater is transformed to *Pénélope Deauclair* and Celestina Warbeck becomes *Célestina Moldubec*. In both of these cases, neither the characters' given names nor their surnames seem to be of English origin.

Repetition and Orthographical Adaptation

Some of the other names that have been repeated in the French text, like *Honeydukes*, the sweets shop in Hogsmeade, and *Bane*, the name of an aggressive centaur, are transparent and obviously convey meaning to English-language readers. Others are semi-transparent: Vincent Crabbe's surname probably alludes to his crabby disposition, while Gilderoy Lockheart is a very obvious reference to this vain teacher's obsession with his golden locks and the attention lavished on him by his middle-aged female fans. The use of repetition rather than a substitution strategy is most frequent in the translation of the fifth book, where, more than a dozen names of new wizards and witches are introduced, and only Professor Umbridge (*le professeur Ombrage*) and Madam Puddifoot (*Madame Pieddodu*) have not been repeated in the TT.

It is not clear why these two names have been linguistically translated when other, more transparent names, like Kingsley Shacklebolt, have been repeated instead. Moreover, in some cases, puns, like the one in the name Grimmauld Place (=grim, old place), Karkus (=carcass), and Grawp (=grow up) seem to have been missed entirely, as they were simply orthographically adapted or repeated as *square Grimmaurd*, *Karkus* and *Graup*. It is difficult to understand why some of these more obviously-significant names are left unchanged while others, which seem to have been chosen simply for their sound or humorous effect and are used without revealing personality traits of characters who are mentioned only in passing, like Arnold Peasegood (*Arnold Bondupois*), Cuthbert Mockridge (*Cubert Faussecreth*), or Gilbert Wimple (*Gilbert Fripemine*), are linguistically translated instead.

Omission

One of the weakest points of the French books lies in the omission of many loaded names which Ménard perhaps felt were not essential elements and therefore could be cut out to save translating time. These omissions, whether for names that are significant or (seemingly) less so, doubtless prevent readers from forming as colourful an image of Harry's world as the SL readers probably do. In Harry Potter and the Prisoner of Azkaban, for instance, Madame Hooch, the Quidditch coach admires Harry's new Firebolt before his first practice with it:

'Look at the balance on it! If the Nimbus series has a fault, it's the slight list to the tail-end—you often find they develop a drag after a few years. They've updated the handle too, a bit slimmer than the Cleansweeps, reminds me of the old Silver Arrows—a pity they've stopped making them, I learned to fly on one, and a very fine old broom it was too...'

She continued in this vein for some time, until Wood said, 'Er, Madam Hooch? Is it OK if Harry has the Firebolt back? Only we need to practice... ' (188).

The 1999 edition of Harry Potter et le prisonnier d'Azkaban has only:

Madame Bibine, qui continuait d'assister aux entraînements de Gryffondor pour veiller sur Harry, fut aussi impressionné que les autres par l'Éclair de Feu et elle l'examina si longuement sous tous les angles que Dubois finit par s'impatienter.

-Madame Bibine? dit-il au bout d'un moment. Est-ce que Harry pourrait récupérer son balai? Il faudrait qu'on commence l'entraînement... (1999 : 275)

Although Silver Arrows are mentioned on only this one occasion in the five books and certainly seem to be only extra information that readers do not really need to know, the reference helps to characterize Madam Hooch, who is depicted in a more humorous vein in the original

text, as she babbles on about brooms the way that Muggles talk about cars; in order to remove the reference to the “old Silver Arrows”, Ménard has had to summarize her entire speech, depriving French readers of some of Hooch’s amusing chitchat. This technique seems to have been one of convenience to help ensure that the first editions appear as quickly as possible, as subsequent editions contain missing passages such as this one and even offer translations for other names that are less important to the story and had originally been omitted.

However, it is difficult to understand the criteria under which it was determined that some less important names should be omitted while other should be retained. Consider the books that Harry comes across at Flourish and Blotts in Harry Potter and the Prisoner of Azkaban: *Broken Balls: When Fortunes Turn Foul*, *Predicting the Unpredictable: Insulate Yourself against Shocks*, and *The Invisible Book of Invisibility*. All of these titles are omitted from the original 1999 French edition possibly because they were mentioned only in passing and were not essential to the plot¹¹—although readers may be entertained¹¹ by the idea that, like *The Monster Book of Monsters*, the *Invisible Book of Invisibility* can imitate its subject matter and cause problems for the shop owners, who paid “a fortune” for the books, but never found them (Rowling Prisoner 1999: 45), a joke, unfortunately, that is completely omitted from the first edition of the French translation. Strangely, though, when Harry visits Ron’s house in Harry Potter and the Chamber of Secrets, he is fascinated by the miscellaneous—and rather unessential—titles in the Weasley kitchen: *Charm Your own Cheese*, *Enchantment in Baking*, and *One Minute Feasts—It’s Magic!* (Chamber1999: 31), and Ménard has dutifully translated them: *Comment ensorceler son fromage*, *La Pâtisserie magique*, *Festin minute en un coup de baguette* (39), though it is not clear why these titles are important enough to appear in the first edition of Harry Potter et la chambre des secrets, while the others in the third book are not.

However, even though these deleted names have eventually been added to later editions, the most ardent fans of Harry Potter in French-speaking areas are likely to be among the first to buy the books, meaning that the readers who are most likely to appreciate the omitted details and humour are the ones who are least likely to see them, since they are not going to buy every new edition of the books and may not even be aware that these new editions exist at all. In addition, as Moore (2000) points out, because the series is still incomplete, details which may seem superfluous in one book may actually become very important in later novels (177); as the translator has no way of knowing which names he or she can safely omit, the omission strategy is not a very good one to be adopting at this stage.

Consider, as an example, the case of the Hog's Head, the name of a pub in Hogsmeade which is mentioned offhandedly by Hagrid in Harry Potter and the Philosopher's Stone and is omitted by Ménard in the translation:

It's not unusual, yeh get a lot o' funny folk in the Hog's Head—that's the pub down in the village (1997: 193).

Ce n'est pas si étonnant que ça, dit-il. Il y a des tas de gens un peu bizarres dans ce pub (1998 : 260).

The French publishers evidently decided that the Hog's Head was of so little importance to the story that it was not necessary to add a translation of it to the 2001 edition. And the name of this pub certainly seemed to be of little importance even in the English books; in fact, it is not mentioned again in books three and four, when Harry and his friends visit Hogsmeade and drink Butterbeers at the Three Broomsticks instead. However, the Hog's Head becomes very significant in Harry Potter and the Order of the Phoenix, when Hermione decides that she and

¹¹ Although they are included in the newer editions—for more information, see Appendix V: Book Titles

Harry should hold a meeting here rather than at the Three Broomsticks. Harry makes a point of reminding himself of Hagrid's comment from the first book:

Harry remembered Hagrid mentioning this pub in his first year [...]. At the time, Harry had wondered why Hagrid had not found it odd that the stranger kept his face hidden throughout their encounter; now he saw that keeping your face hidden was something of a fashion in the Hog's Head (2003: 300).

Harry se souvint que Hagrid lui avait parlé d'un bar mal famé lors de sa première année à Poudlard. [...] À l'époque, Harry avait trouvé curieux que l'étranger ait gardé son capuchon sur la tête tout le long de leur rencontre. Mais il constatait à présent que se cacher le visage était une sorte de mode dans ce pub (2003: 381).

Although Ménard has solved the problem by making Harry jump to the conclusion that this seedy bar must be the same as the one Hagrid visited four years ago, this example illustrates the larger problem of the reader's familiarity with the fictitious world of Harry Potter. Hogwarts and other magical places, objects or characters become more imaginable when readers hear their names repeated in several books, and, as I have already mentioned, the names that refer to less important elements of the Magical world help readers to imagine a more extensive world. To leave out these names is to deprive readers unnecessarily of details that help make them more familiar with Harry's surroundings. I do recognize that the translators of the series often have to work within very exacting time constraints¹² and thus must make quick decisions about which names they should spend time translating and which should simply be repeated or omitted

¹² Ménard is reported to have had a breakdown after translating all 636 pages of Harry Potter and the Goblet of Fire in just two months, working 10 hours a day for 63 days straight (Moore 2000: 176), while Martin Azofra and Muñoz García had to finish it in just four months (2000: 176). German fans refused to wait five months for Carlsen Verlag's translation to appear and began a forum where they shared the translation work and then exchanged finished segments of the fifth book, under careful scrutiny from the German publishers (<http://www.cbsnews.com/stories/2003/07/15/print/main563373.shtml>), and in China, the translation of Harry Potter

entirely. But, since translators cannot be sure what names will recur, it is probably best, if time is of the essence, to leave the seemingly less important names in their English forms or replace them with provisional translations that do not offer wordplay rather than to delete them and fix discrepancies in later editions.

Inconsistencies

Unlike the Spanish translation, the French version of Harry Potter contains very few inconsistent translations of names. The most notable example would seem to be Ménard's translation of Hogwart's School of Witchcraft and Wizardry, which changes no less than three times over the course of the series. Although the name Hogwarts is always replaced by *Poudlard*, the official name undergoes a number of changes. When Harry receives his letter of admission in the first book, it is from *le Collège Poudlard, École de Sorcellerie*, but by the second book, Dobby refers to the school as *l'école de sorcellerie de Poudlard*, and in Harry Potter and the Order of the Phoenix, the Ministry of Magic tries to expel Harry from *l'école de sorcellerie Poudlard*. Other, less important inconsistencies occur in translations like those of the Cleansweep series of brooms: the Cleansweep Five and Cleansweep Eleven are translated as *un Brosdur 5* and *un Brosdur 11*, while the Cleansweep Seven becomes *un Astiqueur 7* instead.

However, Ménard has also corrected inconsistencies that appeared in the English editions. Algernon Rookwood and Augustus Rookwood, for instance, both seem to be the same character who is mistakenly referred to in two different ways. Ménard has therefore used only the name Augustus, which is how Rookwood is first introduced in Harry Potter and the Goblet of Fire. However, it is possible that the use of two different names were not a mistake and that Rowling

and the Order of the Phoenix was released 10 days early in order to combat the illegal translations already circulating (www.news.bbc.co.uk).

intended to refer to two relatives with the same surname. She may mention such a fact in one of the next two books, and changes will then have to be made to the French editions.

3.6.2 THE SPANISH TRANSLATION-ALICIA DELLEPIANE; ADOLFO MUÑOZ GARCÍA AND NIEVES MARTÍN AZOFRA

Repetition

The strength of the Spanish translation is the weakness of the French; while Ménard adopts an omission strategy on multiple occasions and thus encounters problems when subsequent books are published, the Spanish editions are careful not to omit a single name that occurred in the English texts. However, these names are seldom translated no matter how significant the meaning behind the name. With very few exceptions, character names are repeated in the TT unless these names contain an adjective and seem to be more a nickname than a name; the Fat Friar and the Bloody Baron, for instance, have been replaced by *el Fraile Gordo* and *el Barón sanguinario*.

Linguistic Translation

Some other exceptions to the general rule of repetition are the names of characters in paintings. The Fat Lady, for instance, is linguistically translated, although she is rendered as both *la Dama Gorda* in book 1, and *la señora gorda* in book 3. The only other sort of character names to be lexically translated are nicknames and the epithets on statues and creatures from the History of Magic lessons: Emeric the Evil (*Emerico el Malvado*)¹³, Boris the Bewildered (*Boris el Desconcertado*), Elfric the Eager (*Elfric el Vehemente*), although for unclear reasons, the

statue of Gregory the Smarmy became simply *Gregory Smarmy*, neither a repetition of the English syntax, nor a lexical translation of Smarmy so that Spanish-speaking readers lose both the humorous aspect of the statue's name as well as the consistency in the naming of all of the Hogwarts statues.

Inconsistencies

Place names, also seem to have been approached in a haphazard fashion; although most of the names of villages or cities are not translated, some partial translations are offered: Great Hangleton becomes *Gran Hangleton*, and Godric's Hollow becomes *el Valle de Godric*, but Little Whinging remains the same, and places like Diagon Alley and Knockturn Alley, which are both puns, have been rendered as *el callejón Diagon* and *el callejón Knockturn*, which may help readers to understand that these places are alleys, but will not help them understand the joke that many English-language readers enjoyed. This strategy of partially translating names is carried over to the names of Magical shops, where only certain aspects of the store names are rendered for Spanish readers in order to help them understand what goods the shop is selling. Thus, Florean Fortescue's Ice Cream Parlor is *la Heladería Florean Fortescue*, while Gambol and Japes Wizarding Joke Shop *la tienda de artículos de broma Gambol y Japes*. However, other similar names, like Eeylops Owl Emporium and the Magical Menagerie, are simply paraphrased: *El emporio de las lechuzas*, *la tienda de animales mágicos*; and others are translated, though not always consistently. Gladrag's Wizardwear becomes both *Harapos finos, moda para magos* (Fine Rags, Wizard fashions) on an advertisement, and *Tiroslargos Moda* (from the expression *de tiroslargos*: all dressed up) when Harry and his friends actually visit the shop, while the Shrieking

¹³This particular example actually illustrates two strategies: *Emeric* has been orthographically adapted, and *the Evil* has been linguistically translated.

Shack became *la Casa de los Gritos* and *la cabaña de los gritos*. While some of these inconsistencies, like the difference between *el Colegio Hogwarts de Magia* in the first book and *el Colegio Hogwarts de Magia y Hechicería* in the rest, can be explained by the change in translators after Harry Potter y la piedra filosofál, others, like the Shrieking Shack, occur within the same book. Not paying careful attention to how a proper noun has been translated only hinders the reader's comprehension and enjoyment of the book, especially since many of these names have already been only partially translated. Also, since Rowling has carefully called people, places and things by the same name throughout the series, the world that she has created seems more solid and realistic to her English-speaking readers, but it is probably more difficult for TL readers to maintain a picture of these imaginary places when the names keep changing.

This partial translation strategy also inhibits Spanish-language readers from creating a link between many object names and the purposes of these objects: what does *la poción Pepperup* do? Why is *una Cleansweep 7* an appropriate name for a Quidditch broom? What does *el polvo flu* have to do with travelling through chimneys? Why is a Quidditch ball that tries to knock other players off their brooms called *una bludger*? And why is Ron so terrified when he receives *un howler* from his mother in the second book? Although Spanish readers will discover the use of many of these objects from the context of the story, they will not realize the special significance these names hold for most SL readers. Moreover, it is unclear why these names are used when perfectly appropriate Spanish names could have been—and in fact later are—coined. The Cleansweep 7 is translated in another book as *una Barredora 7* (from *barrer*: to sweep), the Howler as *un vociferador* (from *vociferar*: to shout), and the Pepperup Potion as *la poción pimentónica* (probably from *pimentón*: paprika or *pimiento*: pepper). However, it is unfortunate that the Spanish-speaking readers will be less likely to make the link between the objects that are

mentioned in one book with their translated name in another, or, if they do, they will probably wonder why these objects are referred to in different ways.

Consistency is especially important in a series like Harry Potter, where the books may be read many times by the same reader, and where each novel may be read immediately after the other, which makes it easier for readers to spot errors. Even in the English editions, where there are very few glaring inconsistencies, young readers notice differences between one book and the next; numerous fan websites have noted errors like the fact that the stool on which the Sorting Hat sits has four legs in the first book, but only three in the fourth, that “One Thousand Magical Herbs and Fungi” was mistakenly referred to as “One Hundred Magical Herbs and Fungi” in the American edition of Harry Potter and the Philosopher’s Stone or that Harry’s parents come out of Voldemort’s wand in the wrong order in Harry Potter and the Goblet of Fire¹⁴. Such details are much less noticeable than the inconsistent naming in the Spanish versions, so it is probably safe to assume that readers will have many more questions about these editions.

On one occasion, however, Dellepiane makes an overt effort to help Spanish readers understand the meaning behind a loaded name, by using, as I have already mentioned, parentheses next to Draco Malfoy’s name to tell Spanish-speaking readers that Draco means *dragón*. This technique is not adopted by Muñoz García and Martín Azofra, nor is it used by Dellepiane at any other time. However, Draco, being a Latin noun, is a name whose meaning is not obvious to most English-language readers. By adding an explanation in the translation, the translator is making one name unnecessarily clearer, while others, which SL readers would probably understand, but TL readers will not—Fawkes, Mrs. Skower, Floo Powder, Flourish and

¹⁴ See, for example: <http://www.mugglenet.com/books/mistakes/ssmistakes.shtml>, <http://www.veritaserum.com>, or <http://www.agift-shop.com/harrypotter/mistakes.html>

Blotts, Alastor “Moody”, the Grim, etc—must remain obscure to the vast majority of Spanish-language readers.

Italics

The partial translation of many types of names by both sets of Spanish translators leads to another interesting strategy on their part: the use of italics. In an effort to distinguish English names that have been repeated in the TT from those that have been substituted in some way, the translators have chosen to offset many of the TL names with italics. Thus, “un *howler*”, “el polvo *flu*”, etc. This technique is used extensively with the pet names, all of which have been repeated—with the exception of Norbert the dragon, who becomes *Norberto* in the first and fourth books, but remains *Norbert* in the third—and all of which have been italicized. However, even the use of italics is not consistent, as many names, like the pet names, are continuously offset in italics throughout the series, while others are italicized only on their first use and then never again: the names Animagus, Dementor, and Muggle are first introduced as “un *animago*”, “un *dementor*”, and “un *muggle*” but then only as “un animago”, “un dementor”, “un muggle”, or “los animagos”, etc.. In addition, some sets of names are partially italicized to accommodate the translation of some names but not of others. Thus, the wizard currency are “*knuts*”, “*sickles*”, and “galeones”. Although the transparent name Galleon has been replaced by its Spanish equivalent, Sickle has not, and even though *knut* is not a real word in English, it has been italicized nonetheless. On some pages, especially during Quidditch games, italics abound, making the text more confusing to readers, and, as Jentsch aptly points out, the game of Quidditch, already hard to follow, becomes even more difficult with italicized words all over the page (Jentsch 2002: 301).

Italics help to foreignize names, as they keep readers aware that these names are different from the others on the page. Thus, instead of drawing readers into the story and its secret magical world, the words in italics keep the readers at a distance, separated by names they can neither pronounce nor deconstruct and confused by names that change from one book to another (and often even from one chapter to another).

3.7 CONCLUSION

In this chapter, I have tried to show that translatability depends largely on what one is going to consider translation; if strategies like omission or substitution of a loaded name in a new location are considered an acceptable way of treating the wordplay or meaning of a loaded name, then loaded names and wordplay are certainly translatable, as evidenced by the translations of Harry Potter and the possibilities that I have suggested. I have also mentioned that translatability depends on how closely related the source and target languages are; the French and Spanish editions have the advantage of being written in languages that are more closely related to English than, for example, Japanese, Indonesian, Urdu, or Korean, four of the more than fifty-five languages in which the Harry Potter series is currently available. Some of the solutions that have been adopted may therefore have only been possible because of this closeness between the source and target languages, and many instances of onomastic wordplay may also have been easier to adapt for this same reason.

However, I have tried to stress the importance of using certain strategies more than others when translating this series, as it is intended for a young audience in French and Spanish-speaking areas. Due to the importance of the loaded names and the onomastic wordplay in the

series, it seems imperative that translators offer names that are meaningful to TL readers and which offer a comparable source of amusement to offset the darker undertone of the novels.

Finally, although it is difficult to determine to what extent SL readers understand the meaning, irony or humour behind many of the names in the English series, translators would be wise to try to adopt strategies that convey these names in a way that allows TL interested readers to deconstruct the proper nouns using a similar amount of effort as the English-language readers—looking up words in a TL dictionary, researching facts in a TL encyclopaedia or dictionary of mythology, or consulting a Latin-TL/German-TL/etc. dictionary for names that were not of English origin. Although TL readers could also look up transparent loaded names (which correspond to a common English noun, verb) in an English-TL dictionary, they should not have to analyse parts of English words in a French-English or Spanish-English dictionary, nor should they have to try and determine the origin of names that have only one recognizable English part (semi-transparent composite names), names that are a modification of a common English noun (transformed names), or names that are a blending of two or more English nouns (portmanteau names). Such a task on the part of readers who have no English knowledge is rather formidable and requires an effort beyond that expected of the SL readers.

CONCLUSION

Over the course of this thesis, I have tried to stress the importance of substituting the meaningful English names with names that will be meaningful for the TL readers, although I have also emphasized that translators should endeavour not to simplify or to make more obvious what was only hinted at in the original name. By focusing on examples of how the SL names were treated in the French and Spanish texts, I have been able to contrast instances where a particularly apt TL name was created for TL readers with instances where TL readers were left to struggle with names that whose significance was fairly clear for SL readers. Although I have repeatedly stressed the importance of trying to ensure that both SL and TL readers have to conduct reasonably similar amounts of research in order to uncover the origins, meaning or humour of the names, I have also acknowledged that because of the exacting time constraints imposed upon many of the translators of this series, creating TL names to replace those of the SL text may prove to be too demanding a task; in that case, translators should try to avoid omitting names, and instead adopt a strategy that will conserve the English names or substitute them when TL names can be coined quickly.

I have also focussed on the important role that creative naming techniques play by stressing the point of interest they pose for both researchers and readers and the need for comic relief. By devoting the first two chapters to a detailed analysis of the English names, I have provided a foundation for my subsequent analysis of the French and Spanish translators' interpretation of these names and their creation of new ones.

The comparison of both the French and Spanish versions was intended to illustrate how different strategies can be applied to treat the names of the Harry Potter novels. Although a larger corpus might have highlighted additional solutions for treating particularly complex

names, I have avoided commenting on the treatment of names by translators of languages with which I am unfamiliar, despite the proliferation of information available on the Internet about the names in Harry Potter in any number of languages. My reluctance to rely on second-hand information was based on two reasons: first, because I would have been unable to verify the accuracy of the TL names (and the occasional spelling error in the French and Spanish lists made me apprehensive of relying on any of the online lists¹⁵), and second, because I would have been unable to detect many types of wordplay or guess at the lexical origins of most of the TL names, which would have effectively defeated the purpose of using these names as examples. Perhaps further study could be conducted by someone more familiar with languages other than the two on which I have chosen to concentrate.

When choosing examples to illustrate onomastic wordplay and allusive or meaningful names, I have made an effort to include as many examples as possible from Harry Potter and the Order of the Phoenix because it is the most recent publication and has therefore been absent from most academic studies of Harry Potter published to date. However, I have unfortunately been unable to include Harry Potter y el orden del fénix in either my analysis or my appendices because it was not released before this thesis was finished. Although this gap has made my final appendices rather lopsided—since they include translations from Harry Potter et l'ordre du phoenix—I have little reason to believe that the fifth Spanish novel would have deviated from the conservation strategies adopted in the first four books, and I am not entirely convinced that the addition of this volume would have allowed me to draw new conclusions or to add new comments. Here again, further study could be undertaken: once all seven books have been released, a better analysis of the effects of omission and non-translation could be carried out and

¹⁵ See for example: Harry Potter International: <http://www.euleneder.de/int/gbframes.html>, which offers translations of the names in more than 20 languages, including: German, Dutch, Norwegian, Swedish, French,

those more familiar with the translation practices in France and Spain might look into whether TL norms or other factors might have influenced the translator's choice of strategy when treating loaded or wordplay-filled names. In addition, once the series is finished, retranslations in French and Spanish may be published, providing new material for study and perhaps even new TL names, since translators might be under less pressure to produce TL texts as quickly as possible once the release dates are not as rigid and turnaround not as quick.

Further study could also possibly be carried out by comparing the names of the official translations with those that appeared in the “illegal” and non-professional translations prepared by the fans of the Harry Potter series in many target languages, including German, Spanish and Chinese. It would probably be very interesting to see how fans of the series with varying knowledge of the English language interpreted and treated the proper names, and how these translations compare to the official versions.

Because numerous other aspects of Harry Potter and name translation could be studied—and the few examples that I have mentioned are by no means exhaustive of the total possibilities—this thesis should be considered a starting point rather than a definitive work on the names of the series. My primary focus has been to define names, to examine their role in children's literature and the Harry Potter series in particular, to suggest how these names *could be* treated in translation, and to look at how these names *were* treated by some of the different translators of the Harry Potter novels. My comments on the names could be applied to many other examples of children's literature; I have used the Harry Potter series as a case study simply because the proliferation of loaded names and the frequent instances of onomastic wordplay provided a variety of examples to illustrate problems and solutions for translators.

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FOREWORD TO THE APPENDICES:

I have chosen to provide back-translations of the French and Spanish names wherever the meaning of the names is not very obviously a word-for-word translation of the original English name. However, it should be noted that in many cases, my analysis of both the translated and the original English names is simply one interpretation and other readings are certainly possible. I have tried, to the best of my ability, to rely on published interviews with J. K. Rowling and information found in the reference material that I have listed in the works cited and at the top of each appendix.

In addition, readers should be aware that these appendices are not comprehensive—I have chosen to list a selection of names that I feel are most representative of the different devices that Rowling has used in the series. While I have endeavored to include as many names as possible, space and time constraints have obliged me to concentrate on names that are mentioned on more than one occasion. However, in order to illustrate the treatment of less commonly-occurring names, I have also provided selected examples from each of the five books.

The page and book numbers that appear in brackets beside each name refer to the first occasion that a character, place, object, etc. is introduced, and readers who would like more information are invited to consult the series using the references I have provided.

Appendix I: Character Names

Please note that for simplicity's sake, I have categorized the characters according to their role when they were first introduced to the series; so, for example, characters who left Hogwarts after the first book are listed as students in this appendix. The only exception is Mrs Figg, who was introduced as a muggle but was identified as a squib (a witch or wizard with no magical powers) in the fifth book--since she has been a squib all along, I have listed her as such in this appendix.

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English	Origin of English Name	French	Origin of French Name	Spanish	Origin of Spanish Name
Hogwarts Staff:					
Alastor Moody (IV, 246)	<i>Alastor</i> : a relentless or revenging spirit, a nemesis (OED). As a auror, or dark-wizard catcher, Alastor has put most of Voldemort's followers into Azkaban, the wizard prison <i>Moody</i> : probably a reference to Alastor's moodiness; he is paranoid and constantly on the look-out for plots to assassinate him	Alastor Maugrey (IV, 297)	<i>Maugrey</i> : probably a pun on <i>maugréer</i> (to grumble) to replace the Moodiness reference. However, Ménard has tried to Anglicize the name by inserting the similar-sounding "grey" instead of "gré"	Alastor Moody (IV, 251)	
Albus Percival Wulfric Brian Dumbledore (V, 127)	<i>Albus</i> : from Latin: white (CLD) <i>Dumbledore</i> : old word for Bumblebee (OED). Rowling says she chose the name Dumbledore because he is a musical person, and she "imagine[s] him humming to himself all the time" (interview on Larry King Live!)	Albus Dumbledore (56)		Albus Dumbledore (15)	
Dolores Jane Umbridge (V, 127)	<i>Dolores</i> : from Latin: dolor: bodily pain (CLD). Umbridge is a sadist who punishes students by making them write lines with their own blood. Eventually, these lines become scarred onto the back of the student's hand.	Dolores Jane Ombrage (V, 160)			
Gilderoy Lockheart (II, 32)	<i>Gilderoy</i> : transparent composite name combining gilded: covered entirely or partially with a thin layer of gold (OED), and roy: A prince; a sovereign, a royal person. (OED). Lockheart has golden hair and considers himself to be a person of great renown and importance; the middle-aged witches who idolize him do nothing to help this delusion. <i>Lockheart</i> : transparent composite name probably referring to Lockheart's narcissistic behaviour; his heart is locked to everyone but himself.	Gilderoy Lockheart (II, 43)		Gilderoy Lockheart (II, 38)	
Madam Hooch (109)	<i>Hooch</i> : alcoholic liquor, spirits, esp. of low quality or illegal provenance (OED)	Madame Bibine (150)	<i>bibine</i> : low-quality beer (NPR); NPR also marks this word as specialized, which means that young French readers may not know what it means (though young British readers may not know what hooch is either)	la señora Hooch (110)	
Madam Pince (146)	<i>Pince</i> : From pince-nez, perhaps? She is the librarian	Madame Pince (197)		la señora Pince (166)	
Madam Poppy Pomfrey (IV, 617)	<i>poppy</i> : this flower was used in pharmaceuticals, and is still used to make opium; Pomfrey is the nurse at Hogwarts.	Madam Pompom Pomfresh (IV, 452)		la señora Pomfrey	
Minerva McGonagall (43)	<i>Minerva</i> : Roman goddess of War/wisdom. Her symbol is an owl (P&F)	Minerva McGonagall (56)	Rather than replacing Minerva with the French equivalent <i>Minerve</i> or <i>Minèrve</i> , Ménard has chosen to retain the English form.	Minerva McGonagall (50)	
Mr Argus Filch (99)	<i>Argus</i> : (Greek myth) vigilant watchman with 100 eyes. Argus-eyed means vigilant/sharp-sighted. (P&F). Filch is constantly searching for rule-breakers in Hogwarts. <i>Filch</i> : to pilfer or to take away surreptitiously (OED). As caretaker, Filch is constantly confiscating "illegal" items from Hogwarts students.	Mr Argus Rusard (134)	<i>Rusard</i> : from <i>rusé</i> (cunning, crafty) to refer to Filch's attempts to catch students breaking any of the Hogwart's rules so that he can punish them.	Argus Filch (114)	
Professor Binns (99)		le professeur Binns (135)		el profesor Binns (115)	
Professor Flitwick (99)	<i>Flitwick</i> : A town in England	le professeur Flitwick (135)		el profesor Flitwick (115)	

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English	Origin of English Name	French	Origin of French Name	Spanish	Origin of Spanish Name
Professor Quirrell (55)		Professor Quirrell (74)		el profesor Quirrell (65)	Dellepiane could have considered orthographically adapting this name by removing one of the "l"s in order to make it easier for Spanish readers to pronounce.
Professor Sinistra (II, 152)	<i>Sinistra</i> : from Latin: the left hand, the left side (CLD). Sinistra teaches astronomy, but no character traits are ever revealed; she is only ever mentioned in passing	(omitted in book 2) le Professor Sinistra (IV, 444)		la profesora Sinistra (IV, 370)	
Professor Sprout (99)	<i>Sprout</i> : to grow. She teaches Herbology	le professeur Chourave (134)	<i>Chourave</i> : from <i>chou-rave</i> (kohlrabi--a type of cabbage). Ménard has chosen to retain the plant imagery so that Sprout's name matches her profession. However, the verb <i>chouraver</i> also means "to steal" in informal contexts (NPR), so there may also be humorous intent.	la profesora Sprout (114)	
Professor Vector (III, 181) (IV, 178)	<i>Vector</i> : term in mathematics that refers an ordered set of two or more numbers (the co-ordinates of a point) (OED). Prof. Vector teaches Arithmancy, a subject never fully described, but one that seems to be a wizard branch of mathematics	[omitted in both editions of book 3 (III, 264)] le professeur Vector (IV, 215)	instead (in book 3): "Je l'ai vue avec la prof d'arithmancie" (III, 264)	la profesora Vector (III, 206)	
Professor Wilhelmina Grubbly-Plank (V, 319)	<i>Grubbly</i> : probably derived from grub: insect larva, a worm, or a caterpillar. Grubbly-Plank teaches the herbology classes, and spends time protecting magical plants from insects. <i>Plank</i> : perhaps a reference back to Grubbly, meaning that this plank is infested with insects.	le professeur Wilhemina Gobe-Planche (V, 406)		la profesora Grubbly-Plank (IV, 384)	
Remus Lupin (III, 256)	<i>Remus</i> : in mythology, he and his brother Romulus were suckled by a she-wolf (P&F) <i>Lupin</i> : from Latin: lupinus: of or relating to a wolf (CLD). Lupin is a werewolf.	Remus Lupin (III, 374)	French version of this myth refers to Remus as Rémus (MGR), but Ménard has not replaced this name.	Remus Lupin (III, 310)	
Rubeus Hagrid (40)	<i>Rubeus</i> : from Latin: 1) red or 2) made of bramble or twigs (CLD) <i>Hagrid</i> : very close to Haggard: Wild, unreclaimed, untrained (OED). Hagrid is a half-giant who, when roused, can become wild and uncontrollable. His beard is described as wild and tangled (39), and his face is hidden behind a "long, shaggy mane of hair" (39).	Rubeus Hagrid (53)		Rubeus Hagrid (47)	
Severus Snape (113)	<i>Severus</i> : from Latin: serious, strict, stern, severe; used pejoratively it means hard or cruel (CLD). Snape is strict and is particularly so with Harry. Disliked by most of the students, his name would certainly be pejorative. <i>Snape</i> : Rowling says she named him after the place in Britain (interview on Larry King Live!), but Snape brings to mind words like snap, snub and snide. He is forever yelling at Harry, and is full of snide remarks.	le Professor Severus Rogue (153)	<i>Rogue</i> : Ménard has chosen to adopt linguistic translation instead of wordplay adaptation: the alliteration is lost, but Severus' French surname alludes very aptly to his personality: cold, rude, contemptuous. In addition, <i>rogue</i> is also an English word, albeit with a different meaning, so the name does not seem out of place.	el profesor Severus Snape (129)	
Sybill Trelawney (III, 78)	<i>Sybill</i> : a woman in ancient times who was supposed to utter the oracles and prophecies of a god (P&F). Prof. Trelawney teaches Divination	Sibylle Trelawney (III, 114)	In the French version of this Greek myth, this group of women is known as <i>les Sibylles</i> , while a single member is <i>la Sibylle</i> , but it is not clear why Ménard chose translate this name but retain Minerva and Remus.	Sybill Trelawney (III, 89)	

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English	Origin of English Name	French	Origin of French Name	Spanish	Origin of Spanish Name
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Hogwarts Students:

Gryffindor:

Alicia Spinnet (137)		Alicia Spinnet (137)		Alicia Spinnet (1156)	
Angelina Johnson (136)		Angelina Johnson (136)		Angelina Johnson (155)	
Colin Creevey (III, 115)		Colin Crivey (III, 167)		Colin Creevey (III, 131)	
Dean Thomas (107)		Dean Thomas (107)		Dean Thomas (124)	
Fred Weasley (74)	Despite the surname Weasley, the family has little in common with weasels: they are neither deceitful, cunning nor treacherous (P&F)	Fred Weasley (101)		Fred Weasley (82)	
George Weasley (74)		George Weasley (101)		George Weasley (82)	
Ginny Weasley (73)		Ginny Weasley (96)		Ginny Weasley (82)	
Harry Potter	<i>Harry Potter</i> : "I took his surname from a family I lived near when I was a child, just because I liked the sound of Potter, and 'Harry' has always been one of my favourite Christian names." (Rowling)	Harry Potter		Harry Potter	
Hermione Granger (79)	<i>Hermione</i> : Rowling cites Shakespeare's <i>A Winter's Tale</i> as the source for this name. (interview on Larry King Live!)	Hermione Granger (108)		Hermione Granger (92)	
Katie Bell (137)		Katie Bell (137)		Katie Bell (157)	
Lavender Brown (89)		Lavande Brown (122)	Ménard has here translated Lavender, though not Brown	Lavender Brown (104)	
Lee Jordan (74)		Lee Jordan (101)		Lee Jordan (130)	
Neville Longbottom (90)		Neville Londubat (123)		Neville Longbottom (105)	
Oliver Wood (112)	<i>Wood</i> : When Harry first hears this name, he worries that Wood is a cane that Professor McGonagall will use to hit him for disobeying a rule.	Olivier Dubois (53)	<i>Dubois</i> : in order to transfer Harry's worry, Ménard translates the name so that McGonagall asks for "du bois".	Oliver Wood (129)	<i>Wood</i> : because the name is unchanged, Harry worries whether "Wood" is the person in charge of corporal punishment
Parvati Patil (110)	<i>Parvati</i> : "the mountaineer". In Hindu mythology, Parvati is a name of the wife of Shiva (DHM). The Patil twins are described as having dark hair and eyes, presumably to fit their Indian names.	Parvati Patil (149)		Paravati Patil (126)	
Percy Ignatius Weasley (74) (V, 127)		Percy Ignatius Weasley (103) (V, 160)		Percy Weasley (82)	
Ron Weasley (74)	Despite the fact that Ron does not resemble a weasel, Draco Malfoy tries to insult him anyway by calling him "the Weasel" (III, 63)	Ron Weasley (101)		Ron Weasley (92)	
Seamus Finnigan (90)		Seamus Finnigan (126)		Seamus Finnigan (104)	

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English	Origin of English Name	French	Origin of French Name	Spanish	Origin of Spanish Name
Adrian Pucey (137)	<i>Pucey</i> : from puce: a flea-colour; purple brown, or brownish purple (OED). Although this character is not seen very much in the books, the fact that he is in Slytherin would make this name appropriate, as Harry (and his readers) and his friends have learned to associate Slytherin house with all things unpleasant.	Adrian Pucey (137)		Adrian Pucey (157)	
Blaise Zabini (91)	<i>Blaise</i> : pun on blaze, perhaps?	Blaise Zabini (125)		Blaise Zabini (106)	
Draco Malfoy (81)	<i>Draco</i> : from Latin: kind of snake or dragon. (CLD) <i>Malfoy</i> : from French Mal foi (bad faith). As Harry's arch-nemesis, Draco cannot be trusted for anything. He is constantly on the watch for opportunities to get Harry in trouble with teachers, or to strike out at Harry himself if he can do so without getting caught.	Drago Malefoy (111)	Drago: short for Dragon → a more obvious allusion to the word dragon	Draco Malfoy (95) + (dragón) on page 94	Spanish version offers an explanation for Draco's name in brackets the first time it is used
Gregory Goyle (III, 63)	<i>Goyle</i> : perhaps from gargoye (suggested by Randall, Jessy in: "Wizard Words")	Gregory Goyle (III, 92)		Gregory Goyle (IV, 71)	
Marcus Flint (136)		Marcus Flint (136)		Marcus Flint (156)	
Miles Bletchley (V, 354)		Miles Bletchley (V, 354)			
Millicent Bulstrode (89)		Millicent Bulstrode (122)		Millicent Bulstrode (104)	
Pansy Parkinson (110)		Pansy Parkinson (149)		Pansy Parkinson (126)	
Terrence Higgs (138)		Terrence Higgs (138)		Terence Higgs (158)	
Vincent Crabbe (III, 63)	<i>Crabbe</i> : probably derived from crab: an ill-tempered person (OED). As one of Draco Malfoy's two henchmen, Crabbe spends his time cracking his knuckles and threatening to hit Harry/Ron	Vincent Crabbe (III, 92)		Vincent Crabbe (IV, 71)	

Ravenclaw:

Anthony Goldstein (V, 301)		Anthony Goldstein (V, 384)			
Cho Chang (III, 188)	Cho: japanese for butterfly	Cho Chang (III, 275)		Cho Chang (III, 215)	
Lisa Turpin (91)		Lisa Turpin (124)		Lisa Turpin (106)	
Luna Lovegood (V, 168) (called Loony V, 168)	<i>Luna</i> : from Latin: moon (CLD). Luna often seems to be "on the moon"; she hardly ever seems to be paying attention or to be all there	Luna Lovegood (211) (called Loufoca (514)			
Mandy Brocklehurst (89)		Mandy Brocklehurst (122)		Mandy Brocklehurst (104)	
Marietta Edgecombe (V, 540)		Marietta Edgecombe (V, 686)			
Michael Corner (V, 301)		Michael Corner (V, 384)			
Padma Patil (IV, 350)	<i>Padma</i> : In Hindu mythology, one of the nine treasures belonging to the God Kuvera (DHM)	Padma Patil (IV, 425)		Padma Patil (IV, 355)	
Penelope Clearwater (III, 56)		Pénélope Deauclair (III, 81)	It is unclear why Clearwater is translated when Lockheart, Lovegood and other transparent-composite names have not been.	Penelope Clearwater (III, 63)	
Terry Boot (89)		Terry Boot (122)		Terry Boot (104)	

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Hufflepuff:					
Cedric Diggory (III, 126)		Cedric Diggory (III, 184)		Cedric Diggory (III, 144)	
Ernie Macmillan (V, 301)		Ernie Macmillan (V, 384)			
Hannah Abbott (89)	Abbott: from abbot: the head of an abbey (OED)	Hannah Abbott (121)		Hannah Abbott (103)	
Justin Finch-Fletchley (89)		Justin Finch-Fletchley (122)		Justin Finch-Fletchley (104)	
Susan Bones (89)	Bones is possibly a reference to the fact Susan's aunt, uncle and cousins were all killed by one of the Death Eaters before Voldemort's first downfall.	Susan Bones (122)		Susan Bones (104)	
Zacharias Smith (V, 304)		Zacharias Smith (V, 387)			

Hogwarts students in unspecified houses:

Morag MacDougal (90)		Morag MacDougal (123)		Morag MacDougal (105)	
Sally-Anne Perks (90)		Sally-Anne Perks (123)		Sally-Anne Perks (105)	

Hogwarts Ghosts:

(Slytherin)	Bloody Baron, the (93)		le Baron Sanglant (126)		El Barón sangulnario (107)
(Hufflepuff)	Fat Friar, the (87)		le gros moine (119), le Moine Gras (V, 700)	In the first book, the name of the Fat Friar seems to be used as a description rather than a name, as Ménard has removed the capitals. The ghost becomes simply a friar who is fat rather than <i>the</i> Fat Friar. In the fifth book, Ménard adopts Rowling's technique of considering the Fat Friar a proper noun instead.	el Fraile Gordo (101)
(girls' toilet)	Moaning Myrtle (II, 101)		Mimi Geignarde (II, 145)	<i>Geignarde</i> : from: geignement (moaning). The translation has resulted in lost alliteration.	Myrtle la Llorana (II, 118)
	Peeves the Poltergeist (48)	<i>Peevee</i> : to irritate or annoy (POD) Peeves is constantly causing trouble in the castle and annoying students, teachers, and the caretaker, Argus Filch	Peeves, l'esprit frappeur (160)		Peeves el Duende (114), Peeves el poltergeist (III, 113)
(Gryffindor)	Sir Nicholas de Mismy-Porpington (92)		Sir Nicholas de Mismy-Porpington (126)		Sir Nicholas de Mismy-Porpington (107)

Hogwarts Founders:

	Godric Gryffindor (II, 114)	<i>Griffin</i> : mythological beast with the head and wings of an eagle and the body and hind quarters of a lion (OED). The symbol of this house is a lion.	Godric Gryffondor (II, 161)		Godric Gryffindor (II, 133)
	Helga Hufflepuff (II, 114)	<i>Hufflepuff</i> : combination of huff and puff, badger	Helga Poufsouffle (II, 161)	<i>Poufsouffle</i> : very close to the English, Ménard seems to have chosen <i>pouf</i> for its similarity to <i>puff</i> , while <i>souffler</i> is used to replace huff. He has thus been able to maintain the alliteration while inserting a French word to help the TL readers.	Helga Hufflepuff (II, 133)
	Rowena Ravenclaw (II, 114)	<i>Rowen</i> : obsolete term for a type of partridge (OED) <i>Ravenclaw</i> : although her name has the word raven in it, the symbol of her house is an eagle	Rowena Serdaigle (II, 161)	<i>Serdaigle</i> : Possibly a combination of <i>serre d'aigle</i> : talons or claws of the eagle. In this case, there is a direct reference to the eagle (the symbol of her house), rather than the broader bird-reference in the English.	Rowena Ravenclaw (II, 133)
	Salazar Slytherin (II, 114)	<i>Slytherin</i> : pun on slithering. Salazar was able to talk to snakes, and the symbol of his house is the serpent.	Salazar Serpentard (II, 161)	Because the Slytherin pun will not work in French, Ménard has opted instead to allude to the snake symbol of this house.	Salazar Slytherin (II, 133)

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English	Origin of English Name	French	Origin of French Name	Spanish	Origin of Spanish Name
Foreign Students/Staff					
Beauxbatons:					
Fleur Delacour (IV, 237)	<i>Fleur</i> : from the French for flower. <i>Delacour</i> : from the French: de la cœur (of the heart) or possibly de la cour (of the court) Fleur is a quarter Veela (a creature Rowling introduces in book 4: men are unable to resist the lure of these women-birds), and thus attracts the attention (and pulls on the heart-strings) of almost every male she meets. She is also snobbish and sticks her nose up at almost everything she finds at Hogwarts	Fleur Delacour (IV, 287)		Fleur Delacour (IV, 242)	
Madame Olympe Maxime (IV, 623)	<i>Maxime</i> : superlative of Latin magis: more (CLD). <i>Olympe</i> : possibly a derivation of Olympus--the mountain supposedly inhabited by the gods. Both of these words are probably a reference to her size. Madame Maxime is a half-giant, and therefore towers over everyone else, except Hagrid, the other half-giant.	Madame Olympe Maxime (IV, 749)		Madame Olympe Maxime (IV, 622)	
(professor) Durmstrang:					
Professor Igor Karkaroff (IV, 510)		le Professor Igor Karkaroff (IV, 617)		el profesor Igor Karkaroff (IV, 368)	
Viktor Krum (IV, 59)	<i>Krum</i> : perhaps from Krum Horn, a curved, wind instrument (OED). Krum is "slightly duck-footed and distinctly round-shouldered" (IV, 104)	Viktor Krum (IV, 265)		Viktor Krum (IV, 62)	

Family of Hogwarts Students:

(Harry Potter)

Aunt Marge (22) (Vernon's Sister)		la tante Marge (38)		tía Marge (III, 27)	
Aunt Petunia (19)		la tante Pétunia (28)		tía Petunia (35)	
Dudley Dursley (19)		Dudley Dursley (23)		Dudley Dursley (28)	
James Potter (44)		James Potter (58)		James Potter (18)	
Lily Potter (44)		Lily Potter (58)		Lily Potter (18)	
Mr and Mrs Dursley (7)	Harry's aunt and uncle	Mr et Mrs Dursley (6)		el señor y la señora Dursley (9)	
Sirius Black (III, 33) (Harry's godfather)	<i>Sirius</i> : constellation also known as the dog star (P&F) (Black is an animagus who can change into a dog). Also, a pun on the word serious, which makes Black seem like a more imposing character than he really is. <i>Black</i> : traditionally implies forboding, evil (P&F); Black is originally introduced as an escaped convict, though he is later proven innocent	Sirius Black (III, 47)		Sirius Black (III, 36)	
Uncle Vernon (20)		l'oncle Vernon (29)		tío Vernon (34)	

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English	Origin of English Name	French	Origin of French Name	Spanish	Origin of Spanish Name
(Ron Weasley)					
Arthur Weasley (II, 31) (father)	Works in Misuse of Muggle Artifacts Dept. at the Ministry of Magic	Arthur Weasley (II, 47)		Arthur Weasley (II, 31)	
Bill Weasley (74) (brother)	Works at Gringotts	Bill Weasley (102)		Bill Weasley (93)	
Charlie Weasley (74) (brother)	Works with dragons in Romania	Charlie Weasley (102)		Charlie Weasley (93)	
Molly Weasley (IV, 617) (mother)	Is a stay-at-home mom in books 1-4, but is later a member of the Order of the Phoenix with Arthur, Bill and Charlie	Molly Weasley (IV, 741)		Molly Weasley (IV, 616)	

(Neville Longbottom)

Great Auntie Enid (93)		grand-tante Enid (127)		la tía abuela Enid (108)	
Great Uncle Algie (93)		grand-oncle Algie (127)		el tío abuelo Algie (108)	

(Draco Malfoy)

Lucius Malfoy (II, 51) (father)	<i>Lucius</i> : derived from Lucifer: the name of Satan before his fall from heaven (P&F). One of the Dark Lord's more ardent supporters, Lucius is a rather sinister and imposing man who uses deceit and wile to interfere in the Ministry. He is also one of the Death Eaters who tries to kill Harry in books 4 and 5.	Lucius Malefoy (II, 36)		Lucius Malefoy (II, 55)	
Narcissa Malfoy (IV, 92) (mother)	<i>Narcissa</i> : from Narcissus: in Greek myth, the youth who fell in love with his own reflection, pining away until he was changed into a flower (P&F). Here, the "a" ending makes the name feminine.	Narcissa Malefoy (IV, 111)		Narcisa Malfoy (IV, 96)	why was this name altered when others, like Ollivander, were not?

(Cedric Diggory)

Amos Diggory (IV, 67) (father)		Amos Diggory (IV, 80)		Amos Diggory (IV, 69)	Although Amos is a common name in English, in Spanish, <i>amo</i> means master or boss; Spanish-speaking readers looking for meaning in names might misinterpret this one.
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Ministry of Magic Employees:

Arnold Peasegood (IV, 79)	Is an Obliviator (member of accidental Magic Reversal Squad)	Arnold Bondupois (IV, 95)		Arnold Peasegood (IV, 82)	
Barty Crouch (IV, 82) Bartemius Crouch (IV, 224)	<i>Crouch</i> : an ironic surname for a man who does not grovel; in fact, Percy spends most of his time groveling before Mr. Crouch, who cannot even remember Percy's name. Crouch is the Head of the Dept. of International Magical Co-operation.	Barty Croupton (IV, 110) Bartemius Croupton (IV, 271)		Barty Crouch (IV, 87) Bartemius Crouch (IV, 229)	
Bertha Jorkins (IV, 15)	Worked in Magical Games and Sports at the Ministry of Magic	Bertha Jorkins (IV, 17)		Bertha Jorkins (IV, 17)	
Broderick Bode (IV, 79) and (V, 430)	<i>Bode</i> : Of things: To give promise of, be indicative of, betoken, portend. (OED) Working in the Dept. of Mysteries as an unspeakable, Bode does top secret work that cannot be discussed with anyone.	Broderick Moroz (IV, 95) and (V, 547)	<i>Moroz</i> : possibly from <i>morose</i> , with the idea that someone who is morose will not talk very much and hence belong to the Dept. of Mysteries.	Bode (IV, 82)	
Cornelius Fudge (61)	<i>Fudge</i> : from the verb = to make or do clumsily or dishonestly (OED). Fudge is inept at his job (HP 51) as Minister for Magic	Cornelius Fudge (69)	While Ménard has translated most loaded surnames, he has left Fudge untouched for no particular reason.	Cornelius Fudge (61)	

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Croaker (IV, 79)	<i>Croaker</i> : from croak, probably again alluding to the fact that the department of mysteries is very tight-lipped. (Croaker is also an Unspeakable)	Funestar (IV, 95)	very close to <i>funeste</i> (disastrous, deadly), but with an English ending that helps make the name seem less French. Probably an allusion to the dangerous work an unspeakable might do.	Croaker (IV, 82)	
Cuthbert Mockridge (IV, 79)	Head of Goblin Liaison Office	Cubert Faussecreth (IV, 95)		Cuthbert Mockridge (IV, 82)	
Gilbert Wimple (IV, 79)	Committee on Experimental Charms. Has horns (presumably from an experimental charm gone awry)	Gilbert Fripemine (IV, 95)		Gilbert Wimple (IV, 82)	
Ludo Bagman (IV, 58)	<i>Ludo</i> : From Latin: to play (a sport) (CLD). Ludo is the head of Magical games and sports, and played Quidditch for the Wimbourne Wasps. <i>Bagman</i> : One who collects or administers the collection of money obtained by racketeering and other dishonest means (OED). Also a sort of sales rep who solicits orders for a manufacturer (OED). Ludo is also a notorious gambler who is heavily in debt and has to avoid his creditors by the end of the fourth book.	Ludo Verpey (IV, 87)	<i>Verpey</i> : Ménard says that this name comes from the acronym VRP (voyageur, représentant, placier)-essentially a sales rep.	Ludo Bagman (IV, 60)	
Walden Macnair (III, 293)	Kills dangerous beasts for the Ministry, but is also a Death Eater.	Walden Macnair (III, 426)		Walden Macnair (III, 293)	

Shopkeepers:

Madam Malkin (59)	<i>Malkin</i> : old diminutive of Matilda; also used for a cat, as in Macbeth: "I come, grimalkin", which refers to a cat that is supposed to be a witch (BPF). Madam Malkin sells robes in Diagon Alley.	Madame Guipure (80)		Madame Malkin (70)	
Madam Puddifoot (V, 493)	Owns a teashop in Hogsmeade.	Madame Pieddodu (V, 627)			
Madam Rosmerta (IV, 386)	The Inn-keeper of the Three Broomsticks.	Madame Rosemerta (IV, 470)		la señora Rosmerta (IV, 346)	
Mr Borgin (of Borgin & Burkes) (II, 44)	<i>Borgin</i> : a pun on Bargin, perhaps? He is the co-owner of a Dark Arts shop in Knockturn Alley	Mr Barjow (II, 60)	<i>Barjow</i> : perhaps from the adjective <i>barjo</i> (=crazy, mad); however, Mr. Barjow seems to be crafty and two-faced, as he grovels before Lucius Malfoy when Lucius is in the shop, but shows his dislike for Mr. Malfoy when the latter has left the shop.	el señor Borgin (II, 50)	
Mr Ollivander (63)	The owner of Ollivander's, a wand shop in Diagon Alley	Mr Ollivander (86)		El señor Ollivander (77)	

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"Wizards" on Chocolate Frog Cards:					
Agrippa (77)	Greek astronomer in 2nd century (P&F)	Agrippa (105)		Agrippa (89)	
Albert Grunnion (78)		Alberic Grunnion (106)		el Rey Salomón (91)	The only instances of autonomous creation on the Spanish translators part occurs within the Chocolate Frog cards. Dellepiane seems to have chosen two of the most obscure references to replace them with names that might be more familiar to Spanish readers. <i>Solomon</i> : biblical king reknown for his wisdom. (P&F)
Circe (78)	enchantress who turned Odysseus' men into pigs (P&F)	Circé (106)		Circe (91)	
Clodna (78)		Clodna (106)		la druida Clodna (91)	A clarification on the part of the translator
Grindelwald (77)	A city in Switzerland.	Grindelwald (105)		Grindelwald (90)	
Hengist of Woodcroft (78)	he and his brother established an independent Anglo-Saxon kingdom in Kent (P&F)	Hengist de Woodcroft (106)		Ramón Llull (91)	Medieval writer, mystic and philosopher, whose followers are known as Lullists (OED)
Merlin (78)	Magician in Arthurian legend (P&F)	Merlin (106)		Merlín (91)	
Morgana (77)	(Morgan le Fay)	Morgane (106)		Morgana (90)	
Paracelsus (78)	Swiss physician, chemist, and natural philosopher	Paracelse (106)		Paracelso (91)	
Ptolemy (77)	astronomer who lived at Alexandria in 2nd cent. A.D (OED)	Ptolémée (105)		Ptolomeo (90)	

Names of Creatures:

Aragog (II, 197)	<i>ara</i> : probably from the Latin: <i>aranea</i> = spider (CLD) <i>gog</i> : Gog and Magog are reputed to be the last two giants supposed to have inhabited Britain before the coming of the Romans (P&F). Or from Gogmagog, the chief of giants (P&F). Aragog is a giant spider who dwells in the Forbidden Forest	Aragog (II, 279)	<i>ara</i> : easier for French readers to make a connection between "ara" and <i>araignée</i> , while English children would have to know more complex words like <i>arachnophobia</i> , or the myth of <i>Arache</i>	Aragog (II, 226)	<i>ara</i> : again, easier for Spanish children to associate this prefix with <i>araña</i> in order to realize more quickly that Aragog was a spider.
Bane (185)	a centaur	Bane (250)		Bane (210)	
Dobby the house elf (II, 15)	<i>Dobby</i> : household sprite or apparition supposed to haunt certain premises or localities; a <i>brownie</i> (OED)	Dobby, l'elfe de maison (II, 18)		Dobby, l'elfo doméstico (II, 18)	
Firenze (187)	Italian name for Florence. Firenze is another centaur	Firenze (256)		Firenze (213)	
Griphook (57)	A goblin at Gringotts	Gripsec (77)		Griphook (68)	
Ronan (184)	very close to roan: a horse of roan colour (OED); Ronan is a centaur	Ronan (249)		Ronan (209)	
Winky (IV, 89)	Mr. Crouch's house elf, who later comes to work at Hogwarts	Winky (IV, 92)		Winky (IV, 93)	
Kreacher (V, 72)	=creature. Sirius' house elf.	Kreattur (V, 91)	=créature		
Karkus (V, 378)	=carcass. Karkus is killed by the rest of the giants when Hagrid and Madam Maxime go to see them	Karkus (V, 378)	The French <i>carcasse</i> is much less similar to Karkus than the English <i>carcass</i> . It is difficult to say whether Ménard saw this interpretation of Karkus and decided not to add an "e" to the French name, or whether he simply interpreted the name to be without meaning and therefore left it unchanged.		
Golomath (V, 380)	A giant	Golomath (V, 485)			
Grawp (V, 596)	=grow up: an ironic name for a giant, albeit a runt who is "on'y sixteen foot" (V, 609) tall	Graup (V, 758)	again, Ménard seems to have missed the pun, although it is arguable that the pun exists at all.		

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Magorian (V, 615)	Magog: one of the last two giants in Britain (P&F). Or perhaps simply somebody from Magor? Margorian is a centaur	Magorian (V, 782)			

Names for Voldemort:

Dark Lord, the (III, 238)		Le Seigneur des Ténèbres (II, 253)		El Señor Tenebroso (II, 21), El Señor de las Tinieblas (III, 271)	
He-Who-Must-Not-Be-Named (65), He Who Must Not Be Named (III, 238)		Celui-Dont-On-Ne-Doit-Pas-Prononcer-Le-Nom (90)		El-que-no-debe-ser-nombrado (77) El que no debe nombrarse (III, 271)	
Lord Voldemort (III, 117)		Lord Voldemort (III, 170)		lord Voldemort (III, 11)	
Tom Marvolo Riddle (II, 231)	anagram = I am Lord Voldemort.	Tom Elvis Jedusor (II, 331)	=Je suis Voldemort	Tom Sorvolo Ryddle (II, 209)	=soy Lord Voldemort
Voldemort (45)	From the French: a combination of <i>vol</i> , <i>de</i> , and <i>mort</i>	Voldemort (59)	The origin of this name is more obvious to the French reader than to the original audience	Voldemort (17)	
You-Know-Who (45)		Tu-Sais-Qui, Vous-Savez-Qui (62)		Quien-usted-sabe (17) Quien-tú-sabes (53), etc	

Nicknames:

Mad-Eye Moody (IV, 143)	Nickname for Alastor Moody. <i>Mad-Eye</i> : from his magical eye that spins in all directions and can see through the back of his head.	Maugrey Fol Œil (IV, 199)	<i>Maugrey</i> : (see Alastor Maugrey)	<i>Ojoloco</i> Moody (IV, 148), but <i>Ojoloco</i> on its own is not italicized	
Moony (III, 144)	Nickname for Remus Lupin. Remus is a werewolf, the moon is therefore significant for him	Lunard (III, 210)		Lunático (III, 164)	
Nearly Headless Nick (92)	Nickname for Sir Nicholas de Mismy-Porpington, the Gryffindor ghost. Due to a botched be-heading, Nick can pull on his ear to make his head swing off his neck and onto his shoulders "as if it was on a hinge" (92)	Nick Quasi-Sans-Tête (126)		Nick Casi Decapitado (107)	
Padfoot (III, 144)	Nickname for Sirius, who can transform into a dog.	Patmol (III, 210)		Canuto (III, 164)	
Prongs (III, 144)	Nickname for Harry's father James, who could transform into a stag	Cornedrue (III, 210)		Cornamenta (III, 164)	
Snuffles (IV, 463)	Since Sirius is being pursued by the Ministry of Magic, he tells Harry to refer to him as Snuffles whenever Harry is talking about him to someone	Sniffle (IV, 563)		Hocicos (IV, 468)	
Wormtail (III, 144)	Peter Pettigrew's nickname. He is an animagus who can transform into a rat	Queudver (III, 210)		Colagusano (III, 164)	
Snivellus (V, 459)	Snivel+Severus: this is the unfriendly nickname Sirius Black and James Potter gave to Severus Snape when they were in school together	Servilus (584)	probably from: servile + severus.		

Miscellaneous:

Various Wizards:

Aberforth Dumbledore (IV, 394)	Dumbledore's brother	Abelforth Dumbledore (IV, 480)		Abelforth Dumbledore (IV, 399)	
Algernon Rookwood (V, 480) Augustus Rookwood (IV, 512)	A Death Eater. Rowling appears to have referred to the same character by different names, but it's possible that a future book may show that these men are, in fact, two different characters.	Augustus Rookwood (IV, 620), (V, 610)	Here, Ménard has corrected the error. However, if Rowling later treats these two names as separate characters, a correction will have to be made here as well.		

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Andromeda Tonks (V, 105)	<i>Andromeda</i> : a constellation between Perseus and Pegasus (P&F). Andromeda was Nymphadora's mother, and is related to Sirius, whence the allusion to a constellation	Andromeda Tonks (V, 132)			
Antonin Dolohov (V, 480)	<i>Dolohov</i> : possibly from the Latin dolor (bodily pain) (CLD); Dolohov was a Death Eater and is in Azkaban for the "brutal murders of Gideon and Fabian Prewett" (V, 480)	Antonin Dolohov (V, 610)			
Armando Dippet (II, 229)	Both Dumbledore and Dippet share the same initials, and they both are/were Hogwarts headmasters	Armando Dippet (II, 328)		Armando Dippet (II, 262)	
Bellatrix Lestrange (V, 106)	<i>Bellatrix</i> : from Latin, female warrior. Can also be used as an adjective to mean warlike (CLD). Bellatrix is one of Voldemort's most ardent supporters and has tortured many wizards without remorse, including Neville's parents. Also close to Bellona, Roman goddess of War (P&F). <i>Lestrange</i> : possibly from French étrange, or from estranged: alienated in feeling or affection (OED)	Bellatrix Lestrange (V, 133)			
Celestina Warbeck (II, 31)	<i>Celestina</i> : probably from celestial: of divine or heavenly nature (OED) <i>Warbeck</i> : perhaps a transformation of warble? (to sing softly and sweetly, in a birdlike manner- OED) Celestina is a singer on the Wizard radio.	Célestina Moldubec (II, 41)		Celestina Warbeck (II, 36)	
Dedalus Diggle (54)	<i>Dedalus</i> : close to the Latin: Daedalus: full of art (CLD). It's difficult to tell whether Diggle is artful, although he did set off a display of shooting stars over Kent in book 1 (13) <i>Diggle</i> : like giggle: he's a jovial, excitable wizard who "never had much sense" (13)	Dedalus Diggle (74)		Dedalus Diggle (16)	
Doris Crockford (54)	<i>Crockford</i> : The name of an exclusive gambling club opened in St. James's Street, London, in 1827 (OED). But perhaps a pun on crackpot? She seems more than a little strange	Doris Crockford (74)		Doris Crockford (64)	
Elphias Doge (V, 49)	Both men are members of the Order of the Phoenix, and their surnames seem to have a theme of movement: dodge and advance. Presumably these are two actions that members of the Order would have to do as they fight Death Eaters and Voldemort	Elphias Doge (V, 61)			
Emmeline Vance (V, 49)		Emmeline Vance (V, 62)			
Ernie Prang (III, 32)	<i>Prang</i> : An accident or collision involving a road vehicle; a car-crash (OED). The Knight bus, which Ernie drives, always seems on the verge of causing a terrible accident; most of the passengers become sick after a few minutes, and all are very relieved when they can finally get off.	Ernie DanImur (III, 45)	<i>DanImur</i> : Dans le mur. Both Ernie and Stan seem to be more than a little airheaded. But the name could also be referring to the fact that the bus Ernie drives always seems about to crash into one wall or another as it rushes erratically along its route.	Ernie Prang (III, 34)	
Fridwulfa (IV, 381)	Hagrid's mother. A giant.	Fridluva (IV, 465)		Fridwulfa (IV, 387)	
Hestia Jones (V, 49)	Hestia: In Greek mythology, goddess of the burning hearth (MGR). Perhaps an allusion to the phoenix, after whom the Order (of which Hestia is a member) is named	Hestia Jones (V, 62)			
Hippocrates Smethwyck (V, 430)	<i>Hippocrates</i> : ancient Greek physician, and the name of the oath that those beginning medical practice must take (P&F). In book 5, Hippocrates is the Healer-in-Charge at St. Mungo's, the wizard hospital.	Hippocrate Smethwyck (V, 548)			
Kingsley Shacklebolt (V, 49)	A member of the Order of the Phoenix.	Kingsley Shacklebolt (V, 61)			
Mrs. Arabella Figg (IV, 618)	The Dursley's neighbour. A squib.	Mrs. Arabella Figg (IV, 743)		la señora Figg (34)	

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Mundungus Fletcher (IV, 618) (V, 23) -called Dung (V, 77)	<i>Fletcher</i> : one who makes or deals in arrows (OED). Mundungus is a member of the Order of the Phoenix, but is also a crook.	Mondingus Fletcher (IV, 743) -called "Ding" (V, 92)		Mundungus Fletcher (IV, 139)	
Nicolas Flamel (77)	Maker of Philosopher's Stone, 665 yrs old	Nicolas Flamel (106)		Nicolás Flamel (90)	
Nymphadora Tonks (V, 49)	<i>Nympha</i> : from Latin: a bride, a woman lately married, or a reference to the nymphs, beings of half-divine nature believed to inhabit woods, streams, etc. (CLD). Tonks is another member of the Order of the Phoenix.	Nymphadora Tonks (V, 61)			
Perenelle Flamel (161)	<i>Perennelle</i> : from perennial, perhaps. She and her husband have the only known philosopher's stone and thus enjoy long lives; she is 658 yrs old	Pernelle Flamel (218)		Perenela Flamel (184)	
Peter Pettigrew (III, 154)	<i>Pettigrew</i> : a pet who grew up when Sirius and Remus forced him to change from a rat back into a wizard. Now a Death Eater, Peter was once a friend of James, Sirius and Remus	Peter Pettigrow (III, 226)		Peter Pettigrew (III, 176)	
Phineas Nigellus (V, 105)	<i>Phineus</i> : a king who was deprived of sight and tormented by the harpies of having put his sons to death on a false accusation (CLD). Phineas was a former headmaster, and is also related to Sirius	Phineas Nigellus (V, 132)			
Professor Kettleburn (III, 73)	As this character is only mentioned in passing, it is difficult to tell whether his name refers to any particular character traits. He was a care of magical creatures teacher at Hogwarts before his retirement	le professeur Brûlopot (III, 106)		el Profesor Kettleburn (III, 81)	
Rabastan Lestrage (V, 106)	A Death Eater.	Rabastan Lestrage (V, 133)			
Regulus Black (V, 104)	<i>Regulus</i> : from Latin: a petty king or prince (CLD). Sirius' family was convinced that "to be a Black made you practically royal" (V, 104). Also, a star in the constellation Leo (OED). Regulus is Sirius' late brother.	Regulus Black (V, 131)			
Rita Skeeter (IV, 131)	writes scathing articles for the Daily Prophet.	Rita Skeeter (IV, 757)		Rita Skeeter (IV, 135)	
Rodolphus Lestrage (V, 106)	<i>Lestrage</i> : possibly from French <i>étrange</i> , or from estranged: alienated in feeling or affection (OED). Lestrage is a Death Eater.	Rodolphus Lestrage (V, 133)			
Stan Shunpike (III, 31)	<i>Shunpike</i> : to drive along minor roads, avoiding the toll on turnpikes, or for pleasure (OED). Although Stan is not the driver of the Knight Bus, he is the conductor, and the bus does seem to avoid major roads as it pops in and out of destinations.	Stan Rocade (III, 43)	<i>Rocade</i> : route qui contourne le centre d'une agglomération (NPR). Same idea of taking a minor road instead of the a highway route.	Stan Shunpike (III, 33)	
Sturgis Podmore (V, 49)	A member of the Order of the Phoenix.	Sturgis Podmore (V, 62)			
the Weird Sisters (IV, 341), (V, 764)	An allusion to Macbeth. The Weird Sisters are a rock group that plays on the wizard radio	les Bizarrr' Sisters (IV, 443) (V, 972)	not from the translations of Macbeth. Perhaps Bizarrr' because it is both French and English, rather than weird, which might not be as easily	las Brujas de Macbeth (IV, 370)	

Appendix I: Character Names

Please note that for simplicity's sake, I have categorized the characters according to their role when they were first introduced to the series; so, for example, characters who left Hogwarts after the first book are listed as students in this appendix. The only exception is Mrs Figg, who was introduced as a muggle but was identified as a squib (a witch or wizard with no magical powers) in the fifth book--since she has been a squib all along, I have listed her as such in this appendix.

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English	Origin of English Name	French	Origin of French Name	Spanish	Origin of Spanish Name
Various Muggles:					
Piers Polkiss (22)	Dudley's friend	Piers Polkiss (29)		Piers Polkiss (34)	
Dennis	Dudley's friend	Dennis		Dennis	
Malcolm	Dudley's friend	Malcolm		Malcom	
Gordon (all 28)	Dudley's friend	Gordon (all 36)		Gordon (all 34)	
Frank Bryce (IV, 19)	Caretaker killed by Voldermort	Frank Bryce (IV, 8)		Frank Bryce (IV, 10)	

Various Names from History of Magic Class:

Emeric the Evil (99)		Emeric le Hargneux (135)		Emerico el Malvado (115)	
Uric the Oddball (99)		Ulric le Follingue (135)		Ulrico el Chiflado (115)	
Elfric the Eager (192)		Elfric l'Insatiable (258)		Elfric el Vehemente (218)	

Various Statues at Hogwarts:

Gregory the Smarmy (114)	smarmy: Ingratiating, obsequious; smug (OED)	Gregory le Hautain (154)	although the alliteration is one of the most important and common feature to the names of these statues, Mémard has chosen not to reproduce it, in favour of retaining the title associated with each statue instead.	Gregory Smarmy (130)	It's unlikely that Spanish readers will know what Smarmy means, making the statue's name less humorous
Boris the Bewildered (IV, 399)		Boris le Hagard (IV, 485)		Boris el Desconcertado (IV, 404)	
Barnabas the Barmy (V, 344)		Barnabas le follet (V, 439)			
Lachlan the Lanky (V, 244)		Lachelan le Maigre (V, 309)			
Wilfred the Wistful (V, 253)		Wilfrid le Mélancolique (V, 321)			

Various Paintings at Hogwarts:

the Fat Lady (115)		la grosse dame (157)		la Dama Gorda (132) la señora gorda (III, 83)	Inconsistency between the books, although <u>Harry Potter and the Philosopher's Stone</u> was translated by a different translator than the rest of the series
Sir Cadogan (III, 78)	Anglicized form of the Old Welsh personal name Cadwgan or Cadwgawn, is a compound of the elements cad (battle) + gwogawn (glory, distinction, honour) (DFN). When he first meets Harry and Ron, Sir Cadogan tells them to call upon him "if ever you have need of noble heart and steely sinew!" (III, 78)	le chevalier du Cadogan (III, 114)		Sir Cadogan (III, 89)	

Appendix II: Place names

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English	Origin of English Name	French	Origin of French Name	Spanish	Origin of Spanish Name
Muggle Places					
4 Privet Drive, Little Whinging (30)	<i>Privet</i> : an evergreen shrub (OED). The suburb in which the Dursleys live has street names based on plants: Magnolia Crescent and Wisteria Walk, for example. <i>Whinging</i> : from whinge: to whine (OED). The Dursleys, who live in little Whinging, like to complain a lot.	4, Privet Drive, Little Whinging (39)		Privet Drive, 4 Little Whinging (36)	
Great Hangleton (IV, 9)		Great Hangleton (IV, 9)		Gran Hangleton (IV, 11)	
Grunnings (7)	Mr. Dursley's company, which makes drills. Brings to mind Grunt.	la Grunnings (5)		Grunnings (9)	
Hanged Man, the (IV, 8)	a pub in Little Hangleton (repetition of Hang in the name of the two towns and the pub, just like the repetition of Hogwarts, Hogsmeade, Hog's Head)	Le Pendu (IV, 8)	the repetition of Hang is lost, but then again, the name of the Hog's head was not translated, so the loss is consistent.	el Ahorcado (IV, 10)	Like the french, the repetition of Hang is lost, but at least Spanish readers know that the name of the pub is rather grisly.
Little Hangleton (IV, 7)		Little Hangleton (IV, 7)		Pequeño Hangleton (IV, 9)	
Railview Hotel, Cokeworth (36)		Hôtel du Rail, Carboneles-Mines (47)		Hotel Railview Cokeworth (43)	
Riddle House, the (IV, 7)	Named after Tom Riddle's father. However, the house is surrounded by rumours, as it is here that a mysterious (and unsolved) triple murder happened 50 years ago, hence the pun on the surname Riddle	la maison des "Jeux du sort" (IV, 7)	Here, the pun is on Tom's French name (Jedusor), and the idea that the owners of the house cast spells, or that the house is cursed (Tom Jedusor is, in fact, Lord Voldemort).	la mansión de los Ryddle (IV, 9)	
Smeltings (28)	Dudley's high school. Possible from the verb to smelt: to fuse or to melt ore in order to extract metal (OED). This school will perhaps extract the best from its students by the time they have graduated	Smelting (36)		Smelting (34)	
Stonewall (28)	the "local comprehensive" (28) that Harry is supposed to attend before he is accepted at Hogwarts. Stonewall in Cricket slang is used to mean "to block balls persistently, to play solely on the defensive" (OED). However, the name could also simply allude to Harry's feelings, as he feels trapped, and up against a stone wall in a way, as the Dursleys will not let him go anywhere or do anything without supervision, being terrified his magical powers will manifest themselves where they might be seen by neighbours.	omitted	instead: "Harry [...] devrait se contenter du collège du quartier" (36)	Stonewall (34)	

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English	Origin of English Name	French	Origin of French Name	Spanish	Origin of Spanish Name
Magical Places					
Azkaban (II, 167)	Like Alcatraz, this wizard prison is on "a tiny island, way out to sea" (III, 140), and it is supposed to be impossible to break out of. Azkaban also brings to mind the magic words "alacazam"	Azkaban (II, 238)		Azkaban (III, 36)	
Beauxbatons Academy (IV, 539)		l'académie Beauxbâtons (IV, 651)		la Academia Beauxbatons (IV, 541)	
Borgin and Burkes (II, 45)	<i>Borgin</i> : a pun on bargain, perhaps? This is a shop in Knockturn alley that specializes in dark goods	Barjow & Beurk (II, 60)		Borgin y Burkes (II, 53)	
Burrow, the (II, 29)	The name for the Weasleys' house. Weasels will live in burrows, so the house name reflects the family name, despite the fact that the family members themselves do not share any character traits with weasels	le Terrier (II, 39)	Since the name Weasley has not been translated, the association between weasel and burrow is lost; however, the word burrow evokes a feeling of safety and comfort, which would still reflect how Harry feels when he stays here.	La Madriguera (II, 34)	(see French comments)
Come and Go Room (V, 343)	A room that comes and goes depending on whether it is needed. Its form also changes depending on what kind of room someone really needs at a particular moment	la Pièce Va-et-Vient (V, 437)			
Dervish and Banges (III, 61)	<i>Dervish</i> : A Muslim friar, some of whom are known from their fantastic practices as dancing or whirling, and as howling dervishes (OED). The exact nature of this shop is not clear; readers are told only that it sells "magical instruments and stuff" (III, 61). Dervish and Banges may have simply been chosen for their sound rather than their meaning.	Derviche et Bang (III, 88)		Dervish y Bagnes (III, 69)	
Diagon Alley (56)	=diagonally. This alley is where witches and wizards can shop for magic brooms, pets, potions, robes, etc.	Le Chemin de Traverse (75)	<i>Traverse</i> : possibly a combination of traverser (to cross) and the expression de travers: (dans une direction, une position oblique par rapport à la normal, ou ce qui n'est pas droit--i.e. that which is askew, crooked, not straight). However, a chemin de traverse can also be a short cut (NPR); Diagon Alley is "a cobbled street which twisted and turned out of sight" (56). It is lined on either side by shops of all kinds, and is accessed by tapping a brick in the courtyard behind the Leaky Cauldron.	El callejón Diagon (58)	
Durmstrang Institute (IV, 539)	spoonerism of Sturm und Drang: literary/artistic movemnt in Germany in the late 18th cent.	l'institut Durmstrang (IV, 651)		el Instituto Durmstrang (IV, 541)	
Eeylops Owl Emporium (56)		Au Royaume du Hibou (76)		El emporio de las lechuzas (66)	
Florean Fortescue's Ice Cream Parlor (III, 42)	<i>Fortescue</i> : a type of fish native to Australia. However, the name was probably chosen for its interesting sound rather than its meaning.	Florian Fortarôme, le glacier (III, 60)	Fortarôme: fort + arôme (strong-smelling)	la Heladería Florean Fortescue (III, 46)	
Flourish and Blotts (62)	a stationary store-flourishes of the pen, and blots of ink	Fleury et Bott (84)		Flourish y Blotts (73)	
Gambol and Japes Wizarding Joke Shop (II, 48)	<i>Jape</i> : to trick, beguile, fool, deceive (OED) <i>Gambol</i> : a leap or spring in sport or dancing (OED)--but perhaps a pun on gamble, as the students who buy gags are gambling that they will be able to fool their friends.	Pirouette et Badin, le magasin de farces et attrapes pour sorciers (II, 65)		la tienda de artículos de broma Gambol y Japes (II, 57)	
Gladrags Wizardwear (IV, 88)	Glad rags: slang for evening dress or fancy clothes (OED)	Gaichiffon (IV, 106)	literal translation of the English: gai (happy, glad) + chiffon (rags), rather than a translation of the meaning of the English compound.	Harapos finos, moda para magos (IV, 92), Tiroslargos Moda (IV, 456)	The shop is first introduced as <i>Harapos finos</i> (Fine Rags) in an ad but is called <i>Tiroslargos Moda</i> (from the expression <i>de tiros largos</i> : all dressed up) when Harry and his friends actually visit the shop.
Godric's Hollow (14)	From Godric Gryffindor, one of the four founders of Hogwarts	Godric's Hollow (17)		el Valle de Godric (18)	
Great Hall, the (85)		la Grande Salle (117)		El Gran Comedor (99)	

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English	Origin of English Name	French	Origin of French Name	Spanish	Origin of Spanish Name
Grimmauld Place (V, 57)	Grim old place; also a reference to the Grim, the death omen that Harry fears he is seeing when he first notices Sirius in book 3	square Grimmaurd (V, 72)	Ménard seems to have missed the "grim old place" pun, and the reference to the Grim is not clear either, as "grim" was translated by Sinistros in book 3.		
Gringotts (50)	Sounds close to ingot: a mass of cast metal (esp. gold) (OED). Gringotts is where the wizards store their money and valuables.	Gringotts (68)		Gringotts (59)	
Hog's Head, the (193), (V, 299)	A pub in Hogsmeade; repetition of the word "Hog" in the Hog's Head, Hogsmeade, Hogwarts	La Tête de Sanglier (V, 380) (but omitted in book 1)	Instead in book one: "il y a des tas de gens un peu bizarres dans ce pub" (260)	el Cabeza de Puerco (220) [sic]	
Hogsmeade (III, 16)	The word hog is repeated here, as this is the village near Hogwarts. The suffix "meade" is probably from "mead": an alcoholic drink of honey and water, or a meadow (OED).	Pré-au-Jard (III, 22)	Repetition of lard, from Poudlard, and pré, which, in addition to meaning "meadow" (like the word "mead"), sounds identical to près (i.e. près de Poudlard, because this is the closest village)	Hogsmeade (III, 18)	
Hogwarts School of Witchcraft and Wizardry (42)	Inversion of warthog. The word 'hog' is repeated in the names of the nearby wizard village Hogsmeade and the village pub 'the Hog's head'	Collège Poudlard, École de Sorcellerie (56), l'école de sorcellerie de Poudlard (II, 21), l'école de sorcellerie Poudlard (V, 43)	Although the name Hogwarts is always replaced by Poudlard, the official name undergoes minor changes in almost every book.	el Colegio Hogwarts de Magia (50), el Colegio Hogwarts de Magia y Hechicería (III, 8) (IV, 24) (II, 8)	When Harry receives his first letter from Hogwarts, it is very clearly a Colegio de Magia, yet the other books refer to it as a Colegio de Magia y Hechicería
Honeydukes (III, 61)	a sweet shop	Honeydukes (III, 89)		Honeydukes (III, 61)	
Knockturn Alley (II, 45)	=nocturnally. However, it is also a bad area in which dark magic shops are prevalent and shady characters abound; one would fear to be knocked around everywhere one turns, and the word nocturnal adds to the idea that this place is dark and shadowy.	l'allée des Embrumes (II, 63)	Embrumes: from embrumer: to grow darker	el callejón Knockturn (II, 53)	Spanish readers do not get a pun similar to the 'nocturnally' one, nor is the name Knockturn itself likely to give them the idea that this alley is a place they wouldn't want to be
Leaky Cauldron, the (53)	A pub whose courtyard leads to Diagon Alley; this pub is where Harry first meets a number of witches and wizards, including Professor Quirrel and Doris Crockford.	Le Chaudron Baveur (73)	baveur: from baver (to drool) or perhaps from bavarder (to chat, to gossip) with the idea that this pub is where wizards and witches meet to talk	El Caldero Chorrearante (63)	from: chorrear (to drip)
Madam Malkin's Robes for All Occasions (59)	Malkin: old diminutive of Matilda; also used for a cat, as in Macbeth: "I come, grimalkin", which refers to a cat that is supposed to be a witch (BPF)	Madame Guipure, prêt à porter pour mages et sorciers (80)	Guipure: a type of lace	Madame Malkin, túnicas para todas las ocasiones (70)	
Magical Menagerie, the (III, 48)	Alliterative name for a magical pet store	La Ménagerie magique (III, 68)		la tienda de animales mágicos (III, 54)	In the Spanish version, this store does not have a clever name; it is only referred to by descriptions like this one.
Ollivanders (63)		Ollivander (86)		Ollivander (74)	This name would probably be pronounced Ojivander by Spanish readers. If the translator had removed one of the l's, the pronunciation would have been the same as in English, and the name would not have looked translated. The name has already been altered with the removal of the final "s", which the translator seems to have thought too English for the TT.
Platform Nine and Three Quarters (67)		La voie 9 3/4 (92)		el andén nueve y tres cuartos (79)	
Purge & Dowse Inc. (V, 427)	Purge: to make physically clean or pure (OED) to Dowse: to use a divining rod in search of subterranean water (OED), but possibly a pun on douse: to extinguish (OED). This is the name of the store that is a front for St. Mungo's Hospital for Magical Maladies and Injuries.	Purge & Pionce Ltd. (V, 543)	purge, fortunately, works in both French and English, while Pionce (from pioncer: to sleep) might have been chosen for alliterative reasons.		
Quality Quidditch Supplies (III, 43)		le Magasin d'accessoires de Quidditch (II, 65) (III, 61)		Artículos de Calidad para el Juego del Quidditch (III, 54)	
Quidditch pitch (123)	The field where Quidditch games are played	le terrain de Quidditch (167)		el campo de Quidditch (141)	
Room of Requirement, the (V, 343)	Another name for the Come and Go Room.	la Salle sur Demande (V, 437)			

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English	Origin of English Name	French	Origin of French Name	Spanish	Origin of Spanish Name
Scrivenshaft's Quill Shop (V, 310)	<i>to scribe</i> : old word for "to describe" or "to write" (OED). <i>shaft</i> : a reference to the shaft of a pen (or a quill in this case)	la magasin de plumes Scribenpenne (V, 395)	<i>scribe</i> : possibly chosen because the word also exists (with the same meaning) in English. <i>penne</i> : each of the large tail and wing feathers of birds (NPR); but the word may have also been chosen because it resembles the English word pen		
Shrieking Shack, the (III, 61)	A shack that is rumoured to be haunted because of the screams the villagers heard coming from inside it	La Cabane hurlante (III, 89)		la Casa de los Gritos (III, 69), (III, 234&237) la cabaña de los gritos (III, 170)	referred to inconsistently in the third book
St. Brutus's Secure Centre for Incurably Criminal Boys (III, 20)	The Dursleys are too appalled to let anyone know that Harry is attending Hogwarts, so they tell their family and neighbours that Harry is attending this institution instead.	le Centre d'éducation des jeunes délinquants récidivistes de St Brutus (III, 26)		el Centro de Seguridad San Bruto para Delicuentes juveniles Incurables (III, 21)	
St. Mungo's Hospital for Magical Maladies and Injuries (IV, 523), (V, 412)		Ste Mangouste pour les maladies et blessures magiques (IV, 112), Ste Mangouste où l'on soigne les maladies et les blessures magiques (IV, 633)	<i>Mangouste</i> : mongoose. A mungo can refer to a mongoose (OED), but it's debatable whether Rowling had this interpretation in mind; St. Mungo was probably just intended to be a humorous-sounding name for a saint.	el Hospital San Mungo de Engermedades y Heridas Mágicas (IV, 458)	
Three Broomsticks, the (III, 119)	A pub in Hogsmeade	Les Trois Balais (III, 173)		Las Tres Escobas (III, 134)	
Zonko's Joke Shop (III, 114)		Zonko, la boutique des farces et attrapes (III, 173), le magasin de farces et attrapes de Zonko (III, 166)		la tienda de artículos de bromo de Zonko (III, 129)	

Appendix III: Object names

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English	Origin of English Name	French	Origin of French Name	Spanish	Origin of Spanish Name
Cleansweep Five (II, 124)		un Brosdur 5 (II, 124)		una Barredora 5 (II, 101)	
Cleansweep Seven (113), (III, 185)		un Astiqueur 7 (153) [but omitted in both ed. of book 3, p270 (1999), p269 (2002)]		una Cleansweep 7 (129) una Barredora 7 (III, 210)	
Cleansweep Eleven (V, 244)		un Brosdur 11 (V, 309)			
Comet Two Sixty (122), (III, 188)		un Comète 260 (166), (III, 275)		una Comet 260 (140) una Cometa 260 (III, 215)	
Firebolt (III, 43)		l'Eclair de Feu (III, 61)		la Saeta de Fuego (III, 46)	
Nimbus Two Thousand (56)	Nimbus: from Latin: storm of rain (CLD). Also sounds close to nimble; until the arrival of the Firebolt, the Nimbus series are some of the fastest, nimblest brooms available	un Nimbus 2000 (76)		la Nimbus 2.000 (66)	
Nimbus Two Thousand and One (II, 86)		un Nimus 2001 (II, 121)		Nimbus 2.001 (II, 101)	
Shooting Star (II, 39)		une Etoile filante (II, 52)		una Estrella Fugaz (III, 162)	
Silver Arrow (III, 188)		Flèche d'argent (III, 274) [but omitted from 1st ed.]		la Felcha Plateada (III, 214)	

Brooms:

Dark Detectors:

Foe-Glass (IV, 300)		une Glace à l'Ennemi (IV, 363)		un reflector de enemigos (IV, 305)	
Pocket Sneakoscope (III, 13)	catches sneakiness	un scrutoscope de poche (III, 17)		un chivatoscopio de bolsillo (III, 14)	from: chivalazo (a tip-off)
Secrecy Sensor (IV, 300)		un Capteur de Dissimulation (IV, 363)		un sensor de ocultamiento (IV, 305)	from: ocultar (to hide, to conceal)

Hogwart's objects:

High Table, the (91)	The table at which the Hogwart's staff (and special guests) sit	la Grande Table des professeurs (124)	Although the teachers sit at this table, so do non-teaching staff members like Hagrid	La Mesa Alta (106)	
house cup, the (85)	The cup given each year to the house with the most points at the end of the year	la coupe des Quatres Maisons (117)		la copa de la casa (100) la copa de las casas (III, 202)	
Mirror of Erised, the (143)	Erised = desire backwards. This mirror shows you the deepest desires of your heart.	Le miroir du Riséd (193)	Riséd = désir	el espejo de Oesed (163)	Oesed = deseo
Quidditch Cup, the (155)	The cup given each year to the house that wins the Quidditch competition	la coupe de Quidditch (209)		la copa de quidditch (176)	
Sorting Hat, the (88)	The hat that sorts new students into their houses at the beginning of each year	Le Choixpeau magique (116)	combination of the words "chapeau" and "choix". The hat chooses your house for you	el Sombrero Seleccionador (99)	alliterative, where the original was not, perhaps to compensate for lost wordplay in other names.

Appendix III: Object names

Abbreviations used: CLD (Cassell's Latin Dictionary) NPR (le Nouveau Petit Robert, 1996 ed.) OED (Oxford English Dictionary, online version at OED.com) P&F (Oxford Concise Dictionary of Phrase and Fable, 2003 ed.) Unless otherwise stated, translations have been taken from The Collins French Dictionary Plus (2002 ed.) Complete bibliographical information can be found in the Works Cited

English	Origin of English Name	French	Origin of French Name	Spanish	Origin of Spanish Name
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Magical lotions, cleansers, ointments

Dr Ubbly's Oblivious Unction (V, 746)	Dr Ubbly=doctorably	<i>l'onguent d'amnésie du Dr Oubbly</i> (V, 951)	Oubbly=oubli (to forget).		
Mrs. Skower's All-Purpose Mess Remover (II, 111)	<i>Skower</i> : pun on scour	<i>un détergent magique</i> (II, 158) <i>Nettoie-Tout magique de la Mère Grattesecc</i> (IV, 91)	<i>Grattesecc</i> : from gratter (to scrape) and sec (dry), probably with the idea that the mess will be scraped clean with this cleaner	<i>el Quitamanchas mágico multiusos de la señora Skower</i> (II, 129)	
Fleetwood's High-Finish Handle Polish (III, 15)	<i>Fleet</i> : swift, nimble (OED). Broom polish that will polish broom handles, though it gives the impression it will make the brooms fly more quickly.	<i>Crème à polir spéciale manche à balai</i> (III, 19)	Fleetwood pun omitted	<i>abrilantador de palo de escoba marca Fleetwood</i> (III, 16)	Fleetwood pun kept, but without a footnote or explanation, Spanish children will probably not understand it.
Pepperup Potion (II, 94)	This potion helps relieve cold symptoms (i.e. it peps you up), but leaves the drinker "smoking at the ears for several hours afterwards" (II, 94)	<i>La Pimentine</i> (II, 135)	from piment (pepper), so that it makes sense for drinkers to smoke at the ears	<i>la poción Pepperup</i> (II, 110), <i>la poción pimentónica</i> (IV, 443)	from pimiento (pepper) or from pimentón (paprika), with the same idea as the French translation.
Sleekeazy's Hair Potion (IV, 377)	this potion sleeks Hermione's hair back and tames the frizziness	<i>la potion capillaire Lissenplis</i> (IV, 459)	Homophonic pun on "mise en plis" (=set); the idea here, though, is that the potion will make your wavy (plissé) hair smooth (lisse)	<i>una poción alisadora</i> (IV, 382)	from alisar (to sleek). The translators have taken the purpose of the potion to be more important than the pun in the name.

Magical Means of Transportation:

Floo powder (II, 40)	pun on flew/flue: with floo powder, you can travel (fly) through fireplaces connected to the Floo Network.	<i>la poudre de cheminette</i> (II, 56)	only the idea of chimneys (floo) has been kept	<i>el polvo flu</i> (II, 47), <i>los polvos flu</i> (II, 53)	neither the idea of flying nor the idea of flues; in fact, with this spelling change, if Spanish children try to look up the word, they are likely to think that this powder makes you sick, which it does not. Although Harry does feel queasy the first time he uses it, it is mostly unease. The other wizards who use it don't seem to suffer any discomfort.
Hogwarts Express (71)	Train that takes students to Hogwarts	<i>le Poudlard Express</i> (97)	Anglicized syntax instead of something more French like <i>l'express de Poudlard</i> , probably to remind French readers that the story is set in England and not a French-speaking country	<i>el expreso de Hogwarts</i> (83)	

Appendix III: Object names

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English	Origin of English Name	French	Origin of French Name	Spanish	Origin of Spanish Name
Knight Bus, the (III, 30)		Le Magicobus (III, 40)	=magique au bus; the bus is certainly enchanted, as it can bump into lamp posts and buildings without causing collisions and it can pop in and out of places in order to drop off its passengers	el autobús noctámbulo (III, 98)	nocturno (=night or evening) +
Portkey (IV, 62)	combination of portal and key (and possibly also from 'une porte') with the idea that portkeys open a figurative door that allows witches and wizards to be step through and be whisked to another location)	un Portoloïn (IV, 74)	porter au loïn: portkeys take you to far-off locations	un trasladador (IV, 68)	nominalisation of trasladar (=to move, to transfer to)

Periodicals:

Daily Mail, the (IV, 29)	Uncle Vernon's paper	le Daily Mail (IV, 34)		un periódico sensacionalista (IV, 31)	Although the Daily Mail is not really a sensationalist paper, the Spanish translators seem to have chosen to replace its name with this description instead, thus giving the reader a mistaken impression about Uncle Vernon's reading habits. However, the change is not out of place, as Uncle Vernon is seldom depicted in a very flattering light in the English versions.
Daily Prophet, the (51)	The daily paper read by most British wizards	La Gazette du sorcier (69)		El Profeta (60), (III, 15)	
Evening Prophet, the (II, 62)	An edition of the Daily Prophet that is conveniently issued several hours after Harry and Ron are seen by muggles in a flying car	le Sorcier du soir (II, 87)		El Profeta Vespertino (II, 73)	
Quibbler, the (V, 237)	A magazine similar to the National Enquirer. It focuses on stories about fantastic creatures (that even wizards do not believe exist) or on far-fetched rumours that are too ludicrous to be true.	Le Chicaneur (V, 154)			
Transfiguration Today (III, 42)	alliterative title	Mensuel de la Métamorphose (III, 59)	Alliterative like the original. Ménard has decided that whether or not this magazine appears monthly is less important than maintaining the wordplay from the original	La transformación moderna (III, 45)	
Witch Weekly (II, 71), (IV, 443)	Magazine read mostly by middle-aged witches. It has given Gilderoy Lockheart the "Most-Charming-Smile Award" five times (II, 77).	Sorcière-Hebdo (IV, 539)		la revista Corazón de bruja (IV, 448)	
Which Broomstick (III, 142) (V, 155)	pun on witch/which: this magazine lists, prices and rates Quidditch brooms	Quel balai choisir? (III, 207) Balai-Magazine (V, 195)			

Appendix III: Object names

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English	Origin of English Name	French	Origin of French Name	Spanish	Origin of Spanish Name
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Plants/Trees:

Devil's Snare (202)		un Filet du Diable (271)		el lazo del Diablo (328)	
Flitterbloom (V, 482)		un Voltiflor (V, 614)			
Puffapod (III, 111)		omitted in both editions		una vainilla (III, 126)	
Whomping Willow, the (II, 53)	pun on weeping willow- this tree hits back	le saule cogneur (II, 90)		el sauce boxeador (III, 155)	

Quidditch balls

Bludger (124)	these balls "bludgeon" players on both teams	un Cognard (168)	same idea as the English; the balls "cognent" the players	una bludger (142)	
Golden Snitch, the (125)	perhaps simply chosen for its sound, snitch could also have been chosen for its slang sense (to steal or pinch) with the idea that the snitch must be stolen to end the Quidditch game.	le Vif d'or (170)	the snitch flies around on its own, and seems to be a living thing, hence "vif"	la snitch (144) la dorada snitch (III, 122)	
Quaffle (124)		un Souaffle (168)		una quaffle (142)	

Sweets:

Bertie Bott's Every Flavour Beans (76)	alliteration reminiscent of Willy Wonka	Dragées surprise de Bertie Crochue (104)		Grageas Bertie Bott de Todos los Sabores (89), alubias de sabores (III, 168)	
Butterbeer (III, 119)		Bièreaubeurre (III, 173)		una cervesa de mantequilla (III, 134)	
Canary Creams (IV, 320)	custard creams that turn the eater into a canary temporarily	des Crèmes Canari (IV, 389)		una galleta de canarios (IV, 325)	
Cauldron Cakes (76)		des Fondants de Chaudron (104)		los pasteles de caldero (89) el pastel en forma de caldero (III, 71)	
Chocolate Frogs (76)		Chocogrenouilles (104)		ranas de chocolate (84)	
Drooble's Best Blowing Gum (76)	Drooble: combination of drool and dribble	Ballongommes du Bullard (104), des Bulles baveuses (V, 434)	Bullard: from "bulles", which you can make with gum	el chicle (89) el chicle droobles (III, 168)	
Fainting Fancies (V, 98)	part of the Weasley's Skiving Snackboxes, fainting fancies will make students faint in order to be excused from class.	les petits-fours Tourdeloeuil (V, 123)	rather than a direct reference to fainting, Ménard has chosen to make the more subtle reference to the fact that the eyes of those who eat these candies will roll back as they pass out. This change is probably so to compensate for alliteration (four/tour instead of the repetition of "f")		
Fever Fudge (V, 336)	fever fudge is also part of the Skiving Snackboxes.	le berlingot de Fièvre (V, 428)			
Fizzing Whizzbees (III, 147), (V, 357)	"massive sherbert balls that make you levitate a few inches off the ground while you're sucking them" (III, 61)	Fizwizbiz (III, 215) (V, 434)		Meigas Fritas (III, 168)	
Liquorice Wands (76)	the same idea as candy cigarettes	Baquettes Magiques à la réglisse (104)		vartias de regaliz (89)	
Nosebleed Nougat (V, 98)		le nougat Néansang (V, 123)	=nez en sang, for its nosebleed-causing property		

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English	Origin of English Name	French	Origin of French Name	Spanish	Origin of Spanish Name
Pepper Imps (III, 61)	Pun on "peppermint". But Pepper Imps "make you smoke at the mouth" (61)	Des Gnomes en poivre (III, 89)	since these candies are obviously peppery, Ménard has kept just this half of the pun	diablillos de pimienta (III, 69)	
Puking Pastilles (V, 97)		une pastille de Gerbe (V, 122)			
Pumpkin Pasties (76)		Patacitrouilles (104)		empanada de calabaza (89)	
Ton-Tongue Toffee (IV, 49)	alliterative and tongue-twisting; these candies can make your tongue swell to four feet in length	des Pralines Longue Langue (IV, 59)		un caramelo longuilinguo (IV, 52)	longui (probably from longitud= length) + linguo (from lengua = tongue); allusion to the tongue-lengthening properties of the candies

Wizard Money:

Knuts (50)	from nut?	Noises (67)	from noisettes, perhaps?	knuts (59)	
Sickles (56)		Mornilles (76)		sickles (66)	
Galleons (58)		Gallions (79)		galeones/un galeón (69)	

Miscellaneous

Various magical objects:

Auto-Answer Quills (V, 625)		les Plumes à Réponses Intégrées (V, 795)			
Basic Blaze Box (V, 559)	One of the fireworks packages offered by the Weasley twins	la boîte Flambée de Base (V, 710)			
Deflagration Deluxe (V, 559)	The other fireworks package for sale	la déflagration Deluxe (V, 710)			
Detachable Cribbing Cuffs (V, 625)		les Manchettes Copieuses (V, 795)			
Extendable Ears (V, 65)	Invented by the Weasley twins, Extendable Ears amplify sound so that the wearer can listen in on a nearby conversation or one taking place behind closed doors.	des Oreilles à rallonge (V, 82)			
Garrotting Gas (V, 649)		du Gaz Étrangleur (V, 826)			
Goblet of Fire, the (IV, 225)		la Coupe de Feu (IV, 231)		el cáliz de fuego (IV, 249)	
Gobstones (III, 43), (IV, 303) (V, 251)	a game like marbles, but players who lose a point get squirted in the face with a gob of "nasty-smelling liquid" (III, 43)	les Bavboules (III, 60), (V, 399) [but was omitted twice in the 1st ed. of book 3 (p60, 235), again in the 2nd ed. of book 3 (234), and again in book 4 (367)]	4 entire sentences were originally removed from (III, 60) including the ref. to gobstones	gobstones (III, 46)	
Howler (II, 69)	Howlers howl at the recipient; they are letters that you send when you want to scream at someone	une Beuglante (II, 98)	beauglante: chanson criée à tue-tête (NPR).	un vociferador (III, 229) un howler (II, 81)	nominalisation of the verb vociferar (=to shout)
Ogden's Old Firewhisky (II, 78), Firewhisky (V, 301)		du whisky Pur Feu (V, 383)			
Omnisculars (IV, 86)	with more features than binoculars, omnisculars "replay action... slow everything down... and they flash up a play-by-play breakdown if you need it" (IV, 86)	Multiplottes (IV, 117)	from multiple, or multiplex, perhaps? Probably a reference to their cinematic qualities.	los omnisculares (IV, 89)	same transformation as in English: omni + binoculares
Owl Treats (IV, 138)		de Miamhibou (IV, 167)	from miam-miam (yum, yum), implying that owls will enjoy these treats	unas chucherías lechuciles (IV, 142)	
Pensieve (IV, 518)	pun on pensive, with the idea of a sieve. This is a bowl into which you can siphon thoughts that you no longer want in your head	une Pensine (IV, 611)		un pensadero (IV, 521)	
Philosopher's Stone, the (161)	a mythical substance supposed to change any metal into gold/silver, and, according to some, prolong life indefinitely (P&F). This object is what Voldemort is seeking in the first book.	la Pierre philosophe (217)		la Piedra Filosofal (183)	

Appendix III: Object names

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English	Origin of English Name	French	Origin of French Name	Spanish	Origin of Spanish Name
Put-Outer (12)	device puts out lights	un Éteignoir (14)	transparent name: an éteignoir is a tool used to put out a candle. Here, it's meaning has simply been extended to cover electric lights as well.	el Apagador (15)	nominalisation of <i>apagar</i> (=to put out, to extinguish)
Quick-Quotes Quill (IV, 266), (V, 500, 502)	alliterative (and tongue-twisting) name for a quill that takes notes (and writes overly-descriptive passages) on its own while a reporter does an interview	une Plume à Papote (IV, 322)	repetition of the "p" sound to recall the English alliteration, and emphasis on the fact that the quill seems to papote (bavarde, jase) on its own	una pluma a vuelapluma (IV, 271)	
Rat Tonic (III, 50)	a tonic to help Ron's rat, who has been "off-colour" since Ron's return from Egypt	Ratconfortant (III, 70)	pun on <i>réconfortant</i> . This tonic is supposed to help Ron's pet rat feel better	un tónico para ratas (III, 53)	
Remembrall (108), (V, 925)	=Remember all, but also sounds like Remember Ball; It's a sphere that glows red when you've forgotten something	un Rapeltout (147), (V, 795)	something that will help you "rappeler tout"	una Recordadora (124)	nominalisation of the verb <i>recordar</i> (=to remember, to remind)
Revealer (II, 174)	opposite of an eraser	un Révélateur (II, 248)		un revelador (II, 200)	
Skiving Snackboxes (V, 97)	to <i>skive</i> : British slang for skipping class (OED); these boxes contain enchanted candies that will make you just sick enough to get out of class, and then completely well once you've been excused.	des boîtes à Flemme (V, 122)	<i>Flemme</i> : laziness (NPR), referring to the lazy students who want to skip class. But perhaps it is also intended to be a pun on <i>flegme</i> , as most of the sweets in these snackboxes will make you ill.		
Spellotape (II, 74)	pun on sellotape, the British word for Scotch tape	du papier collant (II, 107), du Sorcier Collant (V, 567)	an example of neutralization in book II, and of linguistic translation in book V.	celo (II, 87) el celo mágico (III, 98)	The pun is gone, but the idea that this tape is different from Muggle tape remains the same
Time-Turner (III, 289)	An hour-glass that turns time back an hour every time the hour glass is flipped over	un Retourneur de Temps (III, 421)	nominalisation of the verb <i>retourner</i> , which can mean to turn over (the hour glass), and to turn back (time)	un giratiempo (III, 328) (italics on first use)	from <i>girar</i> (to turn round). Un giratiempo turns or rotates time
Weasleys' Wildfire Whiz-bangs (V, 558)	<i>whiz-bang</i> : A firework that jumps around making a whizzing noise and periodic bangs (OED)	les Feuxfous Fuseboun, qualité Weasley (V, 710)			

Appendix IV: Pet Names

Abbreviations used: BPF: Evans, Ivor H. Brewer's Dictionary of Phrase and Fable (1981 ed.) NPR (le Nouveau Petit Robert, 1996 ed.) OED (Oxford English Dictionary, online version at OED.com) P&F (Oxford Concise Dictionary of Phrase and Fable, 2003 ed.). Unless otherwise indicated, translations have been taken from: The Collins French Dictionary Plus (2002 ed.) or The Collins Concise Spanish Dictionary (2002 ed.) Complete bibliographical information can be found in the Works Cited.

English	Origin of English Name	French	Origin of French Name	Spanish	Origin of Spanish Name
Buckbeak (III, 88)	possibly a pun on bucktooth, but could also be a reference to the fact that as a Hippogriff, Buckbeak is half horse and half eagle; thus part horse who could and does "buck" riders off of him, and part eagle with a cruel, steel-coloured beak (II, 87)	Buck (III, 130)		Buckbeak (III, 100)	
Crookshanks (III, 49)	<i>Crook</i> : preumably an abbreviation of "crooked" <i>Shanks</i> : legs (OED). Crookshanks is Hermione's bowlegged cat with a "grumpy and oddly squashed" face (III, 50)	Pattenrond (III, 71)	Same idea as the English, with the idea that the cat is bowlegged (avec des pattes en rond)	Crookshanks (III, 54)	Accidentally referred to as Patizambo (III, 255) <i>pata</i> : from pata = leg <i>zambo</i> : "knock-kneed"; presumably the masculine adjective is used with the feminine pata to masculinize Crookshank's name, as he is a male
Errol (II, 28)	The Weasley family's owl.	Errol (II, 37)		Errol (III, 12)	
Fang (105)	Hagrid's boarhound.	Crockdur (142)		Fang (120)	
Fawkes (II, 155)	A phoenix named after Guy Fawkes: English conspirator hanged in 1605 for his part in the Gunpowder Plot and commemorated on Bonfire Night with fireworks, bonfires and the burning of an effigy named for Fawkes (P&F).	Fumseck (II, 343)	<i>Fumseck</i> : an abbreviation of fumée (smoke) combined with sec (dry); an allusion to the fact that as a phoenix, Fawkes bursts into flame and becomes "nothing more than a smouldering pile of ash on the floor" (II, 155) before being reborn	Fawkes (II, 239)	
Fluffy (141)	ironic name for a three-headed dog similar to Cerberus	Touffu (191)	A literal translation of "fluffy", although the name is supposed to be ironic, since Fluffy is a three-headed, drooling and frightening beast who is guarding the Philosopher's Stone at Hogwarts	Fluffy (161)	
Hedwig (67)	Rowling, on Larry King Live! cites St. Hedwig as the source for this name; however, links between the saint and Harry's owl are not very clear; Harry himself seems to have chosen the name for its sound rather than its meaning: "He had decided to call her Hedwig, a name he had found in A History of Magic." (67)	Hedwige (92)		Hedwig (79)	
Hermes (II, 28)	Hermes: in Greek myth., the messenger of the gods (P&F). As Percy's owl, Hermes delivers messages to and from wizards.	Hermès (II, 37)		Hermes (III, 63)	
Mr. Paws (22)	One of Mrs. Figg's cats	Mistigri		el señor Paws	
Mrs. Norris (99)	the cat who belongs to Filch, the Hogwarts caretaker. The name Mrs. Norris is reputed to be a reference to a character in Jane Austen's <i>Mansfield Park</i> (Moore 2000 176)	Miss Teigne (134)	<i>Teigne</i> : in figurative use, teigne describes a mean person (NPR); Mrs. Norris is notorious for spotting rule-breaking students and reporting them immediately to Mr. Filch.	Señora Norris (114)	
Nagini (IV, 12)	Voldemort's snake.	Nagini (IV, 12)		Nagini (IV, 15)	
Norbert (172)	A dragon Hagrid raises in <i>Harry Potter and the Philosopher's Stone</i> .	Norbert (226)		Norberto (190) (IV, 180) Norbert (III, 186)	
Pig (IV, 37)	short for Pigwidgeon, Ron's owl. When Harry first hears this name, he thinks that "he had never seen anything that looked less like a pig" (IV, 37)	Coq (IV, 38)	short for Coquecigrue	Pig (IV, 39)	Harry "nunca había visto nada que se pareciera menos a un cerdo" (IV, 39)--Spanish readers are expected to figure out that a pig is <i>un cerdo</i>
Pigwidgeon (IV, 54)		Coquecigrue (IV, 56)		Pigwidgeon (IV, 57)	
Ripper (III, 23)	one of Aunt Marge's bulldogs, who chased Harry up a tree after he accidentally stepped on the dog's tail.	Molaire (III, 25)		Ripper (III, 21)	
Scabbers (75)	Ron's pet rat.	Croûtard (103)	<i>croûtard</i> : from croûte (scab)	Scabbers (88)	
Snowy (22)	Mrs. Figg's cat	Patounet		Snowy	
Tibbles (22)	Mrs. Figg's cat	Pompom		Tibbles	
Trevor (84)	Neville's pet toad.	Trevor (115)		Trevor (97)	
Tuffy (22)	Another of Mrs. Figg's cats.	Mignonnette (27)		Tuffy (all)	

Appendix V: Book titles

Abbreviations used: OED (Oxford English Dictionary, online version at OED.com) NPR (le Nouveau Petit Robert, 1996 ed.) P&F (Oxford Concise Dictionary of Phrase and Fable, 2003 ed.) Unless otherwise indicated, translations have been taken from: The Collins French Dictionary Plus (2002 ed.) or The Collins Concise Spanish Dictionary (2002 ed.). Complete bibliographical information can be found in the Works Cited.

English	Origin of English Name	French	Origin of French Name	Spanish	Origin of Spanish Name
A Beginner's Guide to Transfiguration by Emeric Switch (II, 51)	Switch (from the idea of transfiguring)	Manuel de métamorphose à l'usage des débutants de Emeric G. Changé (71), Guide des débutants en métamorphose (II, 70)	G. Changé = 'jai changé	Guía de transformación para principiantes, Emeric Switch (62) (II, 60)	
A History of Magic by Bathilda Bagshot (52), A History of Magic, by Adalbert Waffling (III, 7)	This editing error (one book, two authors) was fixed in the American edition of <u>Harry Potter and the Prisoner of Azkaban</u> .	Histoire de la magie, de Bathilda Tourdesac (71), Histoire de la magie par Adalbert Lasornette (II, 7)	Although the French translation has corrected other errors, this one was not caught.	Una historia de la magia, Bathilda Bagshot (62), Historia de la Magia, de Adalbert Waffling (III, 7)	
A study of Recent Developments in Wizardry (145)		Étude des récents progrès de la sorcellerie (196)		un estudio del reciente desarrollo de la hechicería (166)	
Break With a Banshee by Gilderoy Lockheart (II, 38)	Each of Lockheart's 6 titles is alliterative, and each follows the <i>doing something with some magical creature</i> format. They also give the impression that Lockheart has travelled extensively and encountered every creature that might come up in the Defense of Magical Creatures class that he teaches in Harry's second year at Hogwarts	Flâneries avec le Spectre de la mort, par Gilderoy Lockheart (II, 52)	None of the titles, except for <i>Voyages avec les vampires</i> , are alliterative in the French translation, but they still give the impression that Lockheart has travelled extensively.	Recreo con la "banshee", Gilderoy Lockheart (II, 44)	
Broken Balls: When Fortunes Turn Foul (III, 45)		[omitted in the first ed.] 2nd ed offered: Cristal brisé: les mauvais coups du sort (III, 64)		Cuando el destino es adverso (III, 48)	
Curses and Counter Curses (Bewitch your friends and Befuddle your Enemies with the Latest Revenges: Hair Loss, Jelly-Legs, Tongue-Tying and much, much more) by Professor Vindictus Viridian (62)	Vindictus: from vindictive, and Viridian: green (OED) (prob. in allusion to the expression "green with envy")	Sorts et contre-sorts (ensorcelez vos amis et stupéfiez vos ennemis avec les sortilèges de Crâne chauve, Jambencoton, Langue de plomb et bien d'autres encore) par le professeur Vindictus Viridian (84)		Hechizos y contrahechizos (encante a sus amigos y confunda a sus enemigos con las más recientes venganzas: Pérdida de Cabello, Piernas de Mantequilla, Lengua Atada y más, mucho más) del profesor Vindictus Viridian (73)	
Dark Forces: A Guide to Self-Protection, The by Quentin Trimble (53)	Trimble = Tremble	Forces obscures: comment s'en protéger, de Quentin Jentremble (71)	Jentremble = j'en tremble	Las Fuerzas Oscuras, Una guía para la autoprotección, Quentin Trimble (62)	
Defensive Magical Theory, by Wilbert Slinkhard (V, 216)	slink: To move, go, walk, etc. in a quiet, stealthy, or sneaking manner (OED). This book is prescribed by the Ministry of Magic in Harry's fifth year as a way of ensuring that the students at Hogwarts learn as few practical skills as possible for actually defending themselves. The author's name suggests that the material in the book will teach you how to avoid rather than face a magical attack.	Théorie des stratégies de défense magique, par Wilbert Eskivdur (V, 184)	Eskiv: from esquivar (to avoid adroitly). Same idea as the english--students are to avoid dangerous situations rather than practice defending themselves.		
Dragon Breeding for Pleasure and Profit (170)		L'Élevage des dragons pour l'agrément ou le commerce (231)		Crianza de dragones para placer y provecho (194)	
Dragon Species of Great Britain and Ireland (168)		Les Différentes Espèces de dragon d'Angleterre et de l'Irlande (228)		Especies de dragones en Gran Bretaña e Irlanda (192)	
Fantastic Beasts and Where to Find Them by Newt Scamander (53)	Newt and Salamander, two beasts, albeit not quite fantastic. This title was later released by JK Rowling.	Vie et habitat des animaux fantastiques, de Norbert Dragonneau (71)	Norbert: the name of Hagrid's dragon in <u>Harry Potter and the Philosopher's Stone</u> Dragonneau: from Dragon	Animales fantásticos y dónde encontrarlos, Newt Scamander (62)	
From Egg to Inferno, A Dragon Keeper's Guide (168)		De l'œuf au brasier, Le Guide de l'amateur de dragons (228)		Del huevo al infierno, guía para guadianes de dragones (192)	
Gadding with Ghouls by Gilderoy Lockheart (II, 38)		Vadrouilles avec les goules, par Gilderoy Lockheart (II, 52)		Una Vuelta con los espíritus malignos, Gilderoy Lockheart (II, 44)	

Appendix V: Book titles

Abbreviations used: OED (Oxford English Dictionary, online version at OED.com) NPR (le Nouveau Petit Robert, 1996 ed.) P&F (Oxford Concise Dictionary of Phrase and Fable, 2003 ed.) Unless otherwise indicated, translations have been taken from: The Collins French Dictionary Plus (2002 ed.) or The Collins Concise Spanish Dictionary (2002 ed.). Complete bibliographical information can be found in the Works Cited.

English	Origin of English Name	French	Origin of French Name	Spanish	Origin of Spanish Name
Great Wizarding Events of the Twentieth Century (79)		Les Grands Événements de la sorcellerie au XXe siècle (109)		Grandes eventos mágicos del siglo XX (92)	
Great Wizards of the Twentieth Century (143)		Les Grands Sorciers du XXe siècle (196)		Grandes magos del siglo XX (166)	
Hogwarts, a History (87)		L'Histoire de Poudlard (119)		la historia de Hogwarts (102)	
Holidays with Hags by Gilderoy Lockheart (II, 38)		Vacances avec les harpies, par Gilderoy Lockheart (II, 52)		Vacaciones con las brujas, Gilderoy Lockheart (II, 44)	by using "bruja", which is used to mean witch in the series, this title makes it seem as though Lockheart has simply gone on vacation with an ordinary witch, which is really not all that dangerous; the translator might have been better off picking another type of creature.
Important Modern Magical Discoveries (145)		Les Grands Découverts magiques [sic] (196)		Importantes descubrimientos en la magia moderna (166)	
Magical Drafts and Potions by Arsenius Jigger (52)	<i>Arsenius</i> : probably related to arsenic. <i>jigger</i> : a small glass or metal cup, a measure used in mixing cocktails (OED)	Potions magiques, de Arsenius Beaulitron (71)	<i>Beaulitron</i> : good litre of wine	Filtros y pociones mágicas, Arsenius Jigger (62)	
Magical hieroglyphs and Logograms (IV, 506)		Hiéroglyphes et logogrammes magiques (V, 644)			
Magical Me, by Gilderoy Lockheart (II, 50)	an autobiography of a vain and self-centred wizard. Alliteration, and pun on magical= who has magical powers and magical = enchanting (OED). Lockheart believes he's enchanting	Moi le magicien (II, 68)	alliterative, but the play on the idea of being both a magician and a charming, enchanting person is gone	El Encantador (II, 57)	pun on the use of the noun/adj: un encantador is an enchantor, but someone who is encantador(a) is charming (Lockheart certainly thinks he is)
Magical Theory by Aldabert Waffling (52)	<i>to waffle</i> : To waver; to vacillate or equivocate (OED), but also to ramble on (OED).	Magie théorique de Adalbert Lasomette (71)	<i>Lasomette</i> : probably from <i>lasser</i> (to weary, to tire)	<i>Teoría mágica</i> , Adalbert Waffling (62)	
Modern Magical History (79)		Histoire de la magie moderne (109)		Historia de la magia moderna (92)	
Notable Magical Names of Our Time (145)		Les noms célèbres du monde magique contemporain (196)		Notables nombres de la magia de nuestro tiempo (166)	
One Thousand Magical Herbs and Fungi by Phyllida Spore (52)	<i>spore</i> : in botany, one of the minute reproductive bodies characteristic of flowerless plants (OED)	Mille herbes et champignons magiques de Phyllida Augirolle (71)		<i>Mil hierbas mágicas y hongos</i> , Phyllida Spore (62)	
Predicting the Unpredictable: Insulate Yourself against Shocks (III, 45)		[omitted in 1st ed.] 2nd ed. offered: <i>Prédire l'imprévisible: protéger-vous contre les chocs</i> (III, 64)		Predecir lo impredecible, Protégete de los fallos y accidentes (III, 48)	
Quidditch through the Ages (108)		le Quidditch à travers les âges (146)		Quidditch a través de los tiempos (124)	
Spellman's Syllabary (V, 507)		le Syllabaire Lunerousse (V, 645)			
The Adventures of Martin Miggs, the Mad Muggle (II, 35)		Martin Miggs, le Moldu fou (II, 49)		<i>Las aventuras de Martin Miggs, el "muggle" loco</i> (II, 42)	

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English	Origin of English Name	French	Origin of French Name	Spanish	Origin of Spanish Name
The Dream Oracle, by Inigo Imago (V, 214)	<i>Imago</i> : from Latin: image, portrait or (fig) the appearance or idea (CLD). In Psychoanalysis, a subjective image of someone (esp. a parent) which a person has subconsciously formed and which continues to influence his attitudes and behaviour (OED)	L'Oracle des rêves, par Inigo Imago (V, 270)			
The Invisible Book of Invisibility (III, 45)		[omitted in 1st ed.] 2nd ed. offered: <i>Livre invisible de l'invisibilité</i> (III, 63)		El libro invisible de la invisibilidad (III, 48)	
The Monster Book of Monsters (III, 15)		Le Monstreux livre des monstres (III, 20)		El monstruoso libro de los monstruos (III, 16)	
The Rise and Fall of the Dark Arts (79)		Grandeur et décadence de la magie noire (109)		Defensa contra las Artes Oscuras (92)	
The Standard Book of Spells (Level 1) by Miranda Goshawk (52)		Le livre des sorts et enchantements (niveau 1) de Miranda Fauconette (71)		El libro reglamentario de hechizos (clase 1), Miranda Goshawk (62)	
Travels with Trolls by Gilderoy Lockheart (II, 38)		Randonnées avec les trolls, par Gilderoy Lockheart (II, 52)		Recorridos con los trolls, Gilderoy Lockheart (II, 44)	
Unfogging the Future, by Cassandra Vablatsky (III, 45)	<i>Cassandra</i> : in Greek myth. Cassandra was given the gift of prophecy by Apollo, who later turned this gift into a curse—though she spoke the truth, no one would believe her (P&F). Cassandra is also the name of Professor Trelawney's great-great-grandmother, who was a "celebrated Seer" (V, 281)	Lever le voile du futur, de Cassandra Vablatsky (III, 63)		Disipar las nieblas del futuro, de Cassandra Vablatsky (III, 48)	
Voyages with Vampires by Gilderoy Lockheart (II, 38)		Voyages avec les vampires, par Gilderoy Lockheart (II, 52)		Viajes con los vampiros, Gilderoy Lockheart (II, 44)	
Wandering with Werewolves by Gilderoy Lockheart (II, 38)		Promenades avec les loups-garous, par Gilderoy Lockheart (II, 52)		Paseos con los hombres lobo, Gilderoy Lockheart (II, 44)	
Where There's a Wand, There's a Way (IV, 425)		Tant qu'il y a de la magie, il y a de l'espoir (IV, 439)		Donde hay una varita, hay una manera (IV, 430)	
Year with the Yeti by Gilderoy Lockheart (II, 38)		Une année avec le Yeti, par Gilderoy Lockheart (II, 52)		Un año con el Yeti, Gilderoy Lockheart (II, 44)	

Appendix VI: Miscellaneous Names

Miscellaneous names are those that did not fit into any other category: here are terms like Muggle, a number of acronyms, and various other names.

Abbreviations used: BPF: Evans, Ivor H. Brewer's Dictionary of Phrase and Fable (1981 ed.) CLD (Cassell's Latin Dictionary) NPR (le Nouveau Petit Robert, 1996 ed.) OED (Oxford English Dictionary, online version at OED.com) P&F (Oxford Concise Dictionary of Phrase and Fable, 2003 ed.) Unless otherwise indicated, translations have been taken from: The Collins French Dictionary Plus (2002 ed.) or The Collins Concise Spanish Dictionary (2002 ed.). Complete bibliographical information can be found in the Works Cited.

English	Origin of English Name	French	Origin of French Name	Spanish	Origin of Spanish Name
(Quidditch) World Cup (133)		la Coupe du Monde (181)		los Mundiales (152)	
1637 Werewold Code of Conduct (192)		le Code de conduite des loup-garous de 1637 (252)		el Código de Conducta de los Hombres Lobo de 1637 (218)	
Animagus (III, 248), Animagi (III, 83)	ani: from animal magus: from Latin: learned man or magician (CLD). An Animagus is a wizard/witch who can transform into an animal.	un Animagus (III, 359), des Animagi (III, 123)		los animagos (III, 94) (italics on 1st use) un animago (III, 282)	
Arithmancy (III, 76)	This subject (taught at Howarts) seems to be a form of wizard mathematics, although it is never quite explained.	Arithmancie (III, 67)		la Aritmancia (III, 51)	
Dark Mark, the (IV, 116)		la Marque des Ténèbres (IV, 119)		la Marca Tenebrosa (IV, 120)	
Dark Side (45)		le monde des Ténèbres (60)		el Lado Oscuro (53) el lado tenebroso (223)	
Exploding Snap (II, 158, 201, 250) (III, 204, 314) (IV, 342, 633)		[omitted (II, 225-6, 285, 356-7) (III, 457)] la Bataille explosive (III, 296), (IV, 415, 760) (V, 618)		Snap explosivo (III, 356), los naipes explosivos (IV, 347), (IV, 632)	
Grim, the (III, 82)	Grim: derives from Old Norse <i>grímr</i> , a nickname of Odin, god of (among other things) the dead (BPF). The Grim is a death-omen to the wizards in Harry Potter.	le sinistros (III, 121)	derived from <i>sinistre</i> : qui fait craindre un malheur (NPR). However, <i>sinistrose</i> is also a term for excessive pessimism and a tendency to believe that things are going to take a turn for the worst--an appropriate name for a death omen.	el Grim (III, 93)	
Gurg (V, 378)	Hagrid expalins in <i>Harry Potter and the Order of the Phoenix</i> that Gurg means "chief" in the language spoken by the giants.	le Gurg (V, 482)			
HB (Humungous Bighead) (III, 52)	The Weasley twins created this acronym to annoy Percy--HB would normally stand for Head Boy.	P-e-C (Prétentieux et-Crâneur) (III, 74)	P-e-C would normally stand for: Préfet et Chef	P.A. (Presumido del Año) (III, 57)	P.A. would normally stand for Premio Anual (III, 14), the Spanish translation of Head Boy.
Metamorphmagus (V, 51), Metamorphmagi (V, 52)	wizards who can change their physical appearance at will.	Métamorpho-mage (V, 64)			
Mudblood (II, 86)	derogatory name to refer to a witch or wizard who is born into a Muggle (non-wizarding) family. It means that unlike a pureblood, Mudbloods have "dirty blood, see. Common blood." (II, 89)	Sang-de-Bourbe (II, 124)		un sangre sucia (II, 95)	
Muggle (13)	this word can be found in the OED, but all entries are obsolete: 1) a tail resembling that of a fish, 2) prob. a young woman, or 3) or in US slang, a joint. Rowling has probably chosen the word simply for its sound rather than any semantic value.	Moldu (57)		muggle (51)	
NEWTs (Nastily Exhausting Wizarding Levels) (III, 231)	The exams that students in their final year at Hogwarts must write.	ASPIC (Accumulation de Sorcellerie Particulièrement Intensive et Contraignante) (III, 337)	Aspic (asp): Ménard has opted to retain animal imagery as he does in the next acronym as well.	ÉXTASIS (EXámenes Terribles de Alta Sabiduría e Invocaciones Secretas) (III, 263), omitted on (IV, 55)	These exams are anything but éxtasis (ecstasy) for the students who must write them.

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English	Origin of English Name	French	Origin of French Name	Spanish	Origin of Spanish Name
OWLs (Ordinary Wizarding Levels) (II, 40)	Exams that Hogwarts students sit in their fifth year.	BUSE (Brevet Universel de Sorcellerie Élémentaire) (II, 55)	Buse (buzzard): Ménard has chosen to keep close to the bird imagery while creating a new acronym for French readers	TIMO (Título Indispensable de Magia Ordinaria) (III, 263), (IV, 135) MHB (Matriculas de Honora en Brujería) (II, 46)	TIMO (trick, con): the Spanish translators have opted for a humorous acronym rather than an animal, although they originally chose the rather mundane MHB, which doesn't compensate for Rowling's pun or humorous acronym. They also chose to omit this acronym entirely in book 4, by saying instead that: " <i>¡la señora Weasley está enfadada con ellos porque no han conseguido tan buenas notas como esperaba</i> " (IV, 55)
Parselmouth (II, 146)	someone who can speak to snakes.	Fourchelang (II, 209)	a closer allusion the snake, who has a forked tongue.	tu hablas pársel (II, 170)	
Parseltongue (II, 146)	<i>to parse</i> : to resolve (a sentence, etc.) into its component parts of speech and describe them grammatically (OED). The language of snakes.	Fourchelang (II, 210)		la lengua pársel (II, 170)	
Quidditch (60)	The most popular wizard sport, played in the air on broomsticks with a variety of balls, including Quaffles, Bludgers, and the Golden Snitch	le Quidditch (81)		el quidditch (71)	
S.P.E.W. (Society for the Promotion of Elvish Welfare) (IV, 198)	humorous acronym for the society Hermione creates and supports in books 4 and 5.	S.A.L.E. (Société d'Aide à la Libération des Elfes) (IV, 203)		P.E.D.D.O. (Plattforma Éfíca de Defensa de los Derechos Obreros) (IV, 203)	close to "pedo", a noun that can mean "fart"
Squib (II, 109)	Someone born into a wizarding family but who does not have any magical powers.	un cracmol (II, 155)		un squib (II, 127)	
Triwizard Tournament, the (IV, 165)		le Tournoi des Trois Sorciers (IV, 170)		el Torneo de los tres magos (IV, 157)	
Warlock's Convention of 1709 (169)		la Convention des sorciers de 1709 (228)		la Convención de Magos de 1709 (192)	
Weasley's Wizard Wheezes (IV, 51)		les Farces pour sorciers facétieux (IV, 59)		Sortilegios Weasley (IV, 54)	
Weatherby (IV, 83)	Although Percy grovels at the foot of his boss, Mr. Crouch cannot even get Percy's surname right. He refers to Percy as Weatherby on several occasions	Wistily (IV, 86)		Weatherby (IV, 86)	
Wonky Feint (IV, 278)	Hermione's half-recalled name for the Wronsky Feint.	la peinte de Gros Ski (IV, 284)		el amargo de Rosi (IV, 283)	
Wronski Feint, the (IV, 278)	Quidditch play that Harry first sees at the World Cup.	la feinte de Wronski (IV, 284)		el amago de Wronski (IV, 283)	