Harry Potter

Goes Dutch

An analysis of translation problems and strategies in the Dutch translation of Harry Potter

Master's Thesis Translation Studies

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1. Introduction

"He'll be famous – a legend – there will be books written about Harry – every child in our world will know his name!" – Harry Potter and the Philosopher's Stone 15

Since its publication by Bloomsbury in 1997, *Harry Potter and the Philosopher's Stone* has won many awards and has sold millions of copies. The book was translated into sixty languages, which led to the revival of minority languages such as Ancient Greek, Gaelic, Welsh and Basque (Lathey 149-150). It is now a worldwide bestseller, sold in over 200 countries (Feral 460). After the first book, six others followed. Several impatient readers translated the English versions illegally before the books came out in their native tongue and published them online (Lathey 150). There are even adult versions of the books; the only difference is the cover, which looks less like a children's book (Tucker 233).

In 1999, when the third book was published, Warner Brothers bought the rights to the books as well as the rights to the franchise, which gave them creative control over the movies, video games, toys and all the foreign translations. This includes the copyright on proper names, which gave translators less creative freedom (Goldstein 16).

J.K. Rowling is praised for her imagination, writing style and the "finesse with which she combines the closeness to spoken language, the ironic tone, the linguistic creativity and narrative momentum" combined with humor (Lathey 145). Additionally, the books are praised for the effects that they have on children's reading behavior. According to a survey that was conducted in the UK by Waterstone's Booksellers[1], sixty percent of the children questioned say that the books improved their reading skills and make them want to read more books. Research results also show that 84 per cent of teachers say that Harry Potter has a positive impact on children's reading abilities. Two-thirds of the teachers believe that Rowling's books have turned readers into non-readers. Impatient readers who do not want to wait for the version in their own language read the originals, improving their

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[1] Waterstone's http://www.prnewswire.co.uk/cgi/news/release?id=149878

English as a result.

The influence of the Harry Potter series is not just limited to children's reading behavior. The books even influence the English language itself. "*Muggle* is the most likely candidate from the series to become a permanent part of the English language, and is currently in consideration for inclusion in a future edition of the Merriam-Webster Collegiate Dictionary" (Randall 2).

The success of the books has also led to criticism from various people and institutions. Many religious leaders, literary critics and educational authorities in the United States have classified the Potter books as being "unliterary, unchristian and unworthy of use in schools" (Wyler 14). Christian writer Birgit Kjos, for instance, argues that the books promote magic, while "witchcraft is dangerous and demonic." She argues, in addition, that kids are nowadays much more valuable to "occult experimentation," as they are not raised by Christian values anymore. "Children have become so familiar with profanity, occultism, and explicit sex, that they barely notice." This "threatens a child's faith". Furthermore, she claims that children's feelings are manipulated by the author's view and values. Rowling "trains [her readers] to see the opposing forces from a pagan, not a Biblical perspective[2]."

Criticism also comes from non-religious sources. Nicholas Tucker argues that the Potter series are old-fashioned: no "contemporary social issues" such as drugs or alcohol occur in the books; he accuses Rowling of "mocking suburban existence," which is "melodramatic" and the Hogwarts setting "could have come from any boarding school story written fifty years ago" (Tucker 221-222). He also argues that Hogwarts is an elite school with an "exclusive form of education for a privileged few" (222). In addition, he thinks that Rowling is too judgmental in her descriptions of characters like the Dudleys, who are too fat or too thin or watch TV and play video games all day (226). Finally, he argues that gender roles are stereotyped (228).

Despite this criticism, the books are a success worldwide. Apart from "rapid distribution and the effectiveness of global marketing" (Lathey 141), the books are likely to be so successful because the Harry Potter series are unique in various ways. Rowling "skillfully interweaves the realistic and the fantastic, a device which helps to make the narrative more believable. At

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[2] Kjos, Birgit. "Bewitched by Harry Potter", 1999.
http://www.crossroad.to/text/articles/Harry9-99.html

many points in the unfolding of the magical events, the British reader is brought back to earth by references to familiar everyday entities" (Davies 90). The story is set in a magical world that is intertwined with the real world. As Nancy Jentsch puts it: Rowling "portrays a setting and its people that are a world apart from ours, but at the same time is located north of London" (190). In other words, the magical world mixes with everyday life. Harry and his friends go to school, send letters and plays sports, but instead of taking mathematics and English, they are taught Defense against the Dark Arts and Potions. Their mail is sent and delivered by owls and instead of playing soccer, they play Quidditch (Beach & Willner 103). This parallel between the fantasy world and the real world is a good way to address phenomena that occur in the real world, such as discrimination and racism. In the books, Mudbloods are discriminated against by 'pure blood wizards' and the British school system is criticized by Rowling in the fifth book, when professor Umbridge becomes Headmistress of Hogwarts. Rowling also criticizes British politics by addressing corruption at the Ministry of Magic (Joosen 50-51).

Furthermore, the Harry Potter books cannot be placed in just one genre. "J.K Rowling's writings [are] being recognized as a hybrid of fantasy, school, orphan and adventure stories" (Fernandes 477). The fact that Harry and his friends have increasing power over the people around them, including adults they do not like, by learning more spells every year at school is another factor that might be appealing to children. Furthermore, children can identify with Harry because he has the same insecurities as non-magical kids have while growing up. In the series, Harry develops from an eleven-year-old kid to a seventeen-year-old adult and so do his readers. The fact that Rowling introduces many characters is beneficial for kids, as there is always a character to identify with. Children who do not necessarily identify with Harry might identify with Ron, Hermione or a minor character like Neville Longbottom (Beach & Willner 104).

Another unique aspect of the books is that they have two levels: the first level is the story, but the other level is aimed at educated readers, for example word play, puns, references to Latin and Greek myths, proper names, etc., sometimes subtle, sometimes less subtle. J.K. Rowling has written for double addressees very skillfully. This extra layer adds a little for educated readers, but is not necessary to understand the story. This way, the story is enjoyable for every reader (Davies 90). Or, as Tucker puts it:

> A Cinderella plot set in a novel type of boarding school
> peopled by jolly pupils already has a lot going for it.
> Add in some easy stereotypes illustrating meanness,
> gluttony, envy, or black-hearted evil to raise the tension,
> round off with a sound, unchallenging moral statement
> about the value of courage, friendship, and the power
> of love, and there already are some of the important
> ingredients necessary for a match-winning formula.
> Written up in good, workman-like prose with no frills
> attached and with an excellent feeling for plot-driven,
> often highly suspenseful narrative, and here are stories
> to satisfy both 9-year-olds and many older readers —adults
> included—also in search of a return to melodrama, moral
> certainty, and agreeable wish-fulfillment. (228)

The concept of the double addressee is important for translators because they have to choose a translation strategy. They have to decide whether they want to preserve this extra layer for the educated reader and the moral message that is often present in children's literature (Joosen 33).

Since Harry Potter has had so much success in popular culture, it soon received the attention of the academic world. Research on Harry Potter has been conducted in various fields, such as gender studies, religion studies, history and literature studies (for more information, see Google Scholar). Because of the international success of the Harry Potter series, it is an interesting topic of study for translation studies as well. The books have been translated in sixty languages, which does not happen to many books. In addition to the international success of the books, the series is interesting for translation studies for other reasons as well. First, as the series were originally written for a British audience, there are many British cultural specific elements in the books, for instance boarding school. These are mainly references to the British cultural life that are familiar to a British audience, but not to foreign readers. However, the success of the books worldwide makes it clear that this was not a problem for non-British readers, partly because of globalization and partly because of the skills of the translators.

In addition to British CSEs, the books contain many proper names of people and place names. Most of them have an extra meaning in the form of pun, wordplay, jokes, anagrams, sound patterns or descriptions of the characters personalities, often with a comic note (Davies 94). Moreover, the Harry Potter series contain many made up words from the magical world. In short, the books contain many different types of writing. Brazilian translator Lia Wyler notes that there are over twenty variations in oral and written speeches in the Harry Potter books, including "school letters and notices to students, letters and notes exchanged between adults and children, incantations and a fragment from a trial of wizards" (14). All of these characteristics of the books should be taken into account by the translators when translating the British series into their own languages. Dutch translator Wiebe Buddingh' did this successfully. Literary critics called his work "sublime" and original (Parool 19 november 2007).

Considering the many factors that translators have to take into account, questions concerning the translation of the Harry Potter series arise, for instance what becomes of all the humorous English names and new words found in the original text; whether the translator keeps the characters' original names or translates them; whether the translator is aware of the associations between the name and its implicit meaning and whether they are preserved in the translation (Valero Garces 121-123). The way the translator positions himself in relation to the source text is important, because it influences his translation strategies and consequently the translation itself (O'Sullivan 198). In order to analyze this, a theoretical framework has to be written for insight and reference. This framework contains literature on translated children's literature and culture-specific elements.

The Harry Potter books became best-sellers in the Netherlands as well. For instance, *Harry Potter and the Goblet of Fire* was sold almost 600,000 times in the Netherlands in 2007 (CPNB 3). This commercial success makes the series interesting for Dutch translation studies. Applying the aforementioned questions to the Dutch situation, the main question to be answered is:

Which specific translation problems occur in the Harry Potter series with respect to culture-specific items and proper names and what are possible solutions and effects of these solutions? How are these

translation problems dealt with in the Dutch translation and what are the effects of this translation?

In order to answer this question, some sub-questions have to be answered first. These are:
- What is the status of translated children's literature and what is the position of the Harry Potter books in the local and international literary polysystem?
- Which specific translation problems occur in the translation of culture-specific elements what are possible solutions and what are the effects of these solutions?
- What are the connotations and etymological meanings of the proper names in Harry Potter and what are their functions in the text?

2. The status of translated children's literature

Much has been written about translating literature. Most scholars and translators agree that translating children's literature is different from translating for adults, not in the least because adults act on behalf of children: they write, translate, publish, sell and review children's literature (O' Sullivan 198; Joosen 33). Anne-Lise Feral argues that "children are readers whose 'needs and tastes' remain to be shaped and for whom censorship is stronger than any other group in society" (480). These practices for translated children's literature thus reflect the norms and values in the target culture and those of the translator. She also considers best-selling children's literature in translation to be commercial products that reflect and reinforce the norms that govern the "socio-cultural and ideological reality" in which children live (Feral 480). In fact, Maria Tatar argues that children's literature says more about the adults' agenda for the child – for instance, an educational message – than about what children want to hear (in Joosen 36). Belen Gonzales Cascallana agrees that translating children's literature takes place in a socio-cultural context, and she deducts a few factors from this context that play a role in the process of translating, such as "the status of the source text, its adjustment to ideological and/or didactic purposes, its degree of complexity, the needs of the target audience and the prevailing translational norms in the target culture all present specific areas of challenge" (Gonzales Cascallana 97-98).

The translator himself decides for the most part how a text for children is translated. "In making their choices, translators are guided by their own frames of reference, the total sum of their knowledge, experiences ideas, norms and values" (Van Coillie 132). Norms are given rules in a society that describe 'good behavior,' in this case translation behavior in the social and cultural environment in which the translator works. Norms only occur when translators have options: they are the rules for certain behavior and only need to exist in case the translator can choose other strategies (Toury 322).

There are different types of norms. First, there is an initial norm. A translation can be considered as text existing in a target culture, or as a representation of an original text existing in a source culture (Toury 323). Depending on how the translator views translations in their context, the norms of the source or target culture respectively will be taken into account

by the translator. If he thinks of a translation as an independent text in the target culture, the initial norm is acceptability and the norms of the target culture will be followed. If he sees a translation as a representation of the original, the translation will be adequate and the norms of the source culture will be followed (Toury 324).

The norms on the second level are the preliminary norms and they come into play before the actual translation. These norms have to do with the system in which the translator operates. This includes the awareness of the translation policy, for instance a publisher's norms regarding translation (Toury 325). The system is often explained by Even-Zohar's polysystem theory. The polysystem is a dynamic system that changes often. It is heterogeneous and consists of two or more literary systems according to Even-Zohar. for instance, children's literature and adult's literature (Even-Zohar 1990 in Liang 94). Sometimes genres from the periphery move to the center of the system, and vice versa. The more respect for the source text, the less a translator is able to make great changes in a target text (Joosen 229). If a literary system assumes the central position, it will be more adequacy-oriented and its repertoires will be canonized. This means that the literary system occupies a primary position and actively innovates the literary environment (Even-Zohar 46).

For a long time, children's literature was positioned in the periphery of the literary polysystem, as opposed to adult's literature in the center. It did not have a high status and did not influence literary criteria much (Joosen 228). In other words, "it rarely actively participated in shaping the centre of the literary polysystem, and its repertoires [were] not regarded as canonical" (Liang 94). Thus, the peripheral position of children's literature makes it more susceptible to manipulation: the translator has a lot of creative freedom, especially when he makes changes in the interest of the child (Shavit 180).

Shavit argues that the translator has to consider some principles on which translation for children is often based when he manipulates the text: he may adjust the text to make it "appropriate and useful to the child, in accordance with what society things is 'good for the child'" and he may adjust "the plot, characterization and language to the child's level of comprehension and his reading abilities." The latter is more dominant these days (Shavit 171-2). Changes that can be made to the text based on these principles are, for instance, adjustments to models existing in the target culture, if the

translated text does not fit in the literary systems of the target culture; (Shavit 172), deletions of parts that are considered inappropriate for children (174); adjustment of the complexity level by omitting parts that do not contribute to the main function of the text (175-176); ideological or evaluative adaption in order to fit a certain ideology (177) and stylistic changes in connection with didactic values that aims to enrich a child's vocabulary (178). More recently, however, the status of children's literature has moved more to the center. This means there is more respect for children's literature and translators have less freedom to change things (Lathey 145).

However, there is not just one universal literary polysystem. Every culture has its own. The Dutch children's literary system depends heavily on foreign literature and therefore consists mainly of translated children's books (Joosen 221). Cultural differences come into play and determine the position of these imported books in the Dutch literary system. Since the 1970s, their position has changed from periphery to a position closer to the center, due to emancipation. Academic attention has also improved the status of children's literature, leading to more 'faithful' translation strategies (Joosen 237).

Finally, a translator deals with operational norms. These norms come into play during the actual translation, and determine the visibility of the translator in the text, for instance with respect to the structure of the text and the relationship between source text and target text, i.e. things that will be changed in translations and things that will not be changed in translations as well as omissions, adding text, and other manipulations (Toury 325-6). These norms can change over time and are related to the status of the text. However, the status of the two involved cultures is relevant and freedom is only exercised in translation from a minor to a dominant culture (Rudvin in Davies 66). For instance, Emer O'Sullivan notes that the German translator of Alice in Wonderland had added some paragraphs to his translation (204), but nowadays this is not acceptable. This can be illustrated by the fact that the Russian translator of the Harry Potter series, Maria Litvinova, added passages to volumes 2 and 3 of the series and was highly criticized for it (Lathey 145).

Van Coillie also mentions knowledge as a factor that guides the translator. This could be knowledge of the source language, — the translator has to understand the meaning — knowledge of the source culture, in

particular recognizing well-known persons and knowledge of the author's life and work to understand the context of the text (133-34). Other factors that Van Coillie considers important are the translator's training; — to choose the "appropriate strategy" — the translator's personal image of childhood, his or her ideas about what children can handle, what they find strange, what they like to read, what is important for their education, etc. (134).

For instance, translators can choose to modify foreign cultural elements because they think that children do not tolerate them in texts as well as adults. Rita Tornqvist, translator of Astrid Lindgren is in favor of adaption of foreign elements. "You can't expect a child to run for an encyclopedia or to the library to find an explanation for this or that element in a story" (in Van Coillie 133). Joan Aiken, author of children's books, has a different view on this. "Unfamiliar words are a tremendously important feature of reading, an active pleasure" (in Van Coillie 133) The translator's ideas about what is acceptable subject matter for children plays a role in choosing a translation strategy, as well as the age of the target group: the older the kid, the more they understand exotic elements. Van Coillie argues that the main emphasis in fantasy and humorous stories is on reading pleasure. This means that the translator makes use of his creative freedom much more (135).

Furthermore, the aesthetic function of the text plays a role. This includes respect for the style of the source texts; the translator does not adapt the style of the target text for the audience. Form is more important than recognizability in this case (Van Coillie 136). Other functions that translated texts may have, are the informative function, which primary aim is to call on the readers' knowledge and to teach them something; the formative function, which confronts readers with standards, values and ethics; the emotional function, which speaks to the emotions of the readers; the creative function, which "stimulates the imagination" and the divertive function, which "meets the need for relaxation" (Van Coillie 124).

All of the abovementioned factors play a role when the translator decides on his translation strategy. The three main options are naturalization, neutralization or exotization. The first two are often applied to increase recognizability and imagination and are often used for very young readers (Joosen 225). When children's knowledge of foreign cultures increases, the translator has more freedom and the number of foreign elements that they do not understand, decreases. The number of foreign elements they do

understand increases, so the translator can opt for exotization. This is mainly done as a form of respect for the source text and to teach children about foreign cultures (Joosen 225).

Another option is to add explanation. If the translator chooses not to do this, and complexity of the translated text increases (Joosen 224). Explaining certain elements is a compromise between recognizability and the educational function of the text. However, the downside to this is that the literary quality might decrease if there are many extensive explanations (Joosen 226).

3. Harry Potter

The Harry Potter series consists of seven books, each one representing one year of Harry's education at Hogwarts.

English title	Dutch title	Publishing date	Dutch publishing date
Harry Potter and the Philosophers Stone	Harry Potter en de Steen der Wijzen	June 26, 1997	1998
Harry Potter and the Chamber of Secrets	Harry Potter en de Geheime Kame	July 2, 1998	April, 1999
Harry Potter and the Prisoner of Azkaban	Harry Potter en de Gevangene van Azkaban	September 8, 1999	2000
Harry Potter and the Goblet of Fire	Harry Potter en de Vuurbeker	July 8, 2000	December 8, 2000
Harry Potter and the Order of the Phoenix	Harry Potter en de Orde van de Feniks	June 21, 2003	November 23, 2003
Harry Potter and the Half-Blood Prince	Harry Potter en de Halfbloed Prins	July 16, 2005	November 19, 2005
Harry Potter and the Deathly Hallows	Harry Potter en de Relieken van de Dood	July 21, 2007	November 17, 2007

Sources: www.the-leaky-cauldron.org/books/releasedates and www.harrypotter.nl

It may be assumed that the author of the source texts originally targeted British teenagers as her audience and set the storyline around scenarios with which most of her original target readers would be familiar (Davies 66). The result is a fantasy story in a typically British setting, "from the very English-sounding Privet Drive, where Harry lives with his non-magical relatives, to teachers calling students by their surnames to virtually everyone having tea and crumpets in the afternoon" (Goldstein 2).

Although British readers may feel nostalgic about these British aspects, such as boarding school, they seem exotic to non-British readers and even enhance the fantasy setting of the story, as these elements are just as alien to them as the magic CSEs (Schafer 17 in Feral 469). This can be an advantage for the translator, because the world Rowling has invented is flexible and the exotic nature of the British CSEs can be turned into an exotic fantasy world (Feral 470).

Davies argues that CSEs should not be treated as separate entities, but as connected networks. She distinguishes several networks of CSEs in the Harry Potter books. The first network is the British background, which includes food, traditions and school customs that serve as a foil for the

fantasy elements of the books, the magical world of witches and wizards where all kinds of implausible things happen. The story is more believable because the everyday elements that exist both in our world and in the magic world. These elements make the magic world more realistic and recognizable (Davies 89-90).

Within the first network, the focus lies on various categories in translation research, of which the first is food. References to food increase the child appeal and make the interplay between the two worlds and the fantasy story more credible (Davies 91).

The second category of British CSEs is boarding school, with its system of houses, internal competition, general atmosphere of intimacy and at the same time scholarship and learning (Brønsted & Dollerup 70). The boarding school setting also includes activities such as buying school supplies and going to school by steam train. Boarding school fiction often contains characters like Hagrid, someone who does not teach, but is the friend and confident of the hero and Dumbledore, the friendly headmaster who idealizes authority and acts like a grandfather (Tucker 223-5). Other typical aspects of boarding school fiction include "restricted visits to town, teachers addressing students by their last names, the strict teaching and punishing methods of the teachers and the teachers' devotion to their own houses, shown when winning a Quidditch match or the House Cup at the end of the year" (Tucker 223-5). Tucker argues that Rowling added these elements "to make the books appeal more to adults and former boarding school students" (224). He goes on to say that boarding school fiction is now only a shadow of what it used to be, because boarding school is no longer seen as a privilege, but rather a "form of deprivation" (Tucker 222). Although he first describes the setting as old-fashioned, he does mention a few ways in which Rowling modernizes or changes boarding school: the lessons are appealing; children can read about Herbology and Charms, rather than the already familiar English and math, or Latin and Ancient Greek (224). Boys and girls can both attend Hogwarts, rather than going to separate boys' and girls' schools. And of course, the magic element makes Hogwarts different from any other boarding school: moving stairs, ghosts flying around and talking paintings (224).

The third category in the first network is place names. There are three kinds of place names in the books: the real British places such as King's

Cross' the fictional British place names, such as Little Whinging and the magic fictional places, such as Hogwarts. Real places are not important to the story, they mainly serve to set the scene and make the story more realistic. Therefore, they should be preserved in translation. The fantasy names, on the other hand, are more allusive and may be translated in order to disclose their meanings in the target language. However, because they are part of the fantasy world, rather than the real world, the category 'fantasy place names' will be moved to the second network. The translation strategies for fictional British names differ per country; some translators translated these names, others preserved them (Davies 94).

The second network or level of CSEs is cultural literacy. The CSEs, mostly proper names, often have a double meaning that is not obvious to everyone. Most of them are humorous, but some are more serious. These allusions are mostly for the educated reader. British schools have a long tradition of Latin teaching, and Rowling uses many words with a Latin origin, which is an extra layer of meaning for adults (Brønsted & Dollerup 65). For instance, the motto of the school is: Draco durmiens nunquam titillandius, which means 'Never tickle a sleeping dragon' (MuggleNet). However, these Latin phrases are just a bonus and not necessary to understand in order to enjoy the story (Davies 90).

Brønsted and Dollerup argue that the direct transfer of British names make it impossible for non-English readers to "recognize the Britishness pervading the names" (61). However, it is not necessary to understand the meaning of the names to understand the narrative. The enjoyment of understanding the hidden meaning is what Davies calls the puzzle aspect (90). She argues that these often subtle references in the proper names should 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" (91). Some people argue that non-British readers might find words such as Slytherin too hard to read and pronounce, and that words like that should therefore always be translated, even when the translation does not convey meaning. However, the made up words are very unusual; even native English speakers are not sure how to pronounce them (Jentsch 199).

In addition to proper names, other fantasy CSEs are part of the cultural literacy network as well, for instance fantasy place names like Hogwarts. Just

like the proper names, the names of Rowling's made up names for magical items also contain humor and references that might not be obvious to young readers.

Davies argues that the two contrasting networks of CSEs demand different approaches from the translator. The overall role of the British CSEs in the interplay between the non-magic and the magic world should be taken into account, and a translation strategy should be chosen accordingly. For instance, British food like crumpets and treacle tarts are eaten at Hogwarts. This is a combination of real, existing CSEs – the food – and a fantasy CSE – Hogwarts. What matters is not so much providing exact equivalents for every single CSE, but just like the source text, a realistic background should be created against the magic side of the story can take place, for instance when Harry takes the train to Hogwarts from London's King's Cross Station. Names of shops, food, everyday objects brands and marketing devices contribute to the realness of the story (Davies 91; Joosen 49; Brown 139 in Feral 471). A combination of translation strategies would be appropriate here. The British CSEs might be localized or preserved, while the fantasy CSEs might be altered in order to preserve the humor of the English text in the translation.

Feral thinks that Rowling's "engaging narrative" has partly turned out so successfully because the main characters are always surrounded by classmates, which makes them part of a community (475). Alterations in the translations, such as deletions, simplifications and substitutions, "reflect a shift from the perspective of a child aware of his/her fellow boarders and teachers to that of an observing adult, to whom such details might appear unimportant to the storyline" (Feral 476). In other words, in order to preserve the child's perspective, descriptions and seemingly irrelevant details should be preserved in the text.

An important factor to take into consideration is that the story of Harry Potter is a series. Therefore, names of places or people, food, boarding school, etc. may be strange at first, but will eventually become familiar (Davies 76-77). Admittedly, many translators did not know that the first book was part of a series (Wyler 6). This may have influenced the strategy the translator chooses.

In addition, the success of Harry Potter in translation, both in popular culture and academics, has brought children's fantasy fiction to occupy the central position in the literary polysystem of translated children's literature. It

now has a place in the canon of children's literature, which means the translator does not have as much creative freedom as he would usually have while translating children's literature. (Liang 94; Joosen 237).

      Considering all of this, the conclusion is that the Harry Potter universe consists in three different dimensions: a British one, the translator's interpretation and the realizations that the names have in the target-language culture and the response of its readers" (Brønsted & Dollerup 60). The British CSEs in combination with fantasy CSEs and proper names places the Harry Potter series in a unique situation and might change the translators' usual strategy for the translation of children's books.

4. Culture-specific elements

When dealing with translation, the translator usually encounters a culture that is different from his own. Culture is defined here as: "a set of values, attitudes and behaviors shared by a group and passed on by learning" (Davies 68). Translators are often portrayed as mediators who make these various cultural manifestations accessible to the reader of the target text (Davies 68). The relationship between culture and translation is based on beliefs, values, customs, norms, behavior and symbols that "may be manifested in the texts," for instance the behavior of the protagonists, the occurrence of CSEs, etc. (Davies 68). Sometimes culture-specific elements occur in a text that are not known in the target culture or that do not have the same value for target readers as for source readers (Liang 98).

Diederik Grit distinguishes a number of CSE categories: historical items, such as the names of wars; geographical items like place names; private institutions; public institutions; measurement units like pounds and feet and social-cultural items, like national holidays (189). Javier Franco Aixela divides CSEs into two categories: proper names and "idioms;" every object, institute, customs and value that is part of a culture and does not fall into the proper names category (198).

According to Aixela, a CSE does not exist in itself. He argues that a CSE is "the result of a conflict arising from any linguistically represented reference in a source text which, when transferred to a target language, poses a translation problem due to the nonexistence or to the different value (whether determined by ideology, usage, frequency, etc.) of the given item in the target language culture" (Aixela 197). These CSEs can be problematic in different ways. First, concepts referred to do not have a recognizable meaning for a non-British audience, for example Bonfire Night (Davies 67). Secondly, the new audience may recognize the cultural concept, but does not have the background knowledge to understand the importance of the concept in the context of the book, for instance when they recognize place names without knowing the location (Davies 67). Thirdly, British cultural concepts might be similar to concepts in their own culture, but do not have the same associations or connotations (Davies 67).

The translator has to decide what to do with these CSEs. There is always the dilemma of keeping the setting "with some authentic British

flavor," while at the same time keeping too many exotic elements that are "unfamiliar and undecipherable" to the reader (Davies 72). However, it is the aim of most translators that the readers of the target text understand the translated text the same way as the readers of the source text understand the original text (Valero Garces 122). This can be done by "bridging the cultural gap between the original text and the translation" (Valero Garces 123).

Diederik Grit argues that the chosen translation strategy depends on three factors: the type of text, the function of the text and the target group. The translation of a literary text needs a different approach from the translation of a street sign, for instance. The function of the text mostly determines whether the translator uses a naturalizing or exoticizing translation strategy (190). When it comes to target groups, readers are not only divided into the groups children and adults. Grit proposes a classification based on knowledge: those with absolutely no cultural knowledge at all, interested readers with a little knowledge and experts. Translating for the first group will usually result in a naturalized text, as opposed to the translation for experts, which will still contain the exotic elements (191).

In addition, Aixela distinguishes many factors that determine the translation strategy. First, there is linguistic normativity. If there is a language authority in the target culture, such as the Académie Française in France, there will be certain stylistic and linguistic conventions that the translator has to take into account (203).

The second factor is the target group, as explained by Grit (191). In addition to the target group, the client's (i.e. the person or institution who ordered the translation) wishes are important too. Sometimes clients have their own rules on how to deal with certain translation problems or they require a specific style (Aixela 204).

Furthermore, the translator himself, his education, social status and background matter. Someone who grew up in a bilingual environment may translate differently from someone who studied a language extensively (Aixela 204).

These are all non-textual factors, but Aixela distinguishes a few textual factors as well, for instance the existence of previous translations, which may limit the creative freedom of the translator. He also mentions the status of the source text; if it is a canonized text, the translator will probably approach

the text more respectfully and will use a more conservative translation strategy (204-5).

The CSE itself also determines the translation strategy, for instance the vagueness of the CSE. The more vague it is, the more strategies the translator has to choose from. If the CSE is really obvious, translation strategies are limited (Aixela 205).

The ideological status of the CSE matters as well. The cultural element might be shared in both cultures, but the use or social value of it might differ. This explains weakening or omission strategies and occurs when the translator thinks the CSE will not be accepted as it is (Aixela 206).

In the case of a CSE from the target culture in the source text, extra explanation is usually omitted. Aixela mentions a translation of a text into Spanish that contains the explanation that Seville is in the south of Spain. Obviously, this does not need to be explained to Spanish readers (206).

Finally, textual features of the CSE also play a role, such as the meaning and connotation of the CSE in the source text, relevance of the CSE, frequency and textual coherence; i.e. previously chosen strategies (Aixela 206-207).

Though much depends on textual factors, the key to analyzing translations is finding a pattern in translation strategies (Aixela 200). Possible translation strategies are:

- Preservation, also called repetition by Aixela. This strategy increases the exotic aspects of the text (Aixela 200). This strategy may be applied when there is no similar element in the target culture. Preservation also means literal translation without further explanation (Davies 73). This strategy is often used when the original text has a position in the center of the literary polysystem, because translators will try to innovate the system. The innovation comes from "preserving the source culture images and flavors" (Liang 99). However, preservation "may lead to a loss of other aspects of the name, such as sound patterning or connotations, while the preservation of the form of a name may lead to loss of recognizable meaning" (Davies 75).
- Orthographic adaption. This basically means adjusting the spelling to the spelling of the target culture (Aixela 200).
- Calque, which means a literal translation of the term. This can only be effective when the term is descriptive enough (Grit 192). Aixela calls

this linguistic (non-) translation, most often used with measurement units and currencies (201).

- Description or definition in the target text. The CSE is more or less described. This is only suitable when the description is not too long (Grit 193).

- Hyponym. When this strategy is used, the translator merely translates the category of which the CSE is a part, for instance: Quidditch is a sport and Hogwarts is a school. This leads to less descriptive and detailed translation, so translators should not opt for this strategy too often (Grit 193).

- Adaption. In this strategy, the CSE is translated into its equivalent in the target culture, for instance the name of a political party (Grit 193).

- Omission. Information that is considered unnecessary, irrelevant or unacceptable for stylistic or ideological reasons is deleted by the translator (Aixela 202).

- A combination of the aforementioned strategies. In practice, this happens often, for instance, a calque translation combined with a description (Grit 194). Again, this will occur in non-literary texts more often than in literary texts.

- Addition. This means keeping the original item, but adding necessary information, with the danger of holding up the narrative or "burden the reader with irritating detail" (Davies 77). Aixela calls this intratextual explanation (201).

- Extratextual explanation. This occurs when the translator finds it necessary to add explanation, but not in the text. He can add footnotes or a glossary. This happens mainly when translating quotes (Aixela 201).

- Synonyms. In order to keep some variation in the text, a synonym can be used (Aixela 202). For instance Fred and George Weasley in Harry Potter can be referred to as Fred and George Weasley, the twins, the Weasley twins, Fred and George, etc.

- Limited universalization. When readers in the target culture are not familiar with the CSE, it can be replaced by another CSE that is familiar to them, for instance 'five grand' becomes 'five thousand dollars' (Aixela 202).

- Globalization. This is the replacement of CSEs with more neutral or general ones, which means that they are familiar to audiences from a "wider range of cultural backgrounds" (Davies 83). However, this results in loss of association and couleur locale (Davies 83). Aixela calls this absolute universalization (202).

- Localization. With this strategy, the translator replaces an item with a reference that is known in the culture of the target audience (Davies 84).

- Transformation. The CSE is altered "beyond globalization or localization" (Davies 86). An example of this is the changed title of the book in the United States, which is Harry Potter and the Sorcerer's Stone, rather than the British Philosopher's Stone.

- Creation. It happens rarely, but there are translators who have created CSEs that were not present in the original text. This happened in the Italian translation, in which the translator changed the name of Mrs. Norris to Mrs. Purr, a fake English name to create an English flavor (Davies 86). Sometimes the translator wants to make the text more interesting by adding a CSE.

- A combination of creation and omission is compensation. Sometimes a CSE is omitted from one place in the text, but added elsewhere (Aixela 203).

- Weakening: substituting a CSE with another one that fits the target group or the literary system in the target culture better (Aixela 203).

The Harry Potter series that will be analyzed do not only contain British CSEs, but also CSEs that come from the fantasy genre, such as newly-invented words. One of the characteristics of the fantasy genre is that often, characters have to make plans to map the imaginary world. For instance, characters in fantasy stories often travel between different worlds, or the magical dimension enters our world in a non-obvious way (Joosen 43). The mix of a realistic and a fantasy world is a subgenre of fantasy called secondary-world fantasy. The occurrence of real and fantasy elements is called mixed fantasy and stories that contain magic and usually a battle between good and evil are called sword and sorcery fantasy (Joosen 42). Stories in this genre often contain magic elements that do not exist our world and are therefore also considered to be CSEs.

5. The translation of proper names

In children's fantasy literature, names have a number of functions. They serve to identify characters, describing character's personality traits, evoke emotions or add humor to the narrative (Fernandes 44; Valero Garces 130; Van Coillie 123). According to Fernandes, names can be broadly dived into two categories from a translational perspective. The first category contains conventional names, which are names without a semantic meaning. Names in this category do not need to be adapted to the target languages system, because there is no loss of meaning when they are preserved. Sometimes these names have acquired an international status, such as Heathrow or Westminster (48).

The other category contains loaded names: these are names with a double meaning, "ranging from suggestive to overtly expressive" (Fernandes 48). Names in this category can be fictional and non-fictional, and often carry historical or cultural references (Fernandes 49). According to Marmaridou, there are two levels of communication on which names operate in literature. These are the text level, in which narrative elements communicate with each other, and the above-text level, a communication between the author and the reader. At this above-text level, names can function to transfer meanings from the author to the reader with respect to characters, places or objects (88 in Fernandes 46).

Within the second category, loaded names can have different kinds of meaning. First, there is the semiotic meaning. Names can take the function of signs, |indicating gender, class, nationality, religious identity, intertextuality, mythology, etc". These elements are often culture-specific, which makes names hard to translate (Tymoczko 224 in Fernandes 47).

Secondly, names can have symbolic meanings, such as the imitative sound symbolic meaning. The character's name is related to the use of onomatopoeia; it represents a sound actually heard, but its actual component speech sounds may only vaguely resemble the imitated sound (Shisler 1997 in Fernandes 47).

Additionally, some names contain a phonesthetic meaning; the use of a sound or sound cluster that is directly associated with meaning. For example, words starting with sl are usually unpleasant, e.g. slime, slug, slithery, slobbery and slog (48).

Finally, there is the semantic meaning. Character names may carry a semantic meaning that describes the character's personality or just has a comic effect. In the first case, characters are often seen as "personifications of either vices or virtues or of general qualities relevant to human life" (Manini 1996 165 in Fernandes 46). However, in the meaningless category, some proper names have culture-specific connotations, for instance concerning the background of the character. Vice versa, loaded names may just be mere descriptions (Davies 71-72).

The main argument for translation of proper names is that the author has specific intentions or allusions in some of the names (Brønsted & Dollerup 68). Not translating means a loss of the meaning. Translators who do this are loyal to the author, not to the reader (Cámara Aguilera 8). The main differences between the interpretation of British readers of the original and readers of the translations are cultural and they are understandable only to educated and mostly adult readers, because readers read the Harry Potter books within their own cultural framework (Brønsted & Dollerup 70). Names might be too difficult to read or have a different connotation in the target language. By changing the name, the translator can make sure the name has the same functions as the original name (Van Coillie 124). But preserving exotic names and unusual spelling creates linguistic barriers for children (Puurtinen 1995 in Fernandes 48). Furthermore, "names have to be memorable if they are to fulfill their primary function of referentiality." Names should be easy to recognize and memorize so young readers can identify with the characters (Tymoczko 225 in Fernandes 48; Van Coillie 137). Therefore, translators need to choose a translation strategy for names so children can understand the meaning in the target language (48).

On the other hand, some translators prefer to keep the original names, to make children respect foreign cultures more and learn more about cultures that are not their own. Van Coillie argues that "children will not be put off by foreign names if the book is exciting enough" (137). In addition, translating too many names weakens the effect of the foreign setting. In Harry Potter, for example, "the reader has much less the sense of being at a British boarding school, especially when the names of the houses are translated" (Jentsch 199).

Whether proper names in a text should be translated, depends on the text itself and the cultural environment of the source text. In general, this is the

discussion on a naturalizing or exoticizing strategy (Cámara Aguilera 5). Cámara Aguilera argues that many aspects play a role in deciding whether to translate proper names or not. Age is an important factor. The lower the age, the lower the understanding and therefore, "the acceptability of foreignizing elements" (Cámara Aguilera 5). Another factor that decides the translation strategy is the nature of the name. The connotation that comes with it, is the most important motive to translate (Van Coillie 129). This connotation is, for instance, foreignness: the more exotic the name, the more often it is translated in children's books, especially if the name is difficult to pronounce. Other factors include resonance, rhythm and puns (Van Coillie 131) and confusion. Some names can cause confusion, for instance as to the character's gender, when male names end in –a. Furthermore, first names are more often replaced than surnames; names from the real world are more often replaced than those from fantasy worlds (130).

Apart from the name itself, two textual factors play a role in choosing a translation strategy, according to Van Coillie: "the more important the cultural context is to the book, the less self-evident is it to change the context. If the context is not very relevant, it might be modified" (Van Coillie 131). Additionally, the way the name is used in the text is important: names of characters who serve merely as illustrations are more easily changed or left out. If characters play a role further along in the text, they cannot be omitted, for obvious reasons (Van Coillie 131).

Cámara Aguilera argues that due to globalization and the Internet, people have a better understanding of other cultures, which gives the translator more options and "makes the mediating function of the translator easier" (Cámara Aguilera 4). Television also plays an important role in this, as children are increasingly exposed to foreign movies and shows, which contain "names of characters, places, institutions and cultural references in their original language" (Cámara Aguilera 4). The translator should take all these factors into account when translating proper names. Strategies for translating proper names include:

- Non-translation, also known as reproduction, copying, or preservation; in other words: leaving foreign names unchanged. This strategy may put the reader off if the name is too difficult (Van Coillie 125). The function of the name can change when the translators preserve

untranslated names that have a special connotation. If the name refers to a personality trait or the profession of the character in question, the reader of the translation may not understand the effect. Puns will not be understood either if the reader is not familiar enough with the language, which changes the function of the name (Van Coillie 125; Cámara Aguilera 6).

- Non-translation plus additional explanation. This is often done "to bridge the difference in knowledge between the reader of a source text and a reader of a target text" (Van Coillie 126). Explanations can be added in the text or in the paratext in the form of a glossary or a footnote. The informative function of the text is reinforced this way. "The reader of the translation is encouraged to learn something, whereas the reader of the source text is left to his or her own devices" (Van Coillie 126). In the case of wordplay, the divertive function changes as well: "once explained, the pun is often no longer funny" (Van Coillie 126).

- Replacement of a personal name by a common noun. In this strategy, the translator replaces a proper name by a common noun that characterizes the person. This happens when the translator transfers the entire context but cannot find a name in the target language that has the same connotation (Van Coillie 126).

- Transposition. This is the replacement of one word class with another without changing the meaning of the original message; for instance, the English Harry Potter and the Philosopher's Stone is replaced by the Spanish Harry Potter e la Pedra Filosofal, in which the English noun Philosopher becomes a Spanish adjective, Filosofal (Fernandes 54).

- Phonetic or morphological adaptation. Names are often spelled differently in different cultures. This strategy is merely adapting the spelling of names to the target culture (Van Coillie 126).

- Replacement by a counterpart in the target language, also known as an exonym. Some popular first names have counterparts in various languages: John is Jan in Dutch, William is Willem, etc. "This replacement also integrates the names into the target language culture, enabling them to function in a comparable manner" (van Coillie 127). This also applies to names of historical figures and geographical

locations (Fernandes 55), for instance in the case of Cristoforo Colombo, who is called Christoffel Columbus in Dutch.

- Replacement by a more widely known name from the source culture or an internationally known name with the same function. The exotic context is preserved, but the name is changed to increase recognizability (Van Coillie 127).

- Replacement by another name from the target language. This strategy is also known as substitution. The replacement has the same function, with the same semantic elements and connotations (Van Coillie 127).

- Translation of names with a particular connotation. These names often have a standard translation, which the translator can use. The functions of the name remain the same (Van Coillie 128).

- Replacement by a name with another or additional connotation. In this case, replacements preserve or reinforce the divertive function. Names are usually easier to pronounce (Van Coillie 128). Sometimes translators add a, usually humorous, meaning to an originally meaningless name, often in the form of alliteration, rhyme or wordplay. When that happens, the identification, the divertive, creative and the emotional functions all change (Van Coillie 129).

- Recreation. In this case, an invented name from the source language is recreated in the target text, and reproduces similar effects in another cultural setting (Fernandes 53).

- Deletion: leaving names out altogether. This strategy is often used for untranslatable wordplay or names that are not important for the narrative (Fernandes 53; Van Coillie 129).

6. Methodology

Content analysis was performed in order to answer the research question "Which specific translation problems occur in the Harry Potter series with respect to culture-specific items and proper names and what are possible solutions and effects of these solutions? How are these translation problems dealt with in the Dutch translation and what are the effects of this translation?"

To answer this question, the networks of CSEs suggested by Davies were used as a research method. The CSEs and proper names are therefore divided into two networks: British background and cultural literacy. The categories within the first network are food, school and place names. The categories in the second network are proper names and fantasy CSEs.

Food CSEs were taken from the first six books. Food was mostly mentioned at the start and end of the book when the students were having festive meals in order to celebrate the beginning and end of the schoolyear. Only the typically British foods, such as treacle tarts, were taken from the description of these abundant, festive meals. In the seventh book, Harry does not go to Hogwarts anymore, so there is no festive meal for him to take part in.

The school CSEs were mainly taken from literature, the article by Tucker in particular, because this article focuses on the British boarding school setting in which the Harry Potter narrative takes place. The boarding school category contains CSEs such as the names of the houses, subjects, sports, etc.

Place names were taken from *Harry Potter and the Philosopher's Stone* because this book was the most descriptive, as it was the first book and thus served as an introduction to the world of Harry Potter. The place names category consists of existing British place names, fictional British place names and fantasy place names. Within those categories, a variety of names were taken to analyze, for instance street names, names of towns and other locations.

Finally, other British CSEs that I came across while looking for the aforementioned CSEs were also analyzed, which were mainly holidays, such as Halloween and Bonfire Night.

For the second network of CSEs, an extensive list was used of all the characters that occur in the seven Harry Potter books, from very important to minor[3]. This list also includes names of fantasy CSEs, such as Quidditch, the Ministery of Magic and The Daily Prophet. It can be found in the appendix. The etymological meaning and the stylistic features of the names, such as alliteration, were analyzed. Due to the great number of proper names in the series, a selection was made. The names are categorized under Hogwarts characters, Harry's friends and family and Harry's enemies, because these characters occur in almost all the books.

Fantasy CSEs were also taken from this list, because the most important ones were on the list. By important I mean the ones that occur very often in the books. Fantasy CSEs are simply all the elements that occur in the magical fantasy world of Harry Potter that do not exist in our own world.

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[3] A combination of the lists on http://nl.wikipedia.org/wiki/Lijst_van_Nederlandse_vertalingen_van_namen_en_termen_uit_Harry_Potter and http://www.eulenfeder.de/int/gbint.html

7. Harry Potter in translation

7.1 The first network: British background

The first network of CSEs is the British background, which consists of three categories: food, school and place names.

7.1.1. Food

In the Harry Potter books, the students eat typically British food quite often. Examples of these items are crumpets, which are turned into 'krentenbollen' ('currant buns') in Dutch and spotted dick, which is 'rozijnenpudding' ('raisin pudding') in the Dutch translation. Other British foods that occur in the books are 'trifle,' which is translated as 'pudding;' 'pumpkin tart,' which becomes 'pompoentaart' in Dutch; 'roast potatoes,' which are 'gebakken aardappelen' in Dutch; and 'steak and kidney pie,' which is translated as 'vleespastei'. Buddingh' has used different strategies to translate these CSEs. Turning 'crumpets' into 'krentenbollen' and 'spotted dick' into 'rozijnenpudding' is localization; translating 'pumpkin tart' as 'pompoentaart' and 'roast potatoes' as 'gebakken aardappelen' is calque; turning 'trifle' into 'pudding' and 'steak and kidney pie' into 'vleespastei' is globalization. There is one item that Buddingh' has not translated consistently throughout the series. 'Treacle tart' has been translated as 'stroopwafels' ('syrup waffles'), 'taart' ('cake' or 'pie'), 'strooptaart' ('treacle tart') and 'flensjes' (thin Dutch pancakes). This is a difficult CSE to translate, because there is no similar food in Dutch culture. The chosen translation strategies are localization, globalization, calque and localization again, respectively.

The effect of localization is that Dutch readers might think that typically Dutch food is also eaten in England, because the location of the story does not change in the Dutch translation. The effect of calque is similar to the effect for English readers, because these are food items that Dutch readers are familiar with. The effect of globalization is a partial loss of the British setting. Consequently, Dutch readers are not made aware of the British culture in terms of food. This means that the translator chose not to educate Dutch readers about British food, but rather have Harry & co. eat something that non-British readers are familiar with as well.

However, these items are only a small part of the meals. Rowling usually describes the abundance of food by mentioning all the food that is

present, so the changes that were made by the translator are not very obvious and readers are not likely to notice this or pay much attention to it.

7.1.2. Boarding school

The most typically British element in the Harry Potter series is boarding school. Students are sorted into houses with common rooms and dorms. The houses are named after their four founders Gryffindor, Ravenclaw, Hufflepuff and Slytherin. The internal competition between houses is rewarded with the House Cup at the end of the year. Furthermore, students eat meals together, drink tea and play sports. They travel to school by steam train. During the school year, they are allowed restricted visits to town. Good students can become prefects. The teachers at Hogwarts are strict, and so are their punishing methods. They also use very formal social forms, as the teachers address students by their last names (Tucker 223).

The Dutch translator has preserved this British setting. For instance, it is common in England to drink tea and this happens very often in the books. Even though it is more common in the Netherlands to drink coffee rather than tea, in the Dutch Harry Potter books everyone drinks tea, just like in England. The teachers still address their students by their last name in the Dutch version, which is very British and not done by teachers in the Netherlands. This makes the Dutch reader aware of the British setting. The translator has mainly used calque as a translation strategy for British CSEs. For instance, he has translated 'prefect' as 'klassenoudste' and 'House Cup' as 'afdelingsbeker,' items that Dutch readers are not familiar with. This means he has chosen to stay faithful to the world of the source text and to educate the Dutch reader. The effect is that the books become more exotic to Dutch readers than they are for British readers, to whom the setting is familiar, rather than exotic.

7.1.3. Place names

7.1.3.1. British existing place names

British existing place names that occur in the books are for instance London, King's Cross Kent, Surrey, Yorkshire and Dundee. The translation strategy that is most often used to deal with place names is preservation. Buddingh' did not change the British setting; he has preserved all the English name of existing places, without adding any explanation such as the location of

Dundee. The effect is that Dutch readers are made aware of the British setting. This strategy matches the strategy Buddingh' has chosen for other British CSEs and increases the exotic effect of the books on Dutch readers. As most of the narrative takes place at Hogwarts, the existing place names are not relevant. Therefore, there is no need to give the Dutch reader information about these places. Furthermore, most Dutch readers have probably heard of these English places, and if not, this only adds to their knowledge of British topography.

7.1.3.2. British fictional places

When Harry is not at school, he stays with his uncle and aunt at their house at 4 Privet Drive, Little Whinging. In the Dutch version, the house is located at Ligusterlaan 4 in Klein Zanikem. The street name is a literal translation and has the same middle-class connotation. The name of the town is also translated literally, as 'to whinge' means 'zeuren' or 'zaniken.' Thus, the translator opted for a calque translation. This means that the humor is preserved. The Dutch reader will understand the connotations that Rowling put in the English version.

Another fictional British place name is Grunnings, the drill-making company of which Harry's uncle is the director. The name Grunnings does not mean anything, but might refer be an onomatopoeia for drills in operation (MuggleNet). Another explanation is that it refers to grunting, something Vernon does very often. The Dutch name is Drillings, which has an obvious connection with the drill-making company, but not with grunting. This translation strategy is called transformation, as the translator had added a layer of semantic meaning. The effect is that in the Dutch translation, the second connotation is lost, but the onomatopoeia is still there, which gives British and Dutch readers equal associations; the humor in the source text has been transferred to the target text.

7.1.4. Other British CSEs: Holidays

There are a number of events and holidays that occur in the books, for instance Halloween, Bonfire Night and Christmas. As Christmas is a worldwide event, there is a standard Dutch translation for it that is used, so the translation strategy is adaption. Halloween is a holiday that Dutch readers know, but do not celebrate. To preserve the British setting, the translator has

opted for preservation. That is not the case for Bonfire Night, which is a British holiday that Dutch readers are not familiar with. Therefore, the Dutch translator has chosen a different holiday, namely Oudjaar (New Year's Eve), as this event is celebrated with fireworks, just like Bonfire Night. This translation strategy is localization. The effect of these strategies is that the Dutch reader is still aware of the British setting because of the preservation of Halloween, but also reads about some worldwide-celebrated events, such as Christmas and New Year's Eve. Buddingh' thus chose to preserve some exotic elements in the text, but not the ones that are too unknown to the Dutch reader to understand the connotations of the holiday in particular. The young reader is educated a little bit, but not too much; the emphasis is put on the narrative, rather than on an educational message that is not in the source text.

7.2 The second network: cultural literacy
The second network of CSEs is cultural literacy, which consists of two categories: proper names and fantasy CSEs.

7.2.1. Proper names
The names in Harry Potter contain humor, pun and character descriptions. Many minor characters have alliterative names: Colin Creevey, Dudley Dursley, Cho Chang, Padma and Parvati Patil, Poppy Pomfrey and Florean Fortescue are only a few examples (Randall 3). These are preserved or adapted to the Dutch language while keeping the alliteration, in order to keep the comic effect of the English names in Dutch and to give the Dutch reader the same reading experience as the English reader.

The name of Harry Potter is preserved in the Dutch translation. Because Harry is the main character, he is "the major identifying label for the series" and although changing the names of main character is possible, it is not often done. In English, his name is ordinary, unlike the boy himself, who possesses "extraordinary qualities" (Davies 75). In Dutch, his name does not sound particularly special or foreign. The first name Harry is common in the Netherlands and the surname Potter is not unusual either. Therefore, the effect of the English name is the same in the Dutch translation.

Many of the names in Harry Potter are derived from French, for instance Voldemort, Dumbledore and Malfoy. Anna Standowicz argues that

"English names with French roots tend to be aristocratic (in contrast to those of Anglo-Saxon origin), which is immensely important to the question of race and "blood purity" raised by Rowling" (4). Rowling majored in French at the University of Exeter, so it makes sense that she uses this language in her books. The French names often carry a hidden meaning, which is not discovered by every reader. However, she gave some of her characters English names too, such as Harry and Ron. Seamus Finnigan is associated with James Joyce's *Finnegans Wake*. His Irish first name increases this (Brønsted & Dollerup 61-62). In addition, most people connected with Hogwarts have Latin names and thus have associations to antiquity and scholarship, for instance Minerva McGonagall (Brønsted & Dollerup 65). The hidden meaning thus occurs both in English and French names.

After this general analysis, the names of some main characters will be discussed in more detail, as well as the Dutch translation, translation strategies and their effects in order to answer the main research question. Questions to keep in mind when analyzing the translation of proper names in Harry Potter are: "Does the translator call people by their original names, or does he adopt language equivalents or paraphrases? Are the translators aware of these associations between the name and its implicit meaning? Have these associations been kept in the translation?" (Valero Garces 123). These questions have to be answered in order to analyze the translation strategies that were used by Buddingh'.

7.2.1.1. Hogwarts characters

The four houses of Hogwarts carry the names of their founders: Godric Gryffindor, Rowena Ravenclaw, Helga Hufflepuff and Salazar Slytherin. Godric means 'power of god.' A griffin was a creature from Greek mythology with the body of a lion and the head of an eagle. They served as protectors of wealth. The nobility and braveness of both animals are characteristics of Gryffindor's house (Colbert 26). His Dutch name is Goderic Griffoendor. The translator has opted for phonetic adaptation as his translation strategy. He also kept the alliteration and the meaning, because a griffioen is a griffin in Dutch. The effect of the translation is therefore the same as in English.

Rowena means 'mother of the nation' in Welsh poetry, which refers to her status as one of Hogwart's founders. Her last name has a symbolic meaning. Ravens are intelligent creatures, and at Hogwarts, her house is for

the intelligent students (MuggleNet). In Dutch, this character is called Rowena Ravenklauw. Again, the translator has chosen for phonetic adaptation as his translation strategy and kept the alliteration. He also preserved the meaning; in Dutch, the raven is considered an intelligent animal as well.

Helga Hufflepuff is simply Helga Huffelpuf in Dutch, a phonetic adaptation. The name does not have any meaning in Dutch or English. It does have alliteration, just like the other names and the translator has preserved this in the translation in order to transfer the effect of the name on the English reader to the Dutch reader. The use of phonetic adaption as a translation strategy means that the translator has stayed faithful to the source text, while at the same time making it easier for the Dutch reader to read and pronounce the names of the characters.

Salazar Slytherin's name was derived from Portuguese dictator Antonio de Oliviera Salazar, who was in power 1932-1968. Rowling used to live in Portugal, which is why she is familiar with Portuguese history (Colbert 130). As Fernandes argued, the combination 'sl' connotates an unpleasant meaning (48). This phonesthetic meaning is a perfect description for the wizard who was attracted to Dark Magic. His Dutch name is Zalazar Zwadderich. In this case, Buddingh' has slightly changed the phonesthetic meaning by replacing the S by a Z, to obtain the same association in Dutch. The last name was also substituted with a name that is easier to pronounce for Dutch people. The effect is that the Dutch name sounds just as evil as Slytherin in English.

The headmaster of Hogwarts is Albus Dumbledore. Albus means white in Latin, and is symbolic for his white magic as opposed to black magic. Dumbledore is a variant of 'bumblebee,' but this is Old English and unlikely to ring a bell with British readers (Brønsted & Dollerup 62) An alternative semantic meaning of Dumbledore could be 'dumb,' or 'bumbling,' which means 'clumsy' or 'inept.' The French word 'd'or' means 'gold,' which has a connotation of good (as opposed to evil) (Valero Garces 123). Dutch translator Buddingh' chose to translate the name into Albus Perkamentus, preserving his first name, but changing his last name. In the Dutch version, Albus is no longer dumb or clumsy, but rather wise, as his last name is derived from the word 'perkament' ('parchment'), which has the connotation of science and wisdom. The semantic meaning has thus changed. The translation strategy is a combined strategy of preservation and replacement by a name with another connotation.

One of Harry's enemies at Hogwarts is Severus Snape, his teacher for Defense against the Dark Arts. Though Rowling said in an interview that she was inspired by the name of a town in Suffolk, UK, Snape's last name also means 'sharply' or 'severely' and it can be associated with the word 'snake,' which has biblical associations with 'malice;' the name has a symbolic meaning (Davies 79; Valero Garces 125). His first name Severus means ''stern' in Latin, it reflects his personality (Brønsted & Dollerup 64). In Dutch, his name is Severus Sneep. Again, the first name of the character is preserved. It does not have a meaning in Dutch. His last name was phonetically adapted and loses its symbolic meaning. In Dutch, a sneep is a kind of fish, the common nase in English. The effect is that the Dutch character does not seem as mean as the English character, because his name simply does not have associations with evil. For Dutch children, Snape might therefore not be as scary and bad as for English children.

Rubeus Hagrid is the school's gamekeeper. The word Rubeus has a semantic meaning: it is Latin for 'red.' Hagrid has a red face and it gets even redder because of his drinking habits (Colbert 134). According to Rowling, hagrid is Old English for "bad night," another semantic meaning. Considering his drinking habits, it is very likely that Hagrid has many bad nights. In Norwegian, Grid means giant, and Ha means half, so Hagrid means half giant, which is exactly what he is (MuggleNet). The translation strategy is preservation, as his Dutch name is Rubeus Hagrid as well. In Dutch, the name does not have a meaning, but some readers could be familiar with the Latin meaning of Rubeus. The effect for Dutch and English readers is the same, because most English readers are probably not familiar with the Norwegian meaning of the word 'hagrid'.

Minerva McGonagall is the head of Gryffindor House. Her name has a symbolic meaning: she was named after the Roman Goddess Minerva, the goddess of wisdom and the arts (Colbert 130). McGonagall is a Scottish name (Brønsted & Dollerup 63), which means that Rowling gave her a name with a semiotic meaning, as it indicates McGonagall's heritage. In Dutch, her name is Minerva Anderling. Her first name is preserved and her last name refers to her ability to change into a cat (Colbert 20). Buddingh's chosen strategy is thus a combination of preservation and replacement with a name with an additional connotation, which reinforces the divertive function. The semiotic meaning is no longer there, but the translator added a semantic meaning.

The effect is that her heritage is not as obvious as in the English books, but there is more emphasis on her magical skills. Because Scottish, Welsh, Irish and British heritage is not an issue in the Netherlands as it is in the UK, the fact that McGonagall is Scottish does not mean anything to Dutch readers. Rather than preserving a statement that Dutch readers would not understand, Buddingh' has chosen to leave this exotic effect out of the translation and focus on the character's skills instead.

Another teacher at Hogwarts is Professor Pomona Sprout. Pomona was named after the god of fruits. Her last name has to do with the subject she teaches, Herbology. This connotation is preserved in the Dutch translation, in which she is known as Professor Pomona Stronk ('stump' in English). This is a literal translation. Both names carry a semantic meaning, as they are a description of her profession. The effect of the translated name is thus preserved as well.

Argus Filch is Hogwarts' caretaker. His first name suits him, because it comes from Argus, a giant with a hundred eyes. The name carries a symbolic meaning, as it comes from Greek mythology. To filch means to steal, and while he does not really do that, he does take possession of some of the students' things that are not allowed at Hogwarts, so the semantic meaning of his name matches his activities at Hogwarts. His Dutch name is Argus Vilder. His first name is preserved. In the Netherlands, readers are familiar with the name Argus; there is an expression, "iemand met argusogen bekijken," which means watching someone suspiciously or closely. Argus' last name has changed in the Dutch translation. A 'vilder' is someone who skins animals. He certainly has the desire to do so with students. In the books it becomes obvious that he is in favor of physical punishment, so another semantic meaning is added in the Dutch translation. The translation strategy used here is a combination of preservation and the replacement of a name by a name with another connotation. The effect of the translation is different from the effect of the source name. While in the English text Argus Filch keeps a close eye on the students and takes things from them that are now allowed, in Dutch the emphasis shifts towards punishing the students, rather than taking things from them.

Madame Poppy Pomfrey is the school nurse. Her first name is a plant that is often used for medical purposes, so there is a semantic meaning in her name. Her last name looks like the French "pommes frites" (Brønsted &

Dollerup 67). In the Dutch translation, she is known as Madame Poppy Plijster. Again, the first name is preserved. Her last name is a pun and means 'band-aid' ('pleister'), which obviously refers to her job as a nurse at Hogwarts. Again, the last name of the character is replaced by a name with another connotation and another semantic meaning. The effect is that the name of the character refers to her job more obviously than it does in English and the funny connotation with French fries is lost in translation.

The school is the home of a number of ghosts. There is Moaning Myrtle, who was murdered by Voldemort when she was a student. Myrtle means "a type of evergreen shrub that is often overlooked because of its plainness" (MuggleNet). This describes the girl well, because she was very plain and not noticed by many people. In Dutch, her name is Jammerende Jenny. The alliteration and the meaning of Moaning are preserved, but not the symbolic meaning of Myrtle. The translation strategy is replacement with a more familiar name in the target language. This name is quite ordinary in Dutch, so the effect of the translation is similar to the English name.

Another ghost is Sir Nicholas de Mimsy-Porpington, better known as Nearly Headless Nick, the House Ghost of Gryffindor. His full name in Dutch is Hr. Hendrik van Malkontent tot Maling and his nickname is Haast Onthoofde Henk. The English full name carries a semiotic meaning, as it represents the upper class. 'Mimsy' means 'miserable' or 'flimsy,' two descriptions that suit this ghost well, as he is often complaining. The British social class system does not exist in the Netherlands, but the form of the last name 'van…. tot…..' indicates Dutch nobility. Though the meaning of 'mimsy' in the sense of 'flimsy' disappears in the translation, the other meaning, 'miserable,' is kept in Dutch. He is often dissatisfied ('malcontent'). Buddingh' added an extra meaning to the second part of the last name: 'maling hebben aan' means 'not caring about,' in this case the students. His first name has changed for practical reasons; to keep the alliteration in Nearly Headless Nick, his name had to be changed to Henk. The translation strategy is thus replacement by another name from the target language in combination with replacement by a last name with additional connotation. The effect of the translation is more or less the same, as both the Dutch and English name represents a certain social class and 'mimsy' and 'malkontent' have similar meanings.

Slytherin's House Ghost is The Bloody Baron. His name is literally translated into Dutch: De Bloederige Baron. His personality matches the house where he lives, as blood is associated with fights or other activities in which people can get hurt. Dark wizards are more likely to get into those situations than good wizards, so the meaning of this ghost's name is symbolic, both in English and Dutch. The effect of the Dutch name is therefore the same as in English.

The Fat Friar belongs to Hufflepuff. His name is literally translated as well: De Dikke Monnik. The semiotic meaning represents his religious status. Though the alliteration is not preserved, the i-sound pattern was added to have a similar effect. This strategy is called compensation. Both the English and Dutch names are merely a description with a comic effect and have the same connotations in both languages.

The Grey Lady is the House Ghost of Ravenclaw. Again, the translator has opted for a literal translation: De Grijze Dame. The name has a semiotic meaning, as it represents a British social class. This class does not exist in the Netherlands, so the semiotic meaning is not preserved in translation. There is an additional semiotic meaning; it refers to history. In many castles, there is a ghost from the family that owned the place. This is a female ghost who was unhappy or suffered a tragic loss in love: the Grey Lady (Colbert 129). Because this is a literal translation, the effect is similar to the effect in English.

Peeves the Poltergeist does not belong to any house, he moves through the whole castle. His name has a semantic meaning; it suggests he is bad-tempered and he usually is. He likes to annoy students. His name also has alliteration. His Dutch name is Foppe de Klopgeest. Klopgeest is a literal translation of poltergeist, but there is no alliteration. To add another literary effect, the translator gave him a first name with an o in it, Foppe. The semantic meaning is lost in translation, but another one is added, as the name Foppe was probably derived from the word 'foppen,' which means to fool. The translation strategy is literal translation combined with replacement with a name with additional connotation. The effect of the name has changed in Dutch. The Dutch ghost is no longer bad tempered, but just likes to fool the students at Hogwarts.

7.2.1.2. Harry's friends and family

The Dursleys are Harry's relatives. Their first names are Vernon, Petunia and Dudley. The Dursleys are named after a town near Rowling's birthplace (MuggleNet). The name contains a semantic meaning; it has the connotation of dull, dour and surly (Valero Garces 123). The name Petunia carries a symbolic meaning: a petunia is a flower that symbolizes anger and aversion (Colbert 133). Dudley is an aristocratic name, used since the 19th century and therefore carries a semiotic meaning as it represents a certain social class (MuggleNet). This matches the status he has in his family; he is always worshipped by his parents, his mother in particular. Additionally, it contains a semantic meaning; it contains the word 'dud,' which means loser. This describes him perfectly (Randall 4). Wiebe Buddingh' has replaced these names to make them more familiar to the Dutch reader. The surname Dursley becomes Duffeling, which does not have a meaning in itself, but contains the word 'duf', which means dull. The translator has preserved the semiotic meaning but used a name that is more familiar in the target language. Vernon becomes the typically Dutch name Herman, and Dursley is given the traditional Dutch name of Dirk, which does not have a semiotic or semantic meaning. The translation strategy for both names is replacement with a name more familiar in the target language. Petunia keeps her name, because the flower has the same name in Dutch. The symbolic meaning is thus preserved. By replacing their names, the Dursleys become more ordinary in Dutch. Dirk and Herman have common names without any symbolic meaning, while Dudley's name refers to aristocracy in English. Petunia's adoration of her son is no longer hinted at in Dutch. The flower petunia has the same symbolic meaning in Dutch, and therefore has the same effect in the translation.

Not only Harry's best friend Ron, but his entire family occurs in all of the books. Parents Arthur and Molly, brothers Bill, Charlie, Percy, Fred, George and sister Ginny serve as Harry's unofficial foster family. Like many names, their surname carries a semantic meaning. Weasley is close to 'weaselly,' 'deceitful,' but the first association would be to the weasel (Brønsted & Dollerup 61). The name Arthur could refer to King Arthur, which is a symbolic reference, but his full name is probably derived from Arthur Wellesley, the Duke of Wellington, who won the Battle of Waterloo (MuggleNet). Wiebe Buddingh' has preserved all the first names and only

changed the surname to Wemel, which means the effect of the first names are the same in Dutch. Buddingh' says about this translation choice: "it is similar to the English Weasley, and there are many of them – it's swarming ('wemelen') [with children, at the Weasley residence]" (De Veen). Again, he has added a semantic meaning. The strategy is replacement by a name with another connotation. The effect of the last name has changed, because in English, there is no connotation with swarming. This emphasis on the size of the family was added in Dutch.

Hermione Granger is Harry's other best friend. Hermione's name was derived from Hermes, the Greek god of communication, orators, wit, literature, sport and commerce. He was also the messenger of the gods (Colbert 130). Her name is fairly rare and most adult, educated Britons will probably associate the name with one of the characters in Shakespeare's *The Winter's Tale* (Brønsted & Dollerup 61). In Dutch, she is called Hermelien Griffel. Her first name is adapted to Dutch spelling - phonetic adaptation – but keeps the same semiotic meaning. Her last name Griffel means 'slate-pencil,' which has the connotation of wisdom and academic achievement, a perfect description of Hermione. The translator had thus added a symbolic meaning, as well as a semantic meaning. In English, her name does not have a meaning, so the translation strategy here is replacement by a name with additional connotation. The effect is that her knowledge is emphasized in Dutch. The Dutch reader therefore gets to know a smarter Hermione than the English reader.

Harry's owl was named after Hedwig, a saint who lived in Germany in the 12th century. The monastic order that was named after her, teaches orphans, just like Harry (Colbert 132). The name Hedwig thus carries a semiotic meaning that refers to history. Her name is preserved in the Dutch translation. The choice for preservation as a translation strategy means that the translator considered that it is not likely that many readers, both English and Dutch, are aware of the meaning of the name. In that case, changing the name would be unnecessary, because the effect is the same in both languages.

Harry's parents are Lilly and James Potter. Lilly's name comes from the flower lily, which is symbolic for purity and innocence (Colbert 133). This name is preserved in Dutch, just like her husband's name. The name James Potter does not seem to have any meaning. In Dutch, both names do not

have any meaning, but the reference to the flower lily ('lelie' in Dutch) is less obvious, because 'lelie' is not as closely connected to Lilly as 'lily' is. The effect is that there is less emphasis on Lilly's purity and innocence in Dutch. Preservation as a translation strategy means either that the effect of the translation is the same as the effect of the source text, or that the connotation in the source text is not important enough to change the target text in order to obtain the same connotation in the target text.

Dean Thomas and Lee Jordan, Harry's friends, are Daan Tomas and Leo Jordaan in Dutch. Buddingh' has adjusted the spelling to make the names more Dutch, choosing the translation strategy of phonetic adaptation. Jordan and Jordaan are both rivers; so this meaning was preserved. In Dutch, the Jordaan area of Amsterdam is a working-class area, which gives Leo's last name a semiotic meaning that it does not carry in English. There is more emphasis on his background than in the source text. The effect of Daan Tomas' name is similar to the effect of the source name, as it is an ordinary and common name in both languages. Again, the translator chose to stay close to the source text, especially in the case of Dean/Daan. As Leo and Dean are minor characters, the working-class connotation that the Dutch Leo has but not the English Leo, is not disturbing.

One of Harry's friends is Neville Longbottom. Though the name has a comic connotation, bottom is Old English for 'staying power,' a semantic meaning that suits Neville quite well, as he is always there to help and serve Harry (MuggleNet). His Dutch name is Marcel Lubbermans. The name Lubbermans does not mean anything. Again, Buddingh' has replaced a typically English name with a to Dutch readers more familiar sounding name. The effect is that his faithfulness to Harry is less obvious in Dutch. This translation strategy shows that Buddingh' wants to make it easier for young readers to read, understand and pronounce the names of the characters.

Sirius Black, or Sirius Zwarts in Dutch, is Harry's godfather. At first, Harry thinks he works for Voldemort, as he escaped from prison. Hence the name Black, a symbolic meaning. It also matches his personality, which is somewhat sinister (Brønsted & Dollerup 64). His Dutch name is a literal translation of Black, plus an s, to make it sound more natural. The symbolic meaning is preserved. His first name Sirius refers to a star, the Great Dog or Dog Star (Brønsted & Dollerup 64). This is connected to his ability to turn into a dog, so this name has a semantic meaning as well. In Dutch, this name is

preserved. Although 'zwart' stands for evil in Dutch, it is more symbolic than in English. In English, 'black' is literally used in the name 'black magic,' which is 'duistere magie' in Dutch. 'Zwart' is thus not a literal description and therefore, Sirius' name in Dutch is more symbolic than descriptive, which slightly changes the effect of the name. This translation strategy means that the translator chose to be less specific in this case, leaving the most obvious to the imagination of the readers. This shows that Buddingh' takes his readers seriously and gives them something to discover for themselves, rather than making everything clear to them at once.

7.2.1.3. Harry's enemies

Harry Potter's enemy Lord Voldemort is one of the important characters who occur in every book. His name is French – vol de mort – and means flight of death, a symbolic meaning (Brønsted & Dollerup 68). The Dutch translation is Heer Voldemort, which means the chosen translation strategy is non-translation or preservation. Because this is a French name, the meaning is not too obvious in English or Dutch, which means they have the same effect in both languages. Voldemort is also known as You-Know-Who or He-Who-Must-Not-Be-Named. This is translated into Dutch quite literally: Je-Weet-Wel and Hij-Die-Niet-Genoemd-Mag-Worden. Both names suggest fear: something bad will happen if you do use his name. In Dutch, the effect is the same. The translation strategy shows that Buddingh' is faithful to the source text and tries to transfer the effects of the text world to the Dutch text world.

Voldemort's real name is Tom Marvolo Riddle, an anagram of "I am Lord Voldemort." The name Riddle is symbolic, because in his quest to beat Voldemort, Harry has many questions to answer and in *Goblet of Fire*, he literally has to solve riddles. In Dutch, this anagram should be preserved, because this wordplay is important for the narrative. The translator has given this character the name of Marten Asmodom Vilijn, which is an anagram for "Mijn naam is Voldemort" (My name is Voldemort). The strategy is replacement by a name with another or additional connotation. The symbolic meaning is lost in the Dutch translation, but another one is added, as Vilijn is derived from 'vilein,' which means 'evil,' 'villainous' or 'vicious,' which is a perfect description of Lord Voldemort. The effect of the translation is that the emphasis shifts from Harry's task to solve riddles to Voldemort's personality. However, the translator was limited in his translation choices by the anagram.

Voldemort is assisted by Death Eaters, who are called Dooddoeners ('bromide') in Dutch. This is another example of replacement by a name with another or additional connotation, though the word Death is literally translated. The verb 'doen' ('to do') implies that the Dooddoeners actively practice dark magic or kill people - which is exactly what they do in the books - while Eaters implies a close connotation to death, maybe eating dead people, which they do not do in the books. Death in the context of the Harry Potter books is equal to evil, so the names in English and Dutch both carry a symbolic meaning. The effect is the same: victims of the Death Eaters will be killed. By adding connotations, the translator shows that creativity is important in the Harry Potter series, more than faithfulness to the text. The divertive function is the most important function and by adding connotations, Buddingh' reinforces this function often.

The Malfoys are Harry's enemies as well. The surname Malfoy is French and means bad faith. The name has a Latin origin, 'maleficus, 'which means 'criminal,' a semantic description that suits the Malfoys (Colbert 116). Father Lucius' name is derived from Lucifer, an alternative name for the devil, which makes it a symbolic meaning. The name of Harry's schoolmate Draco, Lucius' son, has a connotation with the word dragon, which is a perfect symbolic description of his evil personality. The name of Draco's mom Narcissa comes from Greek mythology, from Narcissus, a man who fell in love with his own reflection, and therefore carries a semiotic meaning (Colbert 117). In Dutch, the Malfoys carry the last name Malfidus, which is derived from the world malafide and means bad faith or unreliable. This also carries the symbolic and semantic connotation of evil, which suits the characters perfectly. The translation strategy is phonetic adaptation. All the first names are preserved; the strategy is non-translation. The effect of the first names are therefore the same in both languages. Perhaps the Malfoys' Dutch last name is a bit more obviously derived from 'malafide,' a Dutch word, whereas the English name only has connections with a French word. However, the word 'mal' already has the connotation of 'bad' in itself, for instance in the word 'malpractice.'

Vincent Crabbe is one of Draco's companions. His last name comes from crab, which means bad-tempered or 'sour person' (OED). It has a semantic meaning and matches his role as Draco's servant. In Dutch, his name is Vincent Korzel. The first name is preserved, but his last name changed. It is probably derived from 'korzelig', which means grumpy,

irritated, bad-tempered. The semantic meaning is preserved. The translation strategy is a combination of non-translation and substitution or replacement by another name from the target culture in which the connotation remains the same. Because the connotation remains the same, the effect on the Dutch reader also remains equal to that on the English reader. This strategy shows that Buddingh' tried to transfer text effects, rather than copying characters' names.

Gregory Goyle is Crabbe's companion. His name was derived from the English word 'gargoyle' or the French 'gargouille,' which is the name of a monster in Great Britain or a Loch Ness like monster in France. This is why carved stones with a spout designed to convey water from a roof and away from the side of a building are called gargoyles (Colbert 81-82). The name thus carries a semiotic meaning. In the books, the character is one of Draco's assistants and therefore acts like a monster trying to defeat Harry. In Dutch, his character is called Karel Kwast. His first name probably changed to make it sound more Dutch, as Gregory is not a Dutch name. The translation strategy is replacement with a more familiar name from the target language. His last name does not seem to be connected to his English last name, but Buddingh' probably wanted alliteration in "Korzel en Kwast." The Dutch name does not have any additional meaning. The translation strategy is replacement by a name with another connotation. The effect is that the connotation is lost in Dutch, because the description of this character's personality is gone. Again, the translator has kept in mind the age of this young readers by making Gregory's name more familiar to them. Because Goyle is a minor character, it does not matter that the semotic meaning is lost. Instead, Buddingh' favors creativity and the divertive function by making Goyle's name match the name of his companion Crabbe in Dutch, rather than preserving the etymological meaning.

7.2.2. Fantasy place names

The most important fantasy place name is Hogwarts, School of Witchcraft and Wizardry, or Hogwarts in short, where Harry goes to school. The translator has chosen to translate the name; therefore, the Dutch name of the school is Zweinstein, Hogeschool voor Hekserij en Hocus-Pocus, Zweinstein in short. The chosen strategy is thus calque: a literal translation of the term, though with a creative twist. The connotation with hog or swine (zwijn) has been

kept, but the spelling is adjusted to make it less obvious. The rest of the original name has alliteration, and the translator preserved this. He also translated the word witchcraft literally and added a little humor by translating wizardry as hocus-pocus. The effect is that readers are reminded of the animals in both Dutch and English and that the students are playfully referred to as swines. The Dutch name 'hogeschool' ('college') implies that Hogwarts is a place for higher education, rather than secondary education. But the context makes clear that it is secondary education in Dutch, as Harry attends the school at age 11. The choice for this translation strategy shows that Buddingh' thinks creativity is very important in proper names. In the source text, proper names are the items that contain humor and extra layers; the proper names are what makes the series fun to read for older readers in particular. By translating Hogwarts into Zweinstein, Buddingh' shows that he wants to preserve this effect in the target text.

Azkaban is the magic prison. It might be related to the real prison Alcatraz (Randall 5). The prisoners are guarded by Dementors, who actually dement the prisonars by sucking out their souls and removing all their happy thoughts. In Dutch, both the prison and the Dementors have the same name, so the chosen translation strategy is preservation. The name of the prison will probably be recognized by Dutch and English readers. The word Dementor carries the connotation of crazy, mad and Alzheimer, both in Dutch and English, so the effect for English and Dutch readers is the same. Again, by preserving the name, Buddingh' attempted to preserve the text effect as well.

Diagon Alley is a street in London where wizards go to shop for magic items. The name is a pun and comes from the word diagonally (Valero Garces 129). The street is only accessible to wizards. Non-magic people cannot see it. Hence the Dutch name, Wegisweg, because it is not there for the non-magical eye. The translation strategy is transformation: the CSE is altered. The Dutch name still contains humor, but it is not the same pun the English name contains. The effect in Dutch is that the Alley is gone within the blink of an eye, whereas the English name is only a pun derived from the word diagonally. This translation strategy shows how much Buddingh' takes the divertive function into account. He tries to make the place names fun for Dutch readers, even if that means that he has to add or change the text effects of the source text.

The bank Gringotts is located at Diagon Alley. The name of the bank probably comes from "goblins grinning over their store of ingots (heavy blocks of gold)" (Valero Garces 129). Goblins work at the bank and they protect the property of everyone who stores their possessions there. In Dutch, the bank is called Goudgrijp. Goud means gold, which is appropriate for a bank. Grijpen, to grab, is what most people would do with gold if they had the chance. So, although the meaning of the English name gets lost in translation, there is compensation in the form of another appropriate meaning. Again, the translation strategy is transformation. However, the effect of both names is that the name reminds the reader of the bank, because it is an appropriate name for a place where gold is stored. The effect for the Dutch reader that comes from 'grijp' is not present in the source text. It suits the location because the goblins have claws, rather than hands like humans, which they use to grab the gold and store it safely. This translation strategy triggers the imagination of the Dutch reader, perhaps even more than is the case for the English reader. This shows the importance of imagination, fantasy and creativity in the Harry Potter series.

Knockturn Alley is an alleyway leading off from Diagon Alley and is mostly visited by wizards interested in dark magic. Again, Rowling used pun as it is derived from nocturnally, which can be associated with dark magic (Valero Garces 129). In Dutch, this association remains. Knockturn Alley is called Verdonkeremaansteeg. 'Verdonkeremanen' means to pinch, snatch, steal, swipe, etc, which is often done by evil wizards. The translation strategy is transformation: the name is altered. However, it still more or less carries the same connotation. The effect is the same in both languages: both readers have the connotation with something dark or bad that is not to be done in broad daylight. By using transformation, the translator wants to obtain the same text effect in Dutch. That is very important here, because both the English and Dutch names trigger young readers' imagination.

Every once in a while, Hogwarts' students are allowed to go to Hogsmeade, a town nearby. Just like Hogwarts, it contains the word hog, which means swine. Mead means field or meadow. In Dutch, the name of town is Zweinsveld, which also contains the words swine and field. Therefore, the used strategy is calque. The effect is that the students, who are referred to as swines, are free to walk around and play in the field, both in Dutch and English. The translation strategy that Buddingh' chose, emphasizes the

importance of text effect and connotations. The translator shows, by chosing this strategy, that he wants Dutch readers to have the same reading experience as English readers.

7.2.3 Fantasy CSEs: school

When new students go to Hogwarts for the first time, they are sorted into their houses by the Sorting Hat, or de Sorteerhoed in Dutch. This is a literal translation. Again, Buddingh' chose to give Dutch readers the same connotation and text effects as the English readers by literally translating the name of the Hat.

At Hogwarts, Harry takes subjects that are not taught at regular schools. Although the boarding school category was previously defined as a British CSE, the subjects are fantasy CSEs. Therefore, they belong to their own school category within the fantasy CSEs category. The school subjects are:

- Ancient Runes - Leer der Oude Runen
- Apparition (and Disapparition) - Verschijnselen (en Verdwijnselen)
- Arithmancy - Voorspellend Rekenen
- Astronomy - Astronomie
- Care of Magical Creatures - Verzorging van Fabeldieren
- Charms - Bezweringen
- Defense Against the Dark Arts - Verweer tegen de Zwarte Kunsten
- Divination - Waarzeggerij
- Flying - Vliegen
- Herbology - Kruidenkunde
- History of Magic - Geschiedenis van de Toverkunst
- Muggle Studies - Dreuzelkunde
- Potions - Toverdranken
- Transfiguration – Gedaanteverwisseling

Most of the names are straight forward, just like regular school subjects. Therefore, the translator has chosen a literal translation for most of them, again using calque as his strategy. The effect on the Dutch reader is therefore equal to the effect on the English reader: the names are simply school subjects, even though they are school subjects that the Dutch and British

reader will never take. Both the Dutch and English names of the subjects contain humor; the divertive function is preserved in translation.

The subject Apparition and disapparation is not as straightforward as the others. This subject teaches students to appear and disappear out of nowhere like a ghost, hence the name. Though closely connected with the words appear and appearance, it is not quite the same. This was recognized by Buddingh', who did not just translate literally, but translated the effect as well. He chose "verschijnselen en verdwijnselen," closely connected to verschijnen (appear) and verdwijnen (disappear), but not quite the same. This strategy is calque, with a creative twist. Humor and creativity are preserved, and Dutch readers may enjoy reading about Verschijnselen and verdwijnselen just as much as English readers enjoy reading about Apparition and disapparation.

Of course Harry and his classmates have to write tests, for instance the O.W.L. test (Ordinary Wizarding Levels). This is the test that students take in order to become a registered practitioner of magic. The word owl is related to the magic world and is therefore symbolic for this 'rite of passage.' Again, Buddingh' has been very creative and exaggerated the humorous effect. He named the first test S.L.IJ.M.B.A.L. (Schriftelijke Lofuiting wegens IJver, Magische Bekwaamheid en Algeheel Leervermogen) which means 'toady.' In the translation, it does not come across clearly that this is a test, as lofuiting means praise. The Dutch name suggests it is a diploma rather than a test. The translator has thus used transformation as his translation strategy. The effect is that the rite of passage connotation is gone. However, the context in Dutch makes it clear that it is indeed a test for which the students have to study hard. In addition, the Dutch reader gets a name that is funnier than its English equivalent. This shows again that Buddingh' thinks the divertive function is the most important function of all and is more important than being faithful to the source text.

At the end of the seventh and final year, students take the N.E.W.T. test (Nastily Exhausting Wizarding Test). The abbreviation N.E.W.T. is pronounced 'newt,' which is a kind of salamander. It is also part of the expression "tired as a newt," which means very tired. This obviously matches the name of the test. The Dutch translator has been very creative in translating this CSE and turned it into P.U.I.S.T. (Proeve van Uitzonderlijke Intelligentie en Superieure Toverkunst). He did not preserve the description

of the English test, but added a humorous effect to his translation, as P.U.I.S.T. or puist means pimple. Again, the strategy is transformation. The description in Dutch does match the characteristics of a final exam, but the effort which students have to put in to pass these tests is gone in Dutch. Another effect is that the abbreviation is not connected to the full name anymore as it is in English. This is another example of how Buddingh' emphasizes the divertive function.

In *Harry Potter and the Goblet of Fire*, Hermione stands up for the rights of the House Elves at Hogwarts. She founds S.P.E.W. (Society for the Promotion of Elfish Welfare), which is appropriate considering the fact that she is fed up with they way that the elves are treated; it makes her "sick." The Dutch translation also refers to the way elves are treated. The translation is S.H.I.T. (Stichting Huiself voor Inburgering en Tolerantie). Though the full name is not quite similar to the English one, the abbreviation is more important here. Again, Buddingh' has added some comic effect to the translation and used transformation as his strategy. The Dutch translation of the abbreviation is funnier than the English one, but the effect of the full name is the same: in both languages it is an official name for something rather silly. By using transformation, the translator has stayed faithful not to the text, but rather to the effect of the text. Dutch and English readers will have a similar reading experience.

When the students are not busy studying, they play Quidditch. Each house has its own team. The name of the sport is entirely made up. Rowling stated that she wrote down words with a Q until she found one she liked (MuggleNet). The Dutch name sounds like it is made up, but 'zwerk' means heaven or clouds. It is therefore an appropriate name for a sport that is played on brooms in the air. The translation strategy is creation, because the translator adds a meaning to the translation that was not in the original. However, many young readers are probably not aware that the word 'zwerk' actually exists. So although older readers might recognize it, the text effect for Dutch and English readers is the same.

The sport is played with three balls: the Quaffle, Bludger and the Golden Snitch. Their Dutch equivalents are Slurk, Beuker and Gouden Snaai. The first one is made up in both languages. The Dutch name sounds more familiar in Dutch, so the translator has chosen localization as his strategy. Bludger was derived from bludgeon. The Snitch was derived from snitch. The

translations are not quite literally, but the effect was translated accurately, as a Beuker is used to beat someone, and the goal of the game is to grab the Snaai. The translation strategy is localization for those elements too, as they have the same effect in Dutch, but look more natural to the Dutch reader. Using localization as a translation strategy for non-existing items is an interesting choice, because the items are just as unfamiliar to the source text reader. However, as the names are made up in English, it makes sense to give them more familiar-sounding names in Dutch, because the target group is nine to twelve year old readers. The text effect is therefore similar: both in English and Dutch, readers will read new words in their own language.

The Quidditch team consists of three Chasers who try to score, (Jagers), two Beaters who try to prevent the other team's Chasers from doing so, (Drijvers), one Keeper who guards the goal (Wachter) and one Seeker who tries to catch the Golden Snitch (Zoeker). The translation of the names suits their functions. A Chaser is a Jager, an exact description. The Beaters have a less violent name in Dutch, but it is a literal translation. They try to drive off the other team. The Keeper guards the goals, he is a Wachter in Dutch, again an exact description of what he does. Finally, a Seeker is a Zoeker, a literal translation. The translation strategy for all of them is calque. The effect of the Dutch translation is therefore the same as the effect of the English source text, which is that the players of an exotic new game – Quidditch or Zwerkbal – have new, unfamiliar, but not too exotic and weird names that are appropriate. This shows that Buddingh' tried to preserve the text effects of the source text in his translation.

7.2.4. Other fantasy CSEs

Wizards have their own currency: Galleons, Sickles and Knuts. In Dutch, they pay with Galjoenen, Sikkels and Knoeten. This is not a literal translation, but merely an orthographic adaption of the spelling. The effect on the Dutch and English reader are therefore the same, namely the occurrence of a foreign element in the text. As is the case with Zwerkbal and its terminology, it makes sense that Buddingh' gives the Dutch reader what Rowling gives the English reader: new, exotic words in their own language. Text effect again is the most important factor in determining a translation strategy.

The magical world exists of much more than just Hogwarts. It is an entire parallel world to ours. That means wizards go to work, eat and drink

and go to places using their own means of transportation. The magical world is run by the Ministry of Magic. This Ministry consists of the following Departments:

- Department of Magical Law Enforcement - Departement van Magische wetshandhaving
- Department of Magical Accidents and Catastrophes -Departement van Magische Rampen en Catastrofes
- Department for the Regulation and Control of Magical Creatures - Departement van Toezicht op Magische Wezens
- Department of International Magical Cooperation - Departement voor Internationale Magische Samenwerking
- Department of Magical Transportation – Magisch Verkeersbureau
- Department of Magical Games and Sports - Departement van Mgische Sport en Recratie
- Department of Mysteries - Departement van Mystificatie.

Buddingh' has more or less translated the names of the departments literally. As the English names are very descriptive, there is no need to make changes. In the definition by Grit, this would be adaption: translating the names to their equivalent in the target culture (193). However, the departments are fictional, so there is no equivalent. Therefore, the strategy is calque, a literal translation of the term. By staying close to the source text in his translation, Buddingh' has preserved the text effects; the structure of the names equal the structure of the names of existing departments and ministeries in the United Kingdom and the Netherlands, but of course there is the magical addition. The names thus sound both strange and familiar at the same time.

Just like we do, wizards like reading their morning newspaper as well. They read The Daily Prophet. The Dutch translator chose the name De Ochtendprofeet. Although 'Ochtend' ('morning') does not mean 'Daily,' both are appropriate names for a newspaper, as it is a morning newspaper. Buddingh' has thus translated the connotation, rather than the actual name. It is therefore transformation, as the name of the newspaper has changed. Again, the effect for both English and Dutch readers is that the type of name sounds familiar for a newspaper, but is strange at the same time because of the magical elements.

In the magic world, there are several types of people. There are wizards and witches who come from a magic family, the so-called 'pure' wizards. There are also people with magic abilities born in a non-magic family. When pure wizards want to insult those people, they call them 'Mudbloods.' In Dutch, their name is 'Modderbloedjes.' This is a literal or calque translation. This is a pejorative name, because it implies that they have 'dirty blood,' i.e. they are not 'pure.' Buddingh' has chosen a translation strategy that transferred the effect and connotations to the Dutch readers, giving them the same experience as the English readers.

There are also people who do not have any magic abilities, despite the fact that they were born in a magic family. They are called 'Squibs.' Johnson's Dictionary defines 'squib' as "any petty fellow," and "damp squib" is an expression for anything that turns out to be a disappointment (MuggleNet). In Dutch, they are called Snul. This contains the world 'nul,' which means zero. In other words, they are losers, because they lack magical talent. This is localization, as the translation carries the same connotation in the target language. Furthermore, both the original and the translation start with an S. The translator has been faithful to the style, as well as the effect of the word. As a 'nul' or loser is often a disappointment to others, the effect on Dutch and English readers are equal.

Finally, there are people who do not live in the magic world and who do not have any magical abilities. They are the 'ordinary people.' They are called 'Muggles.' Rowling made it up, but it is slang for marijuana (Randall 3). Additionally, it has many connotations with 'bad' words, such as 'mug,' 'bug,' 'muggin' – a 19th century word that means 'simpleton,' etc. (Randall 3). In the Dutch translation, 'Muggles' are known as 'Dreuzels'. This word in itself is meaningless, but it is very similar to the word 'treuzelen,' which means 'dawdling.' A person without magic abilities does everything a lot more slowly than wizards, who can do anything with just one movement of their wands. The translator has again used the transformation strategy. The connotation has changed and consequently the effect has changed as well. In English, the connotation is that of losers, people who cannot even do magic. In Dutch, people are just slow, but not necessarily losers. This is remarkable, because Buddingh' has usually opted for a transfer of the text effect. In this case, the divertive function seems to be more important to him than giving Dutch readers the same reading experience as English readers.

The translation strategy a translator chooses is based on text type, function of the text and target group. The translator's visibility is evident in the chosen translation strategies, because this shows how the positions himself in relation to the source text (O'Sullivan 198). For those who pay close attention to the translation, it becomes obvious that Buddingh' kept in mind that he translated children's books for an audience of nine to twelve year olds with little knowledge of British culture and that the function of the text is mainly divertive.

Buddingh' has translated faithfully; he tried to stay close to the source text and follow the norms of the source culture, which means his initial norm was acceptability. However, in an interview he says he initially preserved the English names, which means he opted for an adequate translation. This means he shifted from adequate to acceptability, with a final position somewhere in between.

The preliminary norms were determined by the position of Harry Potter in the literary polysystem. The first book was just another children's book, but after its commercial success, all eyes were on the translator. Because the story became a series of seven, many translation options were limited by previous choices, for instance when choosing the names of the characters. Buddingh's choice for a position in-between adequate and acceptable has influenced his operational norms, which are his actual translation strategies.

In the first network of CSEs, three strategies were used most often: localization, globalization and calque. This means that some food items changed into Dutch food in the translation, others were less specific and some were just translated literally. Although food is important for the scene setting, what Harry eats is not; the fact that there is an abundance of food available is more important for the scene setting. Because many food items are described in the books, readers do not really notice what it is exactly that Harry and his friends eat. Therefore, the effect of the translation is the same as for English readers: Harry can eat a lot at school, as opposed to the place where he grew up, where he got hardly anything to eat.

Most British school CSEs, such as prefect, dorms and House Cup, were translated literally. The effect is that it is clear that Harry lives in the United Kingdom. For Dutch readers, this adds an exotic element to the story that is not there for British readers.

The translator has also preserved the British setting with respect to existing place names. They were all preserved. They serve mainly for scene setting and are not relevant to the story. Again, this gives Dutch readers an exotic story that is not exotic at all for British readers. Fictional British place names were translated to give the Dutch reader access to the humor that the English reader got from the original. This way, the comic effects were preserved.

Various translation strategies were used for the British holidays that occur in the book. Only the one that the young Dutch reader does not know was changed. The others are preserved or adapted to keep the British flavor.

In the second network of CSEs, Buddingh' has often opted for preservation of the first names of the characters. He only changed very British names that Dutch readers aged nine to twelve are not familiar with, such as Neville and Vernon. Many of the names that do not have an additional meaning were only phonetically adapted or even preserved, for instance in the case of the founders of Hogwarts. In other cases, he has translated the surnames of the character literally, which happened with Sirius Black, who became Sirius Zwarts in Dutch. Some of the names were preserved, for instance Rubeus Hagrid and Voldemort, which means they have a similar effect in both source and target text.

The names that do have an additional meaning were treated differently. As Buddingh' stated in an interview, he initially preserved all the English names, but later decided to translate them to prevent loss of humor. "Originally I had kept all of Rowling's English names and references. But as a result, a lot of the humor was lost. So we decided to make the names Dutch-sounding and thereby make things funnier." He continues: "translating means to give the Dutch word more or less the same connotation as the English one and to find the right word. Practically every name or word has a meaning or contributes to the total effect of the book. Furthermore, some jokes or wordplay get lost in translation, it is inevitable, but by translating the names, you can sometimes compensate and add a joke" (Buddingh' in Van Coillie 136). In addition, Buddingh' had a rule for translating proper names. "If the English name did not have a deeper meaning, I tried to give the characters a name that matched their personalities." Other translators sometimes complained about Buddingh's style of translation. He was criticized for adding meaning that was not found in the original, but Buddingh argued that the

extra humor that came from this, weighed up to this "unfaithfulness" (De Veen). His creative freedom also allowed him to make stylistic changes. Rowling often uses adjectives several times on one page, for example: "says Harry softly." Buddingh' sometimes changed this to "Harry whispered" (De Veen).

The strategy he used most was replacement with a name with an additional or another connotation, for instance in the cases of Madame Pomfrey, Minerva McGonagall and Albus Dumbledore, who are known as Madame Plijster, Minerva Anderling and Albus Perkamentus in the Dutch translation. The effect was that the function of the name sometimes changed. Wordplay became a description of another personality trait of the character was emphasized.

The names of characters with a name that describes their personality or profession were mostly translated literally, for instance Professor Sprout, who is called Professor Stronk in Dutch. This way, the original function of the name was preserved and consequently, the effect as well.

Buddingh' has also been faithful to style. He has preserved alliteration in the names or gave characters a name that starts with the same letter as their English name. This happened for instance to Moaning Myrtle, whose Dutch name is Jammerende Jenny and minor characters like Cho Chang and Colin Creevey.

As fantasy CSEs were made up, the British readers were not familiar with them, just like foreign readers. This means that the translator had more creative freedom, because he did not have to hold on to an existing culture. The fantasy CSEs are exotic for British readers and this is the same for foreign readers.

In the case of fantasy place names, Buddingh' often used calque translation, because the English humor could be transferred into Dutch, for instance the names of the departments at the Ministry of Magic. On the few occasions that this was not possible, he used transformation to add humor to the place names for the Dutch reader.

With respect to the fantasy school CSEs, the translator mostly used calque. This is because most of the CSEs are the names of school subjects, which are funny and descriptive enough to translate literally. The names do not contain English wordplay, but general humor that is transferrable into

Dutch. In some cases, localization and transformation were used to prevent a loss of humor for the Dutch reader.

For the other fantasy CSEs, a variety of translation strategies were used. Some were only phonetically adapted or a calque translation was used, other times Buddingh' used transformation or localization. Some of the humor comes from puns, which are restricted to language and therefore not transferable to another language. Buddingh' has therefore translated these words to words that contain pun in Dutch, which usually meant a loss of the original meaning, for instance in the case of the O.W.L. and N.E.W.T. tests. However, the effect of this translation strategy was that another joke or pun was added.

By staying faithful to the source text and being creative at the same time, Buddingh' manages to preserve the second network of CSEs, cultural literacy. The effect is thus the same for Dutch educated readers: they also get the enjoyment of understanding a second layer of meaning that not everyone understands: the puzzle aspect.

8. Conclusion

Harry Potter is a worldwide phenomenon, both in popular culture and the academic world. In this thesis, an attempt was made to analyze this phenomenon from a translation studies perspective by answering the following research questions in a case study of the Dutch translation by Wiebe Buddingh':

Which specific translation problems occur in the Harry Potter series with respect to culture-specific items and proper names and what are possible solutions and effects of these solutions? How are these translation problems dealt with in the Dutch translation and what are the effects of this translation?

The Harry Potter series became bestsellers when they were first published, and remain so today. Thanks to translators worldwide, not only the British, but a worldwide audience can enjoy Harry's adventures. Because of this popularity, the status of Harry Potter in the polysystem of children's literature has moved a little more to the center, which means the norms of the source culture apply and the books have shaped and innovated the literary center in which they exist. The commercial success of the Harry Potter franchise influenced countries that do not have many translated children's books, such as Taiwan or North Korea. This means that people in those countries have the chance to read something foreign, as opposed to their own literature. On the other hand, Warner Bros, who owns all the creative rights, heavily restricted the creative freedom in countries where Harry Potter was translated after the entertainment company became involved.

The Harry Potter world consists in three different dimensions: the British dimension, the translator's dimension and the readers' dimension. Because the Harry Potter series is so typically British and also contains an imaginative magic world, many British and magic culture-specific elements occur in the books. This combination places the Harry Potter series in a unique situation and might change the translators' usual translation strategy. The series was written for nine to twelve year olds, which means that in addition to the culture-specific elements, problems concerning translating for

children occurred, such as which content is suitable for children or whether the educational function should prevail over the divertive function.

In the case of the Dutch translation, Buddingh' has tried to stay faithful to the source text whenever he could. Furthermore, he stayed faithful to the effects of the text and tried to transfer these text effects to the Dutch text. This way, he tried to give the Dutch reader the same reading experience as the English reader. This resulted in translation strategies such as phonetic adaption, preservation, literal translation and sometimes localization. However, choosing a faithful approach automatically means that an exotic element was added to the translation that was not present in the source text. Consequently, this affected the Dutch text world enormously and made the reading experience of Dutch readers quite different from the reading experience of English readers.

Apart from the foreign setting, the reading experiences of English and Dutch readers were often quite similar, especially regarding the humor that the series contains; of all the functions a text can have, the divertive one is the most important in the Harry Potter series. This was acknowledged by Buddingh' and so he tried to preserve the humor whenever possible. In cases where the humor was language-related, he tried to replace the pun with a pun in Dutch. In other cases, the translator even added humor or other connotation in order to reinforce the divertive function of the text. He based his translation strategies not only on the previous factors, but also took into account the age of his readers, nine to twelve. This means they are old enough to learn something new, but not old enough to read too many unfamiliar things. This influenced Buddingh's translation strategy and resulted in a translation in which the British setting is preserved, with occasional use of localization. As the informative or educational function is not the most important one in the *Harry Potter* series, the translator has not used strategies that include explanation very often.

Buddingh' also remains faithful to the style of the text. Alliterative names are always translated with alliteration in Dutch and fictional, descriptive names of subjects and departments at the Ministry of Magic follow the same structure in Dutch. This is one of the translator's ways to give the Dutch reader what the English reader gets from J.K. Rowling.

The Dutch translator has delivered an excellent translation according to readers and literary critics. He has managed to find a way to keep the British background without making the story too exotic. By translating funny names, he gave the Dutch reader access to the humor and increased recognizability, which is important when translating for children. Davies suggested that subtle references in the proper names be translated in a way "that 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" (91). This is exactly what Buddingh' has done. Occasionally, he has even added an extra layer of meaning to them. This has led to some criticism from other translators, but for the non-professional reader, the book is fun to read. By translating proper names, he has reinforced the divertive function of the text, but by preserving the names of British places and customs the British flavor is still there in the Dutch translation. By adding extra layers of meaning, Buddingh' was rather visible in the target text, but he has acted in the spirit of J.K. Rowling herself.

8.1 Suggestions for further research

As a complete analysis of the series is beyond the scope of this thesis, it might be interesting to analyze more content in further research. For instance, it would be interesting to look at how spells, songs and poems were translated, as well as other forms of speech. As Lia Wyler notes, there are over twenty variations in oral and written speeches in the Harry Potter books, including "school letters and notices to students, letters and notes exchanged between adults and children, incantations and a fragment from a trial of wizards" (14). Many of the spells have etymological meanings, which would be an interesting research topic to explore.

Another interesting project would be to compare the British source text to the American 'translation.' Not only the title of the first book, *Harry Potter and the Philosopher's Stone*, was changed into *Harry Potter and the Sorcerer's Stone*, but many other words were changed as well. It would be interesting to see if this changes the reading experience of American children compared to British children.

Although all the books have been written and the series is finished, the world of Harry Potter remains magical and fascinating and there is much more to explore.

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Appendix A: List of character names and fantasy CSEs

English	Dutch
Aberforth Dumbledore	Desiderius Perkamentus
Amycus Carrow	Amycus Kragge
Alastor 'Mad-Eye' Moody	Alastor 'Dwaaloog' Dolleman
Albus Dumbledore	Albus Perkamentus
Alecto Carrow	Alecto Kragge
Alice Longbottom	Lies Lubbermans
Amos Diggory	Barend Kannewasser
Andromeda Tonks	Andromeda Tops
Animagus	Faunaat
Antonin Dolohov	Antonin Dolochov
Arabella Figg	Arabella Vaals
Argus Filch	Argus Vilder
Ariana Dumbledore	Ariana Perkamentus
Arthur Weasley	Arthur Wemel
August Rookwood	Augustus Ravenwoud
Augusta Longbottom	Augusta Lubbermans
Auror	Schouwer
Avery	Arduin
Azkaban	Azkaban
Barty Crouch Jr.	Bartolomeus Krenck Jr.
Barty Crouch Sr.	Bartolomeus Krenck Sr.
Bathilda Bagshot	Mathilda Belladonna
Beauxbatons	Beauxbatons
Bellatrix Lestrange-Black	Bellatrix Van Detta-Zwarts
Bertha Jorkins	Berta Kriel
Bertie Bott's Every Flavour Beans	Smekkies in alle Smaken
Bill Weasley	Bill Wemel
Blaise Zabini	Benno Zabini
Blast-Ended Skrewts	Schroeistaartige Skreeften
Bludger	Beuker
Boggart	Boeman
Broderick Bode	Placidus Pais
Buckbeak	Scheurbek
Butterbeer	Boterbier
Cedric Diggory	Carlo Kannewasser
Charity Burbage	Clothilde Bingel
Charlie Weasley	Charlie Wemel
Cornelius Fudge	Cornelis Droebel
Caradoc Dearborn	Diederik Deemster
Cho Chang	Cho Chang
Colin Creevey	Kasper Krauwel
Cormac MacLaggen	Magnus Stoker
Crookshanks	Knikkebeen
Cuthbert Binns	Professor Frederik Kist
Daily Prophet	De Ochtendprofeet
Daphne Greengrass	Daphne Goedleers
Dark Mark	Duistere Teken
Dark Side	Duistere Zijde
Dawlish	Donders
Dean Thomas	Daan Tomas
Death Eater	Dooddoener

Dedalus Diggle	Dedalus Diggel
Defence Against the Dark Arts	Verweer Tegen de Zwarte Kunsten
Dementor	Dementor
Dennis Creevey	Dennis Krauwel
Diagon Alley	Wegisweg
Dobby	Dobby
Dolores Jane Umbridge	Dorothea Omber
Draco Malfoy	Draco Malfidus
Dudley Dursley	Dirk Duffeling
Dumbledore's Army	Strijders van Perkamentus
Durmstrang	Klammfels
Eileen Prince	Ellen Prins
Elder Wand	Zegevlier
Eldred Worple	Elias Mier
Emmeline Vance	Emmeline Vonk
Elphias Doge	Engelbert Dop
Ernie MacMillan	Ernst Marsman
Errol	Aegidius
Evan Rosier	Edwin Roselier
Exploding Snap	Knalpoker
Fang	Muil
Fat Lady	De Dikke Dame
Fawkes the Phoenix	Felix
Felix Felicis	Felix Fortunatis
Fenrir Greyback	Fenrir Vaalhaar
Firebolt	Vuurflits
Fleur Delacour	Fleur Delacour
Floo Powder	Brandstof
Flourish & Blotts	Klieder & Vlek
Fluffy	Pluisje
Frank Bryce	Frank Braam
Frank Longbottom	Frank Lubbermans
Fred and George Weasley	Fred en George Wemel
Gabrielle Delacour	Gabrielle Delacour
Galleon	Galjoen
Gilderoy Lockheart	Gladianus Smalhart
Ginny Weasley	Ginny Wemel
Godric Gryffindor	Goderic Griffoendor
Godric's Hollow	Goderics Eind
Grawp	Groemp
Gregory Goyle	Karel Kwast
Gregorovitch	Stavlov
Grimmauldplace 12	Grimboudplein 12
Gringotts	Goudgrijp
Griphook	Grijphaak
Gryffindor	Griffoendor
Hannah Abbott	Hannah Albedil
Harry Potter	Harry Potter
Hedwig	Hedwig
Hepzibah Smith	Orchidea Smid
Herbology	Kruidenkunde
Hermione Jean Granger	Hermelien Jeanine Griffel
Hestia Jones	Hecuba Jacobs
Hog's Head	Zwijnskop

Honeydukes Sweets Shop	Zacharinus Zoetwarenhuis
Hogwarts	Zweinstein
Hogsmeade	Zweinsveld
Horcrux	Gruzielement
He Who Must Not Be Named	Hij Die Niet Genoemd Mag Worden
Helga Hufflepuff	Helga Huffelpuf
Hippogriff	Hippogrief
House-elf	Huis-elf
Howler	Brulbrief
Hufflepuff	Huffelpuf
Igor Karkaroff	Igor Karkarov
Ignotus Peverell	Ignotus Prosper
Invisibility Cloak	Onzichtbaarheidsmantel
Irma Pince	Irma Rommella
James Potter	James Potter
Jugson	Jekers
Justin Finch-Fletchley	Joost Flets-Frimel
Keeper	Wachter
Kendra Dumbledore	Kendra Perkamentus
Kingsley Shacklebolt	Romeo Wolkenveldt
Knightbus	De Collectebus
Knockturn Alley	Verdonkeremaansteeg
Knut	Knoet
Kreacher	Knijster
Lavender Brown	Belinda Broom
Leaky Cauldron	De Lekke Ketel
Lee Jordan	Leo Jordaan
Lily Potter	Lily Potter
Little Hangleton	Havermouth
Little Whinging	Klein Zanikem
Lord Voldemort	Heer Voldemort
Lucius Malfoy	Lucius Malfidus
Ludo Bagman	Ludo Bazuyn
Luna Lovegood	Loena Leeflang
Madame Hooch	Madame Hooch
Madame Olympe Maxime	Madame Olympe Mallemour
Madame Pomfrey	Madame Plijster
Madame Pince	Madame Irma Rommella
Malfoy	Malfidus
Marauders Map	Sluipwegwijzer
Marcus Belby	Alfons Gasthuis
Marge Dursley	Margot Duffeling
Marietta Edgecombe	Marina Elsdonk
Marvolo Gaunt	Asmodom Mergel
Merope Gaunt	Merope Mergel
Michael Corner	Michel Kriek
Millicent Bulstrode	Margriet Bullemans
Minerva McGonagall	Minerva Anderling
Minister for Magic	Minister van Toverkunst
Ministery of Magic	Ministerie van Toverkunst
Mirror of Erised	De Spiegel van Neregeb
Moaning Myrtle	Jammerende Jenny
Molly Weasley	Molly Wemel
Moony	Maanling

Morfin Gaunt	Morfin Mergel
Mrs. Norris	Mevrouw Norks
Mudblood	Modderbloedje
Muggle	Dreuzel
Mundungus Fletcher	Levenius Lorrebos
Narcissa Malfoy	Narcissa Malfidus
Nearly Headless Nick	Haast Onthoofde Henk
Neville Longbottom	Marcel Lubbermans
N.E.W.T (Nastily Exhausting Wizarding Tests)	P.U.I.S.T.(Proeve van Uitzonderlijke Intelligentie en Superieure Toverkunst)
Nymphadora Tonks	Nymphadora Tops
Oliver Wood	Olivier Plank
Ollivander's	Olivander
The Order of the Phoenix	Orde van de Feniks
Owlery	Uilenvleugel
O.W.L. (Ordinary Wizardings Levels)	S.L.IJ.M.B.A.L. (Schriftelijke Lofuiting wegens IJver, Magische Bekwaamheid en Algeheel Leervermogen)
Padfoot	Sluipvoet
Parcival Dumbledore	Parcival Perkamentus
Parselmouth	Sisseltong
Parseltongue	Sisselspraak
Pansy Parkinson	Patty Park
Peeves the Poltergeist	Foppe de Klopgeest
Pensieve	Hersenpan
Percy Weasley	Percy Wemel
Peter Pettigrew	Peter Pippeling
Petunia Dursley	Petunia Duffeling
Piers Polkiss	Pieter Pulking
Pigwidgeon	Koekeroekus
Pius Thicknesse	Pius Dikkers
Polyjuice Potion	Wisseldrank
Portkey	Viavia
Privet Drive	Ligusterlaan
Professor Quirrell	Professor Krinkel
Professor Filius Flitwick	Professor Filius Banning
Professor Pomona Sprout	Professor Pomona Stronk
Professor Sybill Trelawney	Professor Sybilla Zwamdrift
Professor Wilhelmina Grubbly-Plank	Professor Wilhelmina Varicosus
Professor Vector	Professor Vector
Professor Armando Dippet	Professor Armando Wafelaar
Professor Horace Slughorn	Professor Hildebrand Slakhoorn
Prongs	Gaffel
Quaffle	Slurk
Quidditch	Zwerkbal
R.A.B.	R.A.Z.
Rabastan Lestrange	Rabastan van Detta
Regulus Black	Regulus Zwarts
Remembrall	Geheugensteen
Rita Skeeters	Rita Pulpers
Rodolphus Lestrange	Rodolphus van Detta
Romilda Vane	Regina Valster
Rowena Ravenclaw	Rowena Ravenklauw
Remus Lupin	Remus Lupos

Ronald Bilius (Ron) Weasley	Ronald Virus (Ron) Wemel
Room of Requirement	Kamer van Hoge Nood
Rubeus Hagrid	Rubeus Hagrid
Rufus Scrimgeour	Rufus Schobbejak
Salazar Slytherin	Zalazar Zwadderich
Scabbers	Schurfie
Seamus Finnigan	Simon Filister
Seeker	Zoeker
Selwyn	Zagrijn
Severus Snape	Severus Sneep
Shrieking Shack	Krijsende Krot
Sickle	Sikkel
Sir Cadogan	Heer Palagon
Sir Nicholas de Mimsy-Porpington	Hr. Hendrik van Malkontent tot Maling
Sirius Black	Sirius Zwarts
Snitch	Snaai
Sorting Hat	Sorteerhoed
S.P.E.W. (Society for the Promotion of Elfish Welfare)	S.H.I.T. (Stichting Huiself voor Inburgering en Tolerantie)
St. Mungo's Hospital for Magical Maladies and Injuries	St. Holisto's Hospitaal voor Magische Ziektes en Zwaktes
Stan Shunpike	Sjaak Stuurman
Sturgis Podmore	Severijn Zonderland
Squib	Snul
Susan Bones	Suzanne Bonkel
Ted Tonks	Ted Tops
Teddy Lupin	Teddy Lupos
The Bloody Baron	De Bloederige Baron
The Fat Friar	De Dikke Monnik
The Grey Lady	De Grijze Dame
Tom Marvolo Riddle	Marten Asmodom Vilijn
Triwizard Tournament	Het Toverschool Toernooi
Unbreakable Vow	Onbreekbare Eed
Unforgivable Curses	Onvergeeflijke Vloeken
Vernon Dursley	Herman Duffeling
Viktor Krum	Viktor Kruml
Vincent Crabbe	Vincent Korzel
Walden MacNair	Walter Vleeschhouwer
Weasleys' Wizard Wheezes	Tovertweelings Topfopshop
Whomping Willow	Beukwilg
Williamson	Willemse
Winky	Winky
Witherwings	Kortwiekje
Wizengamot	Wikenweegschaar
Wormtail	Wormstaart
Xenophilius Lovegood	Xenofilus Leeflang
Yaxley	Jeegers
You-know-who	Jeweetwel