Winking, allusions, and anagrams: Translating character names in *Harry Potter*

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Abstract

In *Harry Potter*, J.K. Rowling presents to readers a foreign world in the familiar setting of England with a wide array of characters who have a wide variety of names. *Harry Potter* is challenging for translators who must translate character names while maintaining a balance between the foreign and the familiar, as does Rowling. Rowling's work is identified as a piece of 'kiddult' literature where it is directed at both adults and children. Additionally, Rowling is described as winking at adults through her use of allusions in character names. Some translators argue in favour of localizing all character names in the target language while others argue for the direct transfer of names from English to the translation. This paper argues in favour of a balance between localization and direct transfer (or globalization) in the translation of texts like *Harry Potter*. After a comparison of the literature, a translation model is presented to aid translators in establishing a balance between localization and direct transfer by providing specific situations in which it is advisable to translate character names and when it is advisable to directly transfer character names into the translation.

Keywords: translation; Harry Potter; localization; globalization; allusion; winking

Introduction

J.K. Rowling has been successful in crafting a foreign world that is set in the familiar country of England in her 7-book *Harry Potter* series. To date, the *Harry Potter* book series has been translated into 77 languages (Rowling 2012b) and each has its own interpretation of the original work and style (Rowling 2012b). Among the translations, some translators have chosen to transfer character names from the original British version, while others have chosen to translate them. Rowling crafted many character names, in addition to magical spell and place names, by using allegories and her knowledge of several languages, particularly Latin, French, and English. While the work is usually classified as a piece of children's literature, it often appeals to adults. As a result, Minier has coined the term 'kiddult' literature as it appeals to both demographics (2004, p. 165). Through Rowling's use of allusions, Brøndsted and Dollerup remark that J.K. Rowling seems to be "winking to the adult over the head of reading children" (2004, p. 61). This "winking" presents a problem to writers who must translate a children's novel while maintaining the "winking" done by Rowling to adult readers; thus preserving its kiddult status. While many works classified as children's literature are popular among adults, many works that belong to the children's literature genre

were written solely for children (or perhaps children and parents). In comparison, *Harry Potter* was written for children in one way and for adults in a different way which permits its classification as a kiddult literature, although it is not the only work of the kiddult genre.

I will discuss the translation of character names in the *Harry Potter* series into languages that belong to the Indo-European language family which use the Latin script. Other written language systems, such as other alphabets and ideographic scripts, present additional difficulties given that the original series was written in a Latin script. Among the various translations of *Harry Potter*, Brøndsted and Dollerup suggest that Marina Astrologo (the translator of the first two *Harry Potter* books into Italian) mistranslated a number of character names (2004, p. 69). Therefore, most examples used in this paper will be drawn from the Italian translation.

In this article, I will first discuss character names and the allusions they represent. In this section, I will organize character names into categories to give structure to translation guidelines which I will discuss at a later point in the paper. Next, I will discuss the concept of winking in relation to the role it plays in translation. Then, I will compare the benefits of translators' favouring of localisation

(the familiar) over globalization or name transferring from the source language (the foreign) in children's literature. Afterwards, I will propose guidelines to aid in the more precise translation of names containing allusions and cross-linguistic origins. Finally, I will discuss briefly the implication these guidelines may have for translators when working with children's literature.

By providing specific guidelines for situations when it is appropriate to translate character names in *Harry Potter*, I will argue in favour of achieving a balance between foreignness and the familiarity by transferring character names when allusions are not apparent to most readers and by proposing the harmonization of transferred character names with the target language's sound system.

Definition of Terms

Foreign

For the purposes of this paper, when I refer to *the foreign*, I make reference to aspects in a piece of literature which may feel foreign to any reader. In *Harry Potter*, the magical world of wizards, witches, and Hogwarts is completely foreign to the main character and all readers, regardless of the language.

Foreignness

For the purposes of this paper, when I refer to *foreignness*, I make reference to a feeling that some readers may feel when an aspect of a story, that the author assumes is mundane, is actually foreign to the reader and may require an additional explanation not presented in the story. In *Harry Potter*, British readers may be familiar with Rowling's description of Harry's "four poster" at Hogwarts as a bed with four posts, but North American readers may not understand this term without a description. Similarly, foreignness may be experienced when a reader is unsure of how to pronounce a certain word, specifically a proper noun.

Character names in *Harry Potter*

Many of the character names in *Harry Potter* have an allusion attached to them which is often based in Greek or Roman mythology, or the meaning of a word from a wide array of languages, most notably Latin, English, and French. Some allusions, specifically those from English or Greek or Roman mythology, are clearer than other allusions that come from Latin, French, or another language.

Allusions from Latin

Rowling was well versed in the Latin language, having studied it through her Classics degree in university (Rowling 2012a). As a result, Rowling roots many spell, character, and place names in the Latin language and uses it to create important allusions. In **Table 1**, the Latin meanings of Albus, Bellatrix, and Lupin are highlighted in addition to their published Italian translations, the role they play in the series,

and a brief description of the allusion. Often, Rowling uses cross-linguistic allusions to highlight a key trait about that character (Astrén 2004, p. 10). Albus Dumbledore is a classic example: Rowling chose *albus* – which means white in Latin – because his long, white beard is a key physical feature of the character (Brøndsted and Dollerup 2004, p. 62). Additionally, Brøndsted and Dollerup speculate that *albus* may also refer to the fact that Dumbledore performs white magic or rather, magic for good purposes (2004, p. 62). Rowling likely borrowed the name Bellatrix from the name of the Bellatrix star in the Orion constellation (Maddalena 1998). Bellatrix means female warrior (Harper 2014): *bella* is an allomorph of the Latin word *bellum* which means war and *-trix* is a suffix indicating that the noun refers to a woman (Dictionary.com 2014). Bellatrix is given this imagery of a female warrior because she is the only female wizard to be a part of the Death Eaters, an order of dark wizards. Finally, Lupin originates from the Latin adjective *lupinus* which means wolf-like, pointing to the fact that he is revealed to be a werewolf (Brøndsted and Dollerup 2004, p. 64).

Allusions from English

In **Table 2**, the allusions behind some characters are explained in detail. These English allusions can be divided into three categories: allusions of common English (such as Moaning Myrtle, Nearly Headless Nick, Sprout, and Slytherin), allusions of uncommon English with words that speakers may hear infrequently (such as Potter, Filch, or Granger), and allusions of Old English (such as Dumbledore). Moaning Myrtle is a ghost that lives in one of the girls' lavatories at Hogwarts; and she is known for being weepy, whiny, and sad (Rowling 1998, p. 118). Nearly Headless Nick is another ghost whose head is attached to his body only by a piece of tissue; as a result, he is nearly headless (Rowling 1997, p. 92). Sprout is the last name of the herbology professor at Hogwarts whose name alludes to the subject she teaches (Brøndsted and Dollerup 2004, p. 66). Similarly, the name Slytherin, the name of one of the founders of Hogwarts who is associated with dark magic, evokes the verb to slither which alludes to the image of snakes: a symbol of dark magic in *Harry Potter* (Rowling 2000, p. 532). Conversely, names that allude to a less common vocabulary may be less transparent for younger readers. Bannos suggests that the name Potter may originate from the term *potter's field* where one would bury an unclaimed body. This alludes to the fact that Harry Potter is an orphan and unwanted by his remaining family (2014). Similarly, *granger* is a word that is used to refer to a type of farmer (Bunker 2014). According to a fan-based wiki, *granger* alludes to Hermione coming from a family of all muggles because *granger* is an old word for a farmer (Wikia 2015). Given that being a farmer is a common muggle profession especially of the past, it draws ties with her normalcy and family's regularity as muggles (Wikia 2015). While Rowling has confirmed neither the proposed origin of

Potter nor of Granger, the ambiguity and potential hidden meaning of these names poses a problem to translators. In addition, Filch comes from the verb to *filch* which means to steal or pilfer: these verbs allude to the fact that Filch, the caretaker, confiscates many banned items from students (Brøndsted and Dollerup 2004, p. 64). Finally, Rowling chose *dumbledore* – which means bumblebee in Old English – because she imagined Dumbledore humming and buzzing around the castle like a bumblebee (Brøndsted and Dollerup 2004, p. 63).

Allusions from French

In addition to studying Classics, Rowling studied French and studied in France for a year during her university degree (Rowling 2012a). Because of her many references to French in *Harry Potter*, it is clear that her knowledge of French has influenced her choice of these allusions. In **Table 3**, the French origins of Fleur Delacour, (Draco) Malfoy, Madam Pomfrey, and Voldemort are explained. Fleur Delacour very clearly spells out *fleur de la cour* which means *flower of the court* in French to allude to Fleur being a noblewoman (America Online Chat Transcript 2000). In contrast, the name Malfoy is a compound word made up of *mal* (bad) and *foy*¹ (faith) which alludes to the cowardice of the three Malfoy family members (Forchhammer 1999). Madam Pomfrey is the nurse at Hogwarts and her name has presented some challenge for translators. Astrologo, who initially translated the first two *Harry Potter* books into Italian, interpreted Pomfrey to be an abbreviated form of the French word *pommes frites* or *French fries* (Davies 2003, p. 89). Similarly, Ménard, who translated the series into French, interpreted Pomfrey to be an abbreviated form of the French word *pomme frais* or *fresh apple* (Davies 2003, p.89). While both translators see a French origin, it remains unclear whether Rowling had implied this allusion. Finally, Voldemort is composed of *vol de mort* which can mean both *flight from death* (given that Voldemort feared death and managed to escape it so often) and *flight of death* (since he brought death to many people) (Bunker 2014; Nel 2001).

Allusions from Greek and Roman mythology and place names

As previously mentioned, Rowling received a degree in Classics and French Studies (Rowling 2012a). As a result, Rowling alludes to several gods, goddesses, and elements of mythology, which are outlined in **Table 4**. First and foremost, Minerva is the Roman goddess of war, wisdom and reason (Brøndsted and Dollerup 2004, p. 63). This allusion

depicts Minerva McGonagall as a fierce but wise character, which holds true in the novels. Similarly, Andromeda, in Greek mythology, was expected to marry her uncle Phineus but chose to marry Perseus instead (Ray and Singh 2009). In *Harry Potter*, Andromeda comes from a wizarding family who expected that she marry someone of ‘pure-blood wizard status’ (Rowling 2003, p. 105). Ultimately, Andromeda chose to marry a muggle against the wishes of her family (Rowling 2003, p. 105), just as her Greek counterpart did. In addition, the name of Hogwarts’ caretaker, Argus, alludes to the one hundred eyed monster in Greek mythology to symbolize that Argus is always watching and skeptical of the students’ behavior (Brøndsted and Dollerup 2004, p. 64). Furthermore, Remus is an allusion to the Roman mythological story of Romulus and Remus, the founders of Rome, who were raised by a she-wolf (McGeough 2009, p. 49). It is likely that Rowling chose this name to further allude to the fact that Remus Lupin is a werewolf (Rowling 1999, p. 253). Finally, Firenze is a centaur whom Harry meets in the forest near his school (Rowling 1997, p. 187). Centaurs, in *Harry Potter*, are obsessed with the future and read the future by using the stars (Rowling 1997, p. 185). Rowling likely chose Firenze, the Italian form of the city of Florence, to allude to Galileo, a famous Florentine and one of the most well-known astronomers of the Renaissance (O’Connor and Robertson 2002).

Winking to readers

Defining winking

Winking refers to the writing technique whereby the author instils allusions in the text which are not necessarily important for the general understanding of the work but provide supplementary (or perhaps hidden) material for readers who pay close attention (Brøndsted and Dollerup 2004, p. 61). Brøndsted and Dollerup coined the term originally to further support *Harry Potter*’s classification as part of kiddult literature (2004, p. 61).

Winking in the source text

Throughout Rowling’s work, some allusions are clear and require a basic understanding of the world while others are not and require research or knowledge of classic mythology. In the case of Dumbledore, although *dumbledore* is an English word, most English speakers would not notice the allusion (Davies 2003, p. 88). Many of the original child and adult readers may not have understood several allusions put in place by Rowling, unless they either knew to look for them or were speakers of the languages she used to draw the allusions. Davies recognizes that the unclear allusions in *Harry Potter* rather act as fun challenges to engaged readers (2003, p. 90). Some allusions are unclear for a reason; not everyone needs to understand them (Astrén 2004, p. 30). Given that several names in *Harry Potter* have varying degrees of clarity, it is important for the translator to recognize this aspect and translate the work accordingly.

¹ *Foy* is an older spelling of the word *foi* which is present in French literature pre-dating the French Revolution.

Winking in the target language

As previously mentioned, most English speakers would not understand the allusion behind Dumbledore's name. In the Norwegian version of *Harry Potter*, Dumbledore becomes Humlesnurr, which is a common word for bumblebee (Brøndsted and Dollerup 2004, p. 63). As a result, the translator overclarifies the allusion in Dumbledore that was unclear in the original text. In the British version, Dumbledore seems to be a clear case of winking; however, in Norwegian, Humlesnurr loses its status of allusion because of its clarity. Thus, it is important for the translator to maintain the distance in the winking, or rather the clarity of the allusion, so as not to overclarify it.

According to Nida's model of the translation process, the translator must analyze the source text, and then restructure it to prepare it for translation into the target language (1969, p. 484). As a result, the translator is granted much power in determining the meaning and the purpose of a device such as an allusion, as in this case. Due to several unclear allusions in *Harry Potter*, the margin for misinterpretation is large. Davies discusses that the name Pomfrey caused confusion among translators; in the Italian version, Astrologo interpreted Pomfrey as an abbreviated form of *pommes frites* (French fries in French) (2003, p. 87-88). A similar example is Snape. Ménard interpreted Snape as alluding to the verb *to snape* or to be hard on someone, which is true of the character in the book (Brøndsted and Dollerup 2004, p. 64). Astrologo, on the other hand, heard the similarities between Snape and snake and interpreted this similarity as an allusion (Davies 2003, p. 79). Later, Rowling confirmed that Snape has no allusion and comes from a place name (Davis 2003, p. 79). Evidently, the discrepancy is wide among the English, French, and Italian equivalents of Snape because of the misinterpretation of this allusion.

The model that I propose in this paper seeks to eliminate the need to translate character names unnecessarily, thus alleviating the potential risk of overclarifying or misinterpreting allusions.

The familiar and the foreign

The familiar and the foreign are central aspects to Rowling's fantasy series *Harry Potter*. In *Harry Potter and the Philosopher's Stone*, Hagrid, the groundskeeper of Hogwarts School of Witchcraft and Wizardry, reveals to Harry that he is a wizard and shows Harry the aspects of the magical world that exist in ordinary London (Rowling 1997, p. 42; Rowling 1997, p. 53). Diagon and Knockturn Alley are two hidden London roads that are home to wizard shops where one can buy wands, cauldrons, spell books, and other magical objects (Rowling 1997, p. 56; Rowling 1998, p. 45). Diagon and Knockturn Alley are examples of finding 'the foreign' in 'the familiar' of which there are many throughout the series as Harry himself discovers the secrets of the magical world hidden from muggles. Among academics,

there is much debate surrounding familiarity and foreignness in the translation of children's literature. Minier argues that localization (or familiarity) and globalization (or foreignization) are on a continuum and that translations are rarely exclusively one or the other (2004, p. 156). As a result, it is important to find an appropriate balance especially when the foreign and the familiar are core to the nature of the story. On one side of the continuum, academics suggest that character names be translated to be more familiar to child readers while the other side suggests that they be directly transferred from the original text to remain foreign. By reading between the lines of *Harry Potter*, readers learn lessons of acceptance, diversity, and cross-cultural awareness. Rowling does not hide the foreign aspects of *Harry Potter* from her child readers; rather she engages them in it. By translating character names and hiding the foreign side of the book, the translators are being unfaithful to the original work and presenting a skewed message to the readers.

According to Nord, the translator should establish the familiar in translated children's literature by translating names and references to the source culture (Davies 2003, p. 66). Understandably, in some cultures, children may not understand what certain words mean, especially character names originating from a language different than the target language. In the case of *Harry Potter*, an American translation was produced which localized a number of British references that American readers may not understand (Eastwood 2011, p. 170). The translator had opted to translate the title from *Harry Potter and the Philosopher's Stone* to *Harry Potter and the Sorcerer's Stone* (Eastwood 2011, p. 170). On the other hand, Yamazaki argues that translating all proper nouns may cause not only child readers, but also adult readers to feel cheated upon realising the original name of the character (2002, p. 54). In addition, Stolt suggests that the overuse of translation in character names may suggest a lack of respect for the child readers and for the original work (Yamazaki 2002, p. 59). Since *Harry Potter* is a kiddult work, this translation style will also show a lack of respect for the adult readers. Series like *Harry Potter* that go on to become big franchises with much paraphernalia will not necessarily offer translations in all languages with all products. As a result, much of the paraphernalia may be in English. Yamazaki believes that the translation of character names creates a "false impression of a homogenous world" which is broken upon discovering the difference between the character names (2002, p. 60). Similarly, this false impression may cause the child to feel estranged, more so than the feeling of encountering foreignness from the direct transfer of a name from the source text (Yamazaki 2002, p. 60).

Like Nord, Oittinen discusses that "foreignness and strangeness should be avoided at all costs in translations of children's literature" (Davies 2003, p. 66). Conversely, Humboldt argues that the reader should experience the foreign in literature but not necessarily the foreignness (Minier 2004, p. 156). In works like *Harry Potter* where the

discovery of foreign aspects is a central theme, it is important for the translator to make a distinction between the foreign – unfamiliar characters, concepts, and aspects of the story found in the original British version – and foreignness – the text appearing or sounding foreign, such as a name that is difficult to pronounce in the target language. Yamazaki suggests that children do not make the same cultural distinctions that adults do given that they are still in the process of understanding the world; rather they distinguish between what is attractive and what is not (2002, p. 58). As a result, children may be more flexible and understanding of foreign aspects, such as character names, than perhaps adults would be.

Furthermore, Davies argues that the familiar in *Harry Potter* may only be familiar to British children, and to all other readers some of the familiar becomes foreign, displacing the original contrast created by Rowling (2007, 69). While Davies' argument is valid, it would be very challenging on the part of the translator and unfaithful to the original work, especially in regards to character names, to modify the translation in such a way to preserve the contrast between the familiar and the foreign. Throughout the development of the series, readers will likely undergo a process of deforeignization where the foreign becomes familiar (Kwieciński 1998, p. 202). Even for British children, the foreign becomes familiar in the final books of the series. In the first book, readers are introduced to pumpkin juice, flying on magic brooms, and classes like Transfiguration and Potions. Towards the end of the series, these aspects are normalized. Deforeignization can equally take place for readers of a translated work as British names like Harry and Ron become familiar to readers from cultures where these names are rarely encountered. Similarly, the effect of the introduction of foreign names can be counteracted and compensated by translating British foods into foods of the source culture to maintain familiar elements (Davies 2003, p. 93). For example, there is often a contrast between foods from the magical and muggle world. When translating muggle foods, it may be applicable to localize the muggle foods to the target culture more so than character names because the foods eaten have little impact on the story.

To maintain a balance between the familiar and the foreign, the translator could modify character names to better harmonize the names with the sounds of the target language (Davies 2003, p. 85). This technique preserves the original name to remain faithful to the source text while also localizing the name to ease the pronunciation of the word. The modification of character names may be effective in allowing children to more easily pronounce them and ease the deforeignization process. Yamazaki argues that the transfer over translation of character names allows children an opportunity to learn about the existence of other cultures (2002, p. 60). As a result, children will learn a greater sense of intercultural awareness from the translated novel. The harmonization of character names will be discussed in greater detail later in the paper.

Translating allusions

It is unrealistic to simply say that translators should not translate any character name or to say that they should translate all character names. Rather, I argue that it is important for the translator to reflect on each character name separately prior to making a decision. After having compared the literature and analyzing the translations utilized in the Italian version, I propose guidelines to assist translators, who also believe in a balance between foreignness and familiarity, in their translation of character names in 'kiddult' literature. Each subsection references a group of terms, all of which are outlined in **Figure 1**. In this section, I categorize character names and propose potential solutions based on the group's situation.

Group 1

In the first group, I would like to classify character names that do not have any clear or specific allusion. Because these names either have no allusion or a very unclear allusion, I argue that there is no reason for the translator to translate the name. Yamazaki suggests "there is no good reason to discard foreign names from translation for children. On the contrary, it is important to leave them as they are. The earlier children get used to them, the better" (2002, p. 61). It seems that what Yamazaki is suggesting is that among the reasons to translate and not to translate character names, the most important is to preserve the text in order to develop an intercultural awareness for children. Without any allusion to worry about, translators can profit on transferring the source name to promote this awareness.

Group 2

The second group categorizes character names whose allusions come from a language different from the source and the target language. Within this group, if the allusion can be understood by a British child and a child speaker of the target language without any external explanation, it is advisable to transfer it. If British children learned Latin in school, many of them would understand that Albus means white in Latin. If *Harry Potter* was translated to Italian and the Italian children also learned Latin in school, it may be most practical to transfer Albus from the British to the Italian version.

Conversely, if the allusion can only be understood by a British child and not a child speaker of the target language, it is advisable to translate the name into the target language. In example: if British children learned Latin in school and *Harry Potter* is being translated into German, German children who may not learn Latin in school would not understand the allusion. As a result, it would be appropriate to translate Albus. It is important that the translator choose an appropriate equivalent since simply translating Albus into weiß (the German word for white) would overclarify the allusion. One potential solution would be to select a word that may be familiar to German child speakers such as wit

Situation	Allusion comprehensible by British children without external explanation?	Solution
1: No apparent allusion	→	Transfer
2: Allusion's language is different from source and target language	→ Y → & by target child	Transfer
	→ Y → only British child	Translate
	→ N	Transfer
3: Allusion's language is the same as the source language	→ Y	Translate
	→ N	Transfer
4: Allusion's language is the same as the target language	→ Y	Transfer
	→ N	Modify word
5: Allusion is a place name or has mythological origins	→ Y → No Equivalent	Transfer
	→ Y → Equivalent	Use Equivalent
	→ N	Transfer
6: Allusion is also anagram	→ Y	Translate
	→ N	Transfer

Figure 1. The model that provides guidelines to translators concerning in which situations it is appropriate to translate or transfer a character name.

(from Dutch) or a word from Old German, although the translator's knowledge of the target culture would come into play here.

Finally, if neither a British child nor a child speaker in the target language would understand the allusion, it is not overly practical to translate the name. As a result, I advise the translator to transfer word from the British version to the translation.

Group 3

Group 3 includes character names whose allusions are the same as the source language. In the case of *Harry Potter*, the source language is English. If a British child would understand the allusion without an external application, it is practical to translate the character's name. Another thing that translators should consider is creative names that are not necessarily allusions but allude or point to a significant character trait which may be important information later on in the story. If these creative names are left translated, they become allusions in the target language (much like, in an opposite way, Fleur Delacour, if translated in French, loses its status as an allusion and becomes a creative name). Therefore, I would recommend that allusions remain allusions and creative names remain creative names from language to language. For instance, Astrologo translates Moaning Myrtle to Mirtilla malcontenta (literally dissatisfied Myrtle) in Italian (Rowling 2013a, p. 155) and Nearly Headless Nick to Nick-quasi-senza-testa (literally Nick almost without a head) (Rowling 2013b, p. 127). Moaning Myrtle and Nearly Headless Nick would be understood quite clearly by most British children, given that it is a descriptive name. Astrologo appropriately translates these names so that Italian children can equally understand them.

However, if British children would not understand the allusion, I recommend the translator to transfer the character name into the target language. If the translator chooses to translate the name, they may oversimplify the allusion which would deviate from the original work. As Davies mentions, translators need to watch for overclarifying allusions that may be unclear for the original readers (2003, p. 87). One example of an allusion that may be unclear to child readers is Dumbledore which an Old English word for bumblebee (Brøndsted and Dollerup 2004, p. 63).

Group 4

Similarly, Group 4 comprises character names whose allusions originate from the same language as the target language. If the allusion is clear to British child readers, then it is acceptable for the translator to transfer the name. If *Harry Potter* was originally written for a young, bilingual Québec audience, the character name Fleur Delacour would be transparent to these readers. If the work was to be translated then into French, the translator could transfer Fleur Delacour into the translation.

Since *Harry Potter* was not originally written for young, bilingual Québec readers but for British ones, it is unlikely that Fleur Delacour would be as transparent. Young British readers may not realize that Fleur Delacour holds meaning in French; however, French readers will likely instantly make this connection. As a result, Fleur Delacour becomes much more transparent than it is in the British version. Therefore, I argue that the translator translate or modify the name, rather than transfer it, in order to equalize the transparency of the name between the source and target language. In the Italian version, Astrologo meets this

problem with the character Firenze. In Italian, *Firenze* is the City of Florence. While it is likely that Rowling wanted to allude to Florence, the allusion becomes much more transparent to Italian readers. In order to equalize this transparency, Astrologo modifies Firenze to Fiorenzo which is transparent enough for the interested readers but not too transparent. As a result, if the British child would not understand this allusion but a child in the target language would, it is advisable to modify the name.

Group 5

Character names whose allusions originate from places or Greek or Roman mythology are placed in Group 5. Because mythology, specifically Greek and Roman mythology, is such a studied discipline, there are equivalents across various languages to better harmonize the sounds. For example, Argus, the 100-eyed monster, is Argo in Italian and Argos in Greek. In some cases, the target language may have no equivalent of the mythological reference or place name. As a result, I suggest that the translator transfer the name into the translation if there is no equivalent in the target language and if a young, British reader would understand the allusion.

In contrast, if there is an equivalent, it is suggested to use the equivalent, especially if the reference is clear to young, British readers. Among the examples listed in **Table 4**, Minerva may be the most familiar to British readers who likely learned about her while studying Greek and Roman mythology. In the French translation of *Harry Potter*, Ménard chooses to transfer Minerva from English rather than opting for the French equivalent – Minèrve (Rowling 2007a, p. 60). Perhaps Ménard opted for this choice because he felt that Minerva was not transparent for British readers, which may well be true.

In addition, if the British child readers would not understand the allusion, I argue that it is permissible to transfer the word from the original British version, especially if the target language's equivalent may bring more transparency to readers in the target language.

Group 6

In the final group, allusions that are also anagrams are categorized. If the anagram is clear or explained in the novel, it is highly advised to translate the name so that the anagram can also be maintained in the target language. In the *Harry Potter* series, there is one particularly important anagram. In *Harry Potter and the Chamber of Secrets*, readers meet a character named Tom Marvolo Riddle who is revealed to be Voldemort, the nemesis of Harry Potter (Rowling 1998, p. 231). Tom writes his full name out to Harry and rearranges it to spell "I am Lord Voldemort" (Rowling 1998, p. 231). As a significant twist in the novel, it is important for the translator to preserve it. Ménard crafts the French anagram Tom Elvis Jédusor which is revealed to be "Je suis Voldemort" (I am Voldemort) (Rowling 2007b, p. 327). Similarly, Astrologo creates the Italian anagram Tom Orvoloson Riddle (Davies 2003, p. 94) which becomes "io son Lord Voldemort (I am

Lord Voldemort)" (Rowling 2013a, p. 299). Conversely, if the child British reader would not understand the anagram, I recommend that the translator transfer the anagram from the British version.

Adaptation of Sounds

In the above six groups, there is some discussion about the transfer of names from English when allusions are unclear to the series' original readers. While the balance between translation, word modification, and transfer allows for a balance between foreignness and familiarity in the translated works, a greater balance can be achieved if sounds are adapted to harmonize with the target language. Davies discusses the harmonization of names in regards to the norms of a language (2003, p. 85). By modifying the spelling of transferred names, it can help to establish the familiar in the foreign without removing the foreign aspect altogether.

Another technique to solve the issue of unfamiliar sounds in the target language is to add footnotes when a character is introduced to guide its pronunciation (Yamazaki 2002, p. 59). While this technique may be useful, it may be daunting for children to consistently have to refer to footnotes. Yamazaki notes that children in Japan are accustomed to translated works (Yamazaki 2002, p. 59). Different cultures experience the world differently and this holds true for translated works. Some cultures may not be accustomed to translations, and children may not be as familiar and comfortable with footnotes as are Japanese children. Therefore, as a general suggestion, the adaptation of sounds may be more effective in establishing the balance between the foreign and the familiar.

In the Italian version of *Harry Potter*, two character names may cause confusion among young, Italian readers: Percy and Charlie. The ch combination generally makes a /k/ sound (different from the English /tʃ/ sound) whereas the c before an i, e, or y makes a /tʃ/ sound (different from the English /s/ sound). If these names were harmonized, child readers could have more easily pronounced them. A potential example of harmonization in Italian from English would be Ciarli to maintain the original pronunciation or, a more localized counterpart, Carlo. For Percy, Persy would reflect the original pronunciation. Italian children may also be familiar with the names Percy and Charlie as well as their pronunciations. It is the responsibility of the translator to judge based on their knowledge of Italian culture which names may be familiar and unfamiliar to Italian children. While there are some words in Italian that see a pronunciation similar to English, Italian speakers upon seeing a new word may revert to the language's general pronunciation for assistance.

Discussion and Conclusion

If the proposed model is utilized by translators when translating character names in kiddult literature, I speculate a number of expected implications. By following the guidelines proposed above, I argue that translators will be

able to avoid misinterpretation as much as possible. This translation model allows translators to reflect on whether allusions need to be translated in order for the readers to understand the text. As a result, translators will not translate elements that do not need to be translated, thus eliminating their need to analyze the allusion intended and the margin for error.

Similarly, this model will aid translators in establishing a balance between the foreign and the familiar. There is much debate about the role that foreignness plays in translated children's works. However, it is clear in *Harry Potter* that the foreign is a central theme and should thus not be completely avoided in the translation. In addition, the model provides adequate room for translators to also localize character names while preserving the foreign aspect of them.

Furthermore, I feel that the translator will more easily remain faithful to the winking done by Rowling to the adult readers while keeping the book kid-friendly. As Davies mentions, those who want to understand the allusions behind various character names will research them (2003, p. 90). Translating unclear allusions adds an unnecessary, additional layer to the search and may cause confusion among researchers.

With this model, translators will also be able to maintain the kiddult nature of the series. On one end of the spectrum of localization and globalization, there are translators who believe in the transfer of all character names from English or in the incorporation of footnotes to aid comprehension. This side of the spectrum may produce a work that is too adult-focused. On the other side of the spectrum, there are translators who believe in the translation of all character names to the target language. This technique may produce a work that is too unfaithful to the original work and create the sensation of feeling cheated, as described by Yamazaki (2002, p. 54). This model advocates for a balance on the spectrum to maintain the kiddult nature of the work.

Finally, faithfulness to the original text is central to this model that will allow the translator to avoid showing a lack of disrespect for the readers. This respect and faithfulness is anchored in the transfer of names from the original version when it is not necessary to translate them.

Evidently, *Harry Potter* is a tricky text to translate because of its many layers. However, the depth and multitude of these various layers are exactly what make Rowling's work so incredible. The model and research presented in this paper demonstrates the possibilities of translating a work that would preserve as many of these layers as possible in order to preserve Rowling's familiar, yet foreign, magical work.

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Supplementary Information

Because *Harry Potter* is so well-known in North America, a summary of the work has been omitted from the paper and instead included here in the supplementary information section. *Harry Potter* recounts the story of a young British boy who discovers that he is a wizard upon receiving an invitation to attend Hogwarts School of Witchcraft and Wizardry. There, he meets his two best friends, Ron Weasley and Hermione Granger, and encounters a rival, Draco Malfoy. Harry develops relationships with many of the teachers including Albus Dumbledore, the headmaster of the school, Minerva McGonagall, Severus Snape, Pomona Sprout, and Filius Flitwick. Throughout the series, Harry faces off against an evil wizard, Voldemort, who he is destined to defeat. In the series, it is made clear to readers that the magical world exists alongside the world of non-magical people, or muggles as Rowling coins. The magical world is, however, kept a secret from muggles. The 7-part book series were produced into 8 films by Warner Brothers.

Supplementary Tables

Table 1. A table that outlines some Harry Potter characters whose names originate from Latin.

Character Name	Italian Translation	Proposed Translation	Meaning	Role
Albus (Dumbledore)	Albus (Silente)	Albus (Dumbledore)	Albus means white to represent his white beard.	Headmaster of Hogwarts
Bellatrix (Lestrange)	Bellatrix (Lestrange)	Bellatrix (Lestrange)	Bella (allomorph of bellum) means war. Trix is a suffix indicating a female. Altogether: female warrior.	Only core female death eater (Voldemort's followers).
(Remus) Lupin	(Remus) Lupin	(Remo) Lupin Remo – Italian version of Remus	Lupin comes from the Latin adjective lupinus which means wolf-like.	Defence Against the Dark Arts Teacher; Best Friend of Harry's Father; Werewolf

Table 2. A table that outlines some Harry Potter characters whose names originate from English.

Character Name	Italian Translation	Proposed Translation	Meaning	Role
(Albus) Dumbledore	(Albus) Silente	(Albus) Dumbledore	Dumbledore means bumblebee in Old English. Rowling imagined him humming and buzzing around Hogwarts like a bumblebee.	Headmaster of Hogwarts
(Hermione) Granger	(Hermione) Granger	(Hermione) Granger	A word for farmers which may make reference to Hermione's muggle roots.	Main character; best friend of Harry and Ron

(Harry) Potter	(Harry) Potter	(Harry) Potter	A Potter's Field is a cemetery where the unclaimed or unwanted are buried. Harry was an orphan and unwanted by his uncle/aunt who care for him.	Main character
Moaning Myrtle	Mirtilla Malcontenta	Mirtilla Malcontenta	Myrtle is always sad and complaining.	A student who was killed at Hogwarts and haunts one of the girls' lavatories as a ghost. She is known to complain and whine often.
Nearly Headless Nick	Nick-quasi-senza-testa (Nick nearly without a head)	Nick-quasi-senza-testa	Nick's head was chopped off. A single thread of tissue is holding his head to his body. Thus, he is not entirely headless.	The patron ghost of Gryffindor house.
(Pomona) Sprout	(Pomona) Sprite Reverted to (Pomona) Sprout in later translations	Pomona Germoglio (Sprout in Italian)	Sprout because she was the professor of herbology	Professor of Herbology
(Salazar) Slytherin	(Salazar) Serpeverde Serpe (from serpente = snake) Verde (green)	(Salazar) Striscianzo (Modification of <i>to slither</i> in Italian)	Slither is an allomorph of of slyther which references the sound of a snake.	One of the four founders of Hogwarts School.
(Argus) Filch	(Argus) Filch	(Argo) Filccio Argo – Italian spelling of Argus Filccio – sound harmonization of Filch	Filch means to steal. Filch would often confiscate items from students.	Caretaker of Hogwarts

Table 3. A table that outlines some Harry Potter characters whose names originate from French.

Character Name	Italian Translation	Proposed Translation	Meaning	Role
Fleur Delacour	Fleur Delacour	Fleur Delacour	Her name means flower of the court to symbolize that she is a noblewoman.	Wife of Bill Weasley, Ron's Brother
(Draco) Malfoy	(Draco) Malfoy	(Draco) Malfoy	Malfoy means bad faith. Foy is the old spelling of foi.	Hogwarts Student; Nemesis of Harry; Death Eater
Madam Pomfrey	Madama Chips Reverted to Madama Pomfrey in later translations	Madam Pomfrey	It's speculated that Pomfrey is an abbreviation of pommes frites (French fries) or Pomme frais (fresh apple). Madam also	Hogwarts' Nurse

			comes from French	
(Lord) Voldemort	(Lord) Voldemort	(Lord) Voldemort	It means Flight from Death since Voldemort was able to escape death many times. It also means Flight of Death since he brings death to many people.	Nemesis of Harry

Table 4. A table that outlines some Harry Potter characters whose names originate from mythology or a location.

Character Name	Italian Translation	Proposed Translation	Meaning	Role
Andromeda (Tonks)	Andromeda (Tonks)	Andromeda (Tonks)	Andromeda in Greek mythology was promised to her uncle Phineus but chose to marry Perseus instead.	Sister of Narcissa Malfoy and Bellatrix Lestrange who was excommunicated from the family for marrying a muggle.
Argus (Filch)	Argus (Filch)	Argo Filccio	Argus was a monster with 100 eyes and was extremely watchful.	Caretaker of Hogwarts
Firenze	Fiorenzo, changed to Firenze in later editions	Fiorenzo	The Italian word for the city of Florence, the birth place of Galileo who was a famous astronomer. Firenze, the character, uses the stars to practice divination.	Centaur; Professor of Divination
Remus (Lupin)	Remus (Lupin)	Remo (Lupin)	Romulus and Remus are the mythological founders of Rome. They were raised by a she-wolf.	Defence Against the Dark Arts Teacher; Best Friend of Harry's Father; Werewolf
Minerva (McGonagall)	Minerva McGranitt, changed to Minerva McGonagall in later editions	Minerva (McGonagall)	Minerva is the god of war, wisdom, and reason in Roman mythology.	Professor of Transfiguration; Head of Gryffindor House; member of resistance against Voldemort