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# ***Bludgers, Sickles & the Draught of Living Death***

*A translation study of three Harry Potter books*

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### ***Abstract***

The aim of this essay is to investigate how personal names and ‘magical nouns’ are translated from English into Swedish in *Harry Potter and the Philosopher’s Stone* (*Harry Potter och De Vises Sten*), *Harry Potter and the Chamber of Secrets* (*Harry Potter och Hemligheternas Kammare*) and *Harry Potter and the Prisoner of Azkaban* (*Harry Potter och Fången Från Azkaban*). To limit my study I focused on *personal names, names of school subjects, names of spells, names of potions, wizards’ currency* and *terms in Quidditch*.

Translation Strategies have been classified using the well known concepts *Borrowing, Literal Translation* and *Adaptation*. If a translation could not be connected with any of these, it was put in a group called *Other Strategies*. The same procedure was followed if two or more of the strategies listed above were combined.

When it comes to *names of school subjects* and *potions* most of them have been translated using *Literal Translation* and *Other Strategies* in just about the same number of cases. *Names of spells*, however, are to a larger extent placed in the category *Other Strategies*. One major factor influencing the choice is the large number of words fully or partially coined by Rowling which makes literal translations impossible. *Terms in Quidditch* were mostly placed in *Other Strategies*, and when translating *wizards’ currency* the translator chose to combine strategies in all cases and therefore all tokens were also placed in *Other Strategies*.

Key words: *Harry Potter, wizards, magic, children’s books, translation, translation studies, translation strategies, equivalence, meaning, coined words.*

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## ***1. Introduction***

The end is near! At the time of writing, the last but one book about Harry Potter (*Harry Potter and the Half- blood Prince*) was recently published. Fans all over the world have not yet come to know the end of the thrilling story, and are now awaiting the final part of the series, which at present remains unwritten (J.K Rowling Official Site).

The protagonist and his world were created by British author J.K Rowling's unparalleled imagination. The very first Harry Potter book is called *Harry Potter and the Philosopher's Stone* and it was published on 1 July 1997 by Bloomsbury Publishing PLC. Due to a prophecy overheard by one of his followers, the dark wizard Voldemort kills Harry's parents and also attempts to murder Harry when he is just a baby. Harry is left to be raised by his non-magical aunt and uncle, completely unaware of his true history and identity. At the age of 11 Harry is told of the fact that he is a wizard and begins at *Hogwarts School of Witchcraft and Wizardry*. The books each represent one year of Harry's time at Hogwarts. In the story readers follow the adventures Harry encounters in the wizarding world and also his intensifying struggle to overcome his archenemy Voldemort.

Since we do not normally pay with *knuts* and *galleons* at the supermarket, or attend *Quidditch*-practice every Thursday night, it becomes interesting to compare the Swedish versions of the books with the English ones. How does the translator, Lena Fries-Gedin, go about translating words that do not formerly exist in the target language? One way could be to keep all the words just the way they are; another to come up with completely new words for the target text. Furthermore, I also have a great interest in names, their history and meaning and since there are many English names that you come across in this novel that do not exist or are very uncommon in Swedish, it could also be interesting to have a look at this category. Example of such names would be the important female characters *Hermione* and *Ginny* and the nicknames *Padfoot* and *Prongs*.

### ***1.1 Aim and Scope***

The purpose of this essay is to investigate how personal names and certain 'magical nouns' are translated from English into Swedish in *Harry Potter and the Philosopher's Stone* [Henceforth referred to as *HPPS*] (*Harry Potter och de Vises Sten* [*HPVS*]), *Harry Potter and the Chamber of Secrets* [*HPCS*] (*Harry Potter och Hemligheternas Kammare* [*HPHK*]) and *Harry Potter and the Prisoner of Azkaban* [*HPPA*] (*Harry Potter och Fången Från Azkaban* [*HPFA*]). The nouns in focus are of the kind where there on several occasions

initially were no equivalent Swedish words to choose from since they are connected to J.K. Rowling's world of magic. More specifically stated, the nouns in focus are:

- ✧ Personal names
- ✧ Names of School Subjects
- ✧ Names of Spells
- ✧ Names of Potions
- ✧ Wizards' Currency
- ✧ Terms in Quidditch

In my analysis I will answer the following questions:

- ✧ What translation strategies has the translator used to translate names and magical nouns concerning: Quidditch, wizards' currency, spells, potions and school subjects?
- ✧ What reasons are there for choosing a particular translation strategy?
- ✧ Is there a dominant translation strategy among all the different categories or are there differences in between them?
- ✧ Are there visible patterns regarding which type of nouns that are translated using a particular strategy?

## ***2 Method and Material***

The method for gathering material for the study was utmost basic. The books were read page by page, and tokens recorded as they appeared. However, an example was only recorded once. If the same potion for example is mentioned several times, attention was paid only to the first entry. Furthermore, cases when names appear several times and the reader is given different parts of a character's names at different times in the novel, these were later grouped together as one token. *Ron* for example is at first just introduced as merely *Ron*, soon after we learn that his last name is *Weasley*, and eventually that his full name is really *Ronald Weasley*. Thus, instead of making his name into three tokens, *Ronald 'Ron' Weasley* is counted as one token. Some other limitations were also introduced when gathering tokens of *personal names*; all titles such as *Miss* and *Professor* have been removed, for example, leaving some tokens only consisting of a last or first name.

When the time came to classify the material, all translations were put into sets using the three Vinay and Darbelnet's translation strategies presented in section 3.1.1 and *Adaptation* as

it is defined in this essay (for definition see section 3.1.2). Whenever a translation could not be classified using these strategies or if the translator has chosen to combine strategies, these words were placed in a group called *other strategies*. The *school subject Transfiguration* is a good example of one of the tokens placed in *Other Strategies* since it has been translated into both *förvandlingskonst* and *omgestaltning*.

The quantity of text that was read in order to gather material amounts to over 2,000 pages. A problem with an extensive material like this is that tokens may be missed due to tiredness or stress. One of the benefits of me having read the English books several times prior to this study, is that I do not, for example, need to search too long to find matches for names of potions and spells since I recognize the translations fairly quickly. A negative aspect could be that since I am accustomed to the terminology, the terms Rowling has coined for example, do not strike me as so odd or unusual as they would someone reading the novels for the first time. This could mean that I miss tokens because they do not clearly stand out compared to the rest of the language. To improve the margin of error all the English versions have been read through twice. Yet, there may be phrases that have been missed.

## ***2.1 Definitions***

The *Source Language (SL)* is the language that the translator translates from and thus the language that the *Source Text* is written in. The *Target Language (TL)*, on the other hand, is the different language that the *Source Text* is translated into (Munday 2001: 5). In this study, English is the *Source Language* and Swedish the *Target Language*. Consequently, the English versions of the Harry Potter books are the *Source Texts* and the Swedish versions are the *Target Texts*.

## ***2.2 The Translator***

All six of the Harry Potter books have been translated by the same person, Lena Fries-Gedin. She started translating nearly 50 years ago, when she was a student. After she graduated, she worked as a language teacher in English, French and Russian while she continued to translate alongside her work. Since she retired from her teaching job she has continued to translate. Among others she has translated for example *the Shipping News* by Anne Proulx, and also various books by Ursula Le Guin, Alan Warner and Louise Welsh (Bergius 2003).

### ***3 Theoretical Background***

People have been translating texts for a very long time. Translation studies as a discipline, however, were not firmly established until the latter part of the 20<sup>th</sup> century. Before this, as far back as the times of *Cicero* in Ancient Rome, translation theory focused mainly on which was the best approach when translating. Was the translator supposed to make a literal – (word-for-word) or free (sense-for-sense) translation? Later, during both the 1950s and 60s, but especially in the latter decade, scholars debated over how the terms *meaning* and *equivalence* ought to be defined (Munday 2001:19, 32—33). Furthermore, Munday (2001) states: “Indeed, the whole question of equivalence inevitably entails subjective judgement from the translator or analyst” (Munday 2001:43). For this reason it is important to define equivalence as it is used in this essay. Theorists such as *Nida* and *Newmark* have in the past attempted to make quite a precise definition of the term (Munday 2001:37—46). Neither of their models will be entirely adopted here, however. An *equivalent* in this essay will be regarded as something which is, if not exactly, then at least extremely similar in meaning to the word in the TL as it is used in the current particular context.

The definition of equivalence raises the question of: *What is meaning?* *Meaning* can signify many things, but the kind of *meaning* of importance to my definition of equivalence is the *referential* or *connotative* meaning which is the meaning of a word that you would find in a dictionary (Munday 2001:38 and Yule 1996:114).

As was mentioned above, there are often no equivalent words or phrases to choose from when translating Rowling’s ‘magical nouns’. Examples of this are the three types of balls in the wizard sport Quidditch: *the Quaffle*, *the Bludgers* and *the Golden Snitch*. Due to this my analysis of the three Harry Potter novels is a somewhat special case.

#### ***3.1 Translation Strategies***

##### ***3.1.1 Vinay and Darbelnet***

The Canadians Vinay and Darbelnet published the book *Stylistique comparée du français et l’anglais* in 1958, in which they carried out a comparative stylistic analysis of French and English texts. Although the scholars focused solely on similarities and differences, they also managed to categorize translation strategies in a way that still makes their work important today. They found seven different translation methods which can be used when classifying the changes taking place when translating. They can also be a way of grading the exactness of the

translation (Ingo 1991:177-178). However, it is only the translation strategies that are of interest to this study that will be the focal points of this chapter since they will serve as the base for how I will choose to classify translations in my analysis. The strategies are defined as follows:

### 3.1.1.1 *Borrowing*

In this case, a word is not changed at all but borrowed in its entirety into the TL as seen in (1). Ingo (1991) calls words such as *crystal* (in Swedish: *kristall*) and *angel* (*ängel*) universal words that are similar to all users of language and therefore he considers translations of these words as borrowings (Ingo 1991:178). In this essay, however, words that have the same meaning will be considered as literal translations and if there is a name that is spelt differently in Swedish compared to English but can still be identified as the same name, it will be classified as an adaptation. (1) illustrates a borrowing.

- (1) ‘[...] I don’t think I’ve introduced myself? Sir *Nicholas de Mimsy-Porpington* at your service. Resident ghost of Gryffindor Tower.’ (HPPS: 92) “[...] Jag har visst inte presenterat mig? Sir *Nicholas de Mimsy-Porpington* till er tjänst. Spöke hemmahörande i Gryffindortornet.” (HPVS: 156)

### 3.1.1.2 *Literal Translation*

Literal Translation means that you make a word-for-word translation of the target text, replacing the English words with Swedish words equivalent in meaning. According to Vinay and Darbelnet, this is the best and also the regular way of translating between languages within the same language family (Munday 2001:57). Ingo (1991) agrees with Vinay and Darbelnet about this being the best way of translating. However, he also states that this kind of exactness is very difficult and many times impossible to achieve in practice. On many occasions, a translation of this sort would make the TT mean something different than the ST or might even be completely incomprehensible. Problems also occur when there are no equivalent translations of words in the TL (Ingo 1991:179—180). (2) is an example of a literal translation.

#### *A Literal Translation*

- (2) ‘I know who you are!’ said Ron suddenly. ‘My brothers told me about you – you’re *Nearly Headless Nick!*’ (HPPS: 92) ”Jag vet vem ni är!” sade Ron plötsligt. ”Mina bröder har berättat för mig om er, ni är *Nästan Huvudlöse Nick!*” (HPVS :156)

### 3.1.2 *Adaptation*

Vinay and Darbelnet present *adaptation* as one of ‘their’ translation strategies. However, they focus merely on the so called *cultural context adaptation*. I find that this is too narrow a description of the strategy and therefore it will be presented separately.

There are many ways of adapting a text. You can choose to change the spelling of a word into one that would match the TL better or simply leave things out (Klingberg 1986:11—12, 43—44). One way to make a *cultural context adaptation* would be to for example replace people in the story drinking *tea* to *coffee* in a Swedish translation of an English literary text since drinking coffee is more common than drinking tea in Sweden (Ingo 1991:183-185, Munday 2001:58). *Localization* is classified by Klingberg as an extreme way of adapting a text. It involves moving a setting from one country to another, changing all personal names and place names into common names and names of real places in the TL. Cultural elements would also be changed, which means to replace for example dishes of a Christmas dinner that are particular for the SL culture to dishes common to the TL culture (Klingberg 1986: 14-17, 24). Below an example is presented of when a personal name has been adapted. The personal names *Gambol* and *Japes* in the name of a store have been omitted in the translation. (3) illustrates an adaptation in the form of omission.

- (3) In *Gambol and Japes Wizarding Joke Shop* they met Fred, George and Lee Jordan [...] (HPCS:48) I butiken ‘Skämtartiklar för trollkarlar’ stötte de på Fred och George och Lee Jordan [...] (HPHK:79)

### 3.1.3 *Translation Strategies in Children’s Books.*

People often debate which genre the Harry Potter books should be placed in. Nevertheless, whichever genre and despite the fact that adults are also fascinated by the books, the Harry Potter series is written first and foremost for children. Moreover, Klingberg (1986) states that:

“It is of course impossible to define a clear boundary between the problems of translating a book for children and a book for adults. In many respects a translation of a children’s book will offer the same problems of translation. It could even be held that there is no special form of literature. Children’s books are literature, should be treated as such and thus also translated as such“ (Klingberg 1986:10).

However, he continues by adding that there are certain translation issues that come up when translating children’s literature that do not surface when translating books for adults. There has long been a conflict in translation studies over whose interests should be in focus; those of

the text or those of the reader. This becomes an extra strong conflict when translating children's literature, says Klingberg, since there may be pedagogical goals with the text that might be conflicting. Furthermore he provides the following four pedagogical aims when translating children's books (Klingberg 1986:10):

1. "to make more literature available to children"
2. "to further the international outlook and understanding of the young readers"
3. "giving the readers a text that they can understand"
4. "to contribute to the development of the reader's set of values"

This can be linked to the so called *Skopos Theory* which basically means that "the purpose of the translation [...] determines the translation methods and strategies" that the translator will use to translate the text (Munday 2001:80). The first two pedagogical aims (or purposes) for translating children's literature, will speak in favor of a text that is as close to the original text as possible, whereas aim number three and four would not oppose to changing, largely adapting or simply deleting parts of the text (Klingberg 1986:10).

### 3.1.3.1 *Names in Children's Books*

Names are not merely *linguistic units* used to label people in literature, they often have a *semantic content* that must be taken into consideration when translating (Bertills 2003: 186). Göte Klingberg (1986) makes categories of names that he makes suggestions on how to translate. The two categories of immediate interest to this essay are first of all "Names belonging to everyday language", and secondly "Personal names not belonging to everyday language and with a meaning essential for the understanding" (Klingberg 1986:44-45). Since there are many hidden meanings behind names in the Harry Potter novels it would perhaps be more appropriate to view names as Theo Hermans does; those having a semantic content and names which do not. He calls them *conventional names* and *semantically loaded names* (Hermans 1988 qtd in Bertills 2003:196). Klingberg is the only one of the two however, where I have had access to material where he makes some suggestions on how to proceed translating the different types of names.

Handbooks for translators, Klingberg firstly writes, provide translators with the rule never to translate a name that does not have a special semantic content unless it is a name of a royal. Thus "Personal names belonging to everyday language", should not be touched unless it is absolutely necessary. Despite this, since changing names in children's books used to be

tradition, it is sometimes still possible to find cases where names have either been replaced by a name more common in the TL or the spelling adapted (Klingberg 1986:43-44). *Philip* for example, might be changed into the more common Swedish spelling *Filip*.

The final type of names refers to names such as *Lucy Sly* and *Dolly Friendly* which can be found in *The Governess* by Sara Fielding (Klingberg 1986:45). Names of this sort found in Harry Potter novels are *Moaning Myrtle* and *Nearly Headless Nick*. Klingberg firmly declares that with this kind of names, the meaning must be translated in some way and this is generally done. He does not provide us with a concrete plan of action, however (Klingberg 1986:45-46).

Moreover, in literature there can often be references to names of historical or mythological people. On those occasions where there can be found an equivalent in the TT it should replace the original name. E.g. *the Sandman* would be translated into the Swedish equivalent *John Blund* (Klingberg 1986: 30). Since the names in these cases refer to characters, though fictive, and the fact that it is possible to find an equivalent in the TL, these names, if they are changed, will be classified as literal translations in this essay.

## 4 Analysis

### 4.1 Personal Names

In this section we will look at the translations of personal names. The results are summarized in the following table.

**Table 1. Distribution of Personal Names.**

<i>Total</i>		<i>Borrowing</i>		<i>Literal Translation</i>		<i>Adaptation</i>		<i>Other Strategies</i>	
N	%	N	%	N	%	N	%	N	%
220	100	183	83	11	5	5	2	21	10

#### 4.1.1 Borrowing

The vast majority of all personal names in the Harry Potter books are borrowed in the Swedish translations. By doing this the translator follows the traditional approach described by Klingberg. The disadvantage of borrowing to this extent is that sometimes associations the names would give the English readers are lost to Swedish people reading the translations. Examples of such names would be *Bell*, *Wood* and *Clearwater* in (4)–(6). However, this action does follow suit to the assumed consequences of the second pedagogical goal of

translating children's books which is to further the children's "international outlook and understanding". Fries-Gedin says that she discussed how to proceed with translating names with the head of the publishing house and her editor and they decided to follow the convention mentioned by Klingberg and not translate names. This is a policy that she tried to stay with (Death 2002) even though, as seen in the table above and in the following sections, some names have been translated using other strategies. Some of these due to necessity and others that are more difficult to explain. This will be dealt with in the coming sections. Below there are some of the borrowings from the Harry Potter novels.

- |   |                                       |
|---|---------------------------------------|
| (4) <i>Katie Bell</i> (HPPS:137)          | <i>Katie Bell</i> (HPVS:231)          |
| (5) <i>Oliver Wood</i> (HPPS:112)         | <i>Oliver Wood</i> (HPVS:190)         |
| (6) <i>Penelope Clearwater</i> (HPCS:191) | <i>Penelope Clearwater</i> (HPHK:328) |
| (7) <i>Rowena Ravenclaw</i> (HPPS:114)    | <i>Rowena Ravenclaw</i> (HPVS: 192)   |
| (8) <i>Sirius Black</i> (HPPS:16)         | <i>Sirius Black</i> (HPVS:26)         |

#### 4.1.2 Adaptation

When things go slightly out of hand during an episode with *Gilderoy Lockhart's* duelling club, the Professor calls *Millicent Bullstrode* by the wrong name, *Miss Fawcett*.

- |  |  |
|--|--|
| (9) 'Up you get Macmillan,... careful there <i>Miss Fawcett</i> ... pinch it hard, it'll stop bleeding in a second Boot... (HPCS: 144) | "Upp med dig Macmillan, Ta det försiktigt där, <i>Millicent</i> ... tryck hårt på såret, Boot, så slutar det blöda om en sekund..." (HPHK:245) |
|--|--|

In the Swedish version this has been substituted leaving the readers to miss out on a small but still, amusing moment. *Miss Fawcett* has only been replaced by the proper name of the person; Fries-Gedin has not chosen to add a different name. However, since this is done deliberately by the author, and the names are not changed when *Professor Binns* repeatedly calls students by the wrong names earlier on in the second book, this approach is a surprise that cannot be explained.

The character of *Sybill Trelawney*, is introduced in *Harry Potter and the Prisoner of Azkaban* as the teacher of the school subject *Divination*. When translating the book, the translator has chosen to adapt her name to *Sybilla*. Normally the Swedish variant of this name is spelled *Sibylla* (Wallenstein & Brusewitz 1988), but by spelling it *Sybilla* the translator makes the adaptation less apparent since only an *a* has been added to the English form. The reason for adapting the name most likely has to do with the fact it is a universal name and that

the meaning of the word is important to the character. *Sybil* comes from the Latin word *Sibylla* and means *seeress* (*Encyclopædia Britannica Online*) which is also the occupation/character of *Sybill Trelawney*.

In one case names have been deleted entirely. The names have been part of a name for a store, and in the translation, the store has been given a name that does not include the personal names. Since deleting falls under the adaptation strategy, this case has been classified as such.

- (10) In *Gambol and Japes Wizarding Joke Shop* they met Fred, George and Lee Jordan [...] (HPCS:48) I butiken 'Skämtartiklar för trollkarlar' stötte de på Fred och George och Lee Jordan [...] (HPHK:79)

The omission of *Gambol* and *Japes*, is interesting since personal names in names of stores have been borrowed in other instances. *Madam Malkin's Robes for All Occasions* (HPPS: 59) has for example been translated into *Madam Malkins Klädnader För Alla Tillfällen* (HPVS: 101).

#### 4.1.3 Literal Translation

No personal names (nicknames excluded) of humans taking physical part in the story are literally translated into Swedish. All literal translations occur with people who are mentioned in books or are authors of school books, animals, ghosts, people in paintings or names such as *You-know-who* that are used to avoid saying *Voldemort*. The following are examples of literal translations of names found in the three first Harry Potter books:

- (11) *The Bloody Baron* (HPPS:93)      *Blodige Baronen* (HPVS:156)  
 (12) *The Fat Lady* (HPPS:116)      *Tjocka Damen* (HPVS:195)  
 (13) *Crookshanks* (HPPA:50)      *Krumben* (HPFA:83)  
 (14) *The Dark Lord* (HPCS:17)      *Mörkrets Herre* (HPHK:29)

In the quotes below *Cirke* and *Ptolemy* have been translated into *Kirke* and *Ptolemaios*.

- (15) [...] Chocolate Frogs have cards inside them, you know, to collect – famous witches and wizards, I've got about five hundred, but I haven't got *Agrippa* or *Ptolemy*. (HPPS: 77)      [...] [...] det finns kort innuti Chokladgrodorna förstår du, som man samlar på – berömda häxor och trollkarlar. Jag har ungefär femhundra, men jag har inte *Agrippa* eller *Ptolemaios* (HPVS: 131).
- (16) Soon he had not only Dumbledore and Morgana, but Hengist of Woodcroft, Alberic Grunnion, *Cirke*, Paracelsus and Merlin (HPPS:78).      Snart hade han inte bara Dumbledore och Morgana, utan också Hengist av Woodcroft, Alberic Grunnion, *Kirke*, Paracelsus och Merlin (HPVS:132).

The reason for changing these names instead of borrowing them is that these are mythological characters already known under the latter names in Sweden. Cirke is a goddess in *the Odyssey* (Colbert 2002:187) and *Ptolemy*, or *Claudios Ptolemaeus*, refers to a famous old Egyptian mathematician and astronomer who lived in the second century (*Encyclopædia Britannica Online*). Other names in the books relating to mythological or historical people which are known to Swedes are also translated using this strategy, all in accordance with Klingberg's statement on how this type of names should be translated. Additional examples of this type are *Agrippa*, *Paracelsus*, and *Merlin*. However, with these names, the spellings are the same in both languages and therefore the literal translation is not directly visible. When it comes to mythological characters unknown to Swedish people there is one token found in the novels: *Clidona*, and her name is borrowed. *Clidona*, is a druid priestess in Irish mythology who is also goddess of the sea (Colbert 2002:181).

#### 4.1.4 Other Strategies

Returning to the cases where there have been changes to names since they are found in a name of a store there is an additional example. In *Harry Potter and the Philosopher's Stone* Harry buys his first school books in the bookstore *Flourish and Blotts* (HPPS:62). In the Swedish translation this store is called *Boklund och Alster* (HPVS: 105) but, in the second book *Mrs Weasley's* comment is translated in the following way:

- (17) “We'll all meet at *Flourish and Blotts* in an hour to buy your school books”, said Mrs Weasley, setting off with Ginny (HPCS: 47-48).      ”Vi ses allesammans på *Flourish & Blotts* om en timme, så vi kan köpa era skolböcker”, sade Mrs Weasley innan hon gav sig iväg med Ginny (HPHK: 79)

It is possible that in this case, the translator has simply forgotten what she did in the first book and begun to borrow the names instead.

One highly important character has got a very different name in the Swedish translation. The name in English is *Tom Marvolo Riddle* and is introduced in *Harry Potter and the Chamber of Secrets*. This is Voldemort's birth name which he has forsaken since he refuses to bear his 'filthy Muggle father's name forever' (HPCS: 231). In this case changing the name instead of borrowing it was necessary. The reason is that when Riddle reveals his identity to Harry, he writes his name in fire in the air using Harry's wand. After doing this he rearranges the letters and reveals that *Tom Marvolo Riddle* is an anagram which when it is transcribed, becomes: *I am Lord Voldemort*. Since the story has not been adapted in the kind of way that

relocates the setting to Sweden, it is always clear to the reader that the story is set in England, the translator could have chosen to keep the anagram and making a comment on the fact that *I am* is the English way of saying *jag är*. However, she chose another approach. *I am* is replaced with the Latin phrase equivalent in meaning, *Ego sum*, which makes the anagram read *Ego Sum Lord Voldemort*. This keeps well with the style of the text since there are many words with a Latin origin or ring to them, especially in words used to cast spells, such as *Alohomora*, *Expelliarmus* and *Finite Incantatem*. This is probably the reason why this option was chosen. Furthermore, a comment has also been added to the text, placed in the mouth of Voldemort, to make it easier for the readers to understand: ‘ “*Ego sum* på latin betyder *jag är*, som du vet. *Jag är Lord Voldemort*” ’ (HPHK: 394). Moreover, when transcribing *Ego Sum Lord Voldemort* backwards, the name he is given in the Swedish edition becomes *Tom Gus Mervolo Dolder*.

A curious translation concerns one of *Nearly Headless Nick’s* guests at his *Deathday Party* in *Harry Potter and the Chamber of Secrets*. It is a ghost called *the Wailing Widow* which is translated into the well known Swedish phrase *Vitafrun*. The translation is interesting since there is the equivalent ghost *the White Lady* in English (*Norstedts Engelska Ordbok*). An alternative could be to make a literal translation, like most of the other ghosts’ names have been translated, and call her for example *den Klagande* or *Sörjande Änkan*.

*Alliteration* is common in the novels and means: “A sequence of words beginning with the same sound, especially used in poetry” (Crystal 2003: 459). 31 names out of the total 220 are alliterative in my study. On several occasions, *Other Strategies* have been used where it would have been possible to make a literal translation of a name in order to preserve the alliteration. In (18) — (19) below, the alliteration would have been lost if *eager* had been literally translated into *ivrig*, but by choosing *envis* ‘obstinate’ instead, it remains. *Elfric the Eager* is only mentioned once, but the second quote where *Moaning Myrtle* is translated *Missnöjda* ‘discontented’ *Myrtle*, represents the use of this strategy on a recurrent character. (*Moaning Myrtle* is one of the Hogwarts ghosts, and is introduced in *Harry Potter and the Chamber of Secrets*) In Swedish a total of 28 names are alliterative, and in two cases the names were not alliterative in English to begin with.

- (18) I needn’t have learnt about the 1637 Werewolf Code of Conduct or the uprising of *Elfric the Eager*. (HPCS: 192) Jag hade inte behövet läsa på om Varulvarnas uppföranderegler från 1637 eller *Elfric den Envises* uppror. (HPVS: 326)

- (19) ‘Oh no’, said Hermione stopping abruptly. “Å nej!” utbarst Hermione och stannade tvärt. ”Vänd tillbaka, vänd tillbaka, jag vill inte tala med *Missnöja Myrtle* –’ (HPCS:101) *Myrtle...*” (HPHK:171)

When given the *Marauder’s Map* by the Weasley twins, Harry is greeted by the phrase in (20) below:

- (20) Messrs *Moony, Wormtail, Padfoot* and *Prongs* *Måntand, Slingersvans, Tramtass* och *Tagghorn*  
 Purveyors of Aids to Magical Mischeif-Makers are Leverantörer av hjälpmedel till magiska marodörer  
 proud to present THE MARAUDER’S MAP presenterar med stolthet Marodörkartan  
 (HPPA:144) (HPFA:242)

Though Harry is unaware of it at first *Moony, Wormtail, Padfoot* and *Prongs* are the nicknames Harry’s father, *James*, and his friends *Sirius Black* and *Peter Pettigrew* used when they had learnt to become *animagi*. They chose to acquire the ability to change into animals to be able to keep their other friend *Remus Lupin* company during the full moon when he transforms into a werewolf. *Remus* is *Moony*, *Peter* who transforms into a rat; is *Wormtail*, *Sirius* who transforms into a dog is *Padfoot* and *James* who becomes a stag is called *Prongs*.

The Swedish translations, which can be seen above, are *Måntand, Slingersvans, Tramtass* and *Tagghorn*. *Moon* is *måne* in Swedish and when it is used as a prefix in *månsken* ‘moonlight’ and *månraketen* ‘moon rocket’, the *-e* is dropped just as in *Måntand*. By choosing to add *tand* ‘tooth’ the translation still hints at the werewolf’s relationship with the moon as well as the fact that a werewolf bites, and you become a werewolf through being bitten by one.

*Wormtail* is the one of the names where a literal translation would have been most likely. *Worm* means *mask* and *tail* means *svans* and the literal translation would consequently have been *Masksvans*. The chosen translation still brings to mind the movement of a worm or snake seeing as *slingra* could be translated as *wriggle* or *coil up*.

In the translation of *Tagghorn*, *tagg* is a direct translation of *prong* and by adding *horn* (*horn*) this clarifies that it is a *tagg* on a horn since *tagg* is also used to refer to e.g. *thorn* and *spike*. The remainder of the quartet, *Padfoot*, has got a fascinating name. This name alludes to the name of an English mythological dog, *The Padfoot of Wakefield*, found under the more common name *Barghest* in *Encyclopædia Britannica Online*. The description of *Barghest* as a “monstrous, goblin dog, with huge teeth and claws” (*Encyclopædia Britannica Online*) brings to mind Harry’s way of seeing Rowling’s *Padfoot* when he thinks he is seeing *the Grim* (a horrifying large black dog which is a death omen.) Interestingly, *the Barghest* is commonly thought to be an omen of death as well (*Encyclopædia Britannica Online*).

The myth of a dog such as this exists in other parts of Europe as well (Colbert 2002:37) but after searching *Nationalencyclopedia Online* for all the names and different spellings provided for *Padfoot/Barghest* by the *Encyclopædia Britannica Online*, I have not found any evidence of this creature being known in Sweden. Because of the last finding, all the names for the animagi and the werewolf can be labelled as “personal names not belonging to everyday language and with a meaning essential for the understanding”, and the translator has then followed Klingberg’s declaration on how such names ought to be translated. *Pad*, finally, means either *trampdyna* or *tass* (in the latter case when *pad* is used in the meaning of *paw*) in Swedish. Thus, the translation *Tramptass* also hints at *Sirius* transforming into a dog and even as close in meaning to the English word that also describes his foot.

Finally, the translator mentions changing *Gilderoy Lockhart* to *Gyllenroy Lockman* as something she has received criticism for (Bergius 2003). The first name could be seen as a literal translation, where *Gild* might have been difficult to understand for Swedes, but *man* could in Swedish refer to either his long ‘golden’ hair or just signifying his gender. Since the translation has not been made in order to display a hidden meaning in the name in the SL and it is no harder for a Swede to pronounce than for example Hermione and Florean Fortescue, which have both been borrowed, my analysis has not been able to find an explanation for this change.

#### 4.1.5 Summary

In short, names have mainly been borrowed in the translations which is the general approach taken by translators of today. Names which have a semantic content that is important for the reader to understand are translated in one way or another.

## 4.2 Names of School Subjects

This section deals with the translation of *School Subjects* and the summarized result is as follows:

**Table 2 Distribution of Names of School Subjects.**

<i>Total</i>		<i>Borrowing</i>		<i>Literal Translation</i>		<i>Adaptation</i>		<i>Other Strategies</i>	
N	%	N	%	N	%	N	%	N	%
12	100	0	0	6	50	0	0	6	50

As is visible by the table, *school subjects* are distributed equally between *Literal Translation* and *Other Strategies*.

#### 4.2.1 *Literal Translation*

School Subjects is a small category, there are only twelve tokens all in all. None of them have been borrowed or adapted and there is an equal distribution between the strategies *Literal Translation* and *Other Strategies*. The subjects that have been literally translated are listed below.

- |   |  |
|---|--|
| (21) <i>History of Magic</i> (HPPS:99)              | <i>Trollkonsthistoria</i> (HPVS:169)       |
| (22) <i>Herbology</i> (HPPS:99)                     | <i>Örtlära</i> (HPVS:169)                  |
| (23) <i>Charms</i> (HPPS:99)                        | <i>Trollformler</i> (HPVS:169)             |
| (24) <i>Defence Against the Dark Arts</i> (HPPS:55) | <i>Försvar mot Svartkonster</i> (HPVS:94)  |
| (25) <i>The Study of Ancient Runes</i> (HPCS:187)   | <i>Studiet av Forntidsrunor</i> (HPHK:318) |
| (26) <i>Astronomy</i> (HPPA:42-43)                  | <i>Astronomi</i> (HPFA:72)                 |

Here it is important to note that some of these subjects exist in real life, for example, *Astronomy*. Others, however, such as *Defence Against the Dark Arts* are of J.K. Rowling's imagination.

#### 4.2.2 *Other Strategies*

Toward the end of *Harry Potter and the Chamber of Secrets*, Harry and his classmates are supposed to choose a couple of new subjects for their third year. Hermione signs up for everything and one subject she is going to take that Ron and Harry will not, is called *Arithmancy*. In the second book this is translated by *Aritmagi*, but throughout the third book it is called *Talmagi*. The same thing, yet not as apparent a change, happens to *Care of Magical Creatures*. In *the Chamber of Secrets*, it is translated by both *Skötseln-* and *Vård och Skötsel av Magiska Djur* whereas in *the Prisoner of Azkaban*, the translation reads: *Skötsel och Vård av Magiska Djur*. *Vård* is the suggested translation of *care* (*Norstedts Stora Engelska Ordbok*), and *skötsel* is synonymous with *vård*. Had only one of the translations above been used, the name of the subject would have been literally translated. However, no matter how similar in meaning, since there are three ways of referring to the subject in Swedish but only one way in English, this has been placed in this category.

Furthermore, the subject *Transfiguration* is similarly treated by the translator. In the two first books it is referred to by two translations; *Förvandlingskonst* and *Omgestaltning*. In the second and third novels, *Omgestaltning* has been dropped and *Förvandlingskonst* is the sole translation of the subject. *Transfiguration* is a ‘proper’ word and according to *Nordstedts Stora Engelska Ordbok*, in Swedish this means *omgestaltning*, whereas the suggested translation of the verb *transfigure* is *förändra* or *förvandla*. If the translator had chosen to only go by *Omgestaltning* she would thus have made a literal translation of *Transfiguration*.

*Skötsel och vård av magiska djur* is not much different from *Skötseln av magiska djur* but the consequences of when the translator is inconsistent in this way with the other two subjects, is that it can cause confusion and lead the reader to believe the two translations are referring to two different subjects rather than the same one. Furthermore, since there is a ready equivalent to *Transfiguration* it raises the question of why the translator has chosen an extra translation that she has coined by using the translation of *transfigure*, and adding *konst* which means *art* or *science* in English. The reason behind the fact that the translator seems to have difficulties remembering what she previously translated some phrases into could be the immense time pressure she was under while translating especially *the Prisoner of Azkaban* due to the Harry Potter hysteria that by that time had come to Sweden (Death 2002).

As seen in (27)—(32), the remaining subjects translated using this strategy are *Divination*, *Muggle Studies* and *Potions*.

- |                                       |                    |  |
|---------------------------------------|--------------------|--|
| (27) <i>Arithmancy</i>                | (HPCS:187, HPPA47) | <i>Aritmagi/Talmagi</i> (HPHK:318 ,HPFA:127)   |
| (28) <i>Care of Magical Creatures</i> | (HPCS:187)         | <i>Skötseln/Vård och Skötsel/ Skötsel och Vård av Magiska Djur</i> (HPCS:168, 318, HPFA:121) |
| (29) <i>Divination</i>                | (HPCS: 187)        | <i>Spådomslära</i> (HPHK:318)  |
| (30) <i>Muggle Studies</i>            | (HPCS: 187)        | <i>Mugglarstudier</i> (HPHK:318)   |
| (31) <i>Potions</i>                   | (HPPS:94)          | <i>Trolldryckskonst</i> (HPVS:159)   |
| (32) <i>Transfiguration</i>           | (HPPS:93)          | <i>Omgestaltning/Förvandlingskonst</i> (HPVS:159/169)  |

*Divination* has been translated using the literal translation of the word, *spådom*, and then *lära*, which means *science* or *teaching*, has been added. The translation of *prediction* would also be *spådom* in Swedish and *lära* has probably been added in order to separate the subject from referring to a normal prediction and make it clear that this is a school subject. *Potions* has also been dealt with in the same way; *konst* has been added to the equivalent *trolldryck* to signify its role as a discipline.

The word *muggle* was coined by Rowling and means *a non-magic person*. For this reason there was naturally no equivalent word for the translator to use translating this word. A *muggle* becomes *en mugglare* in Swedish; the stem of the word is borrowed but the rest of the word is adapted by using a Swedish ending. Thus, *Muggle Studies* becomes *Mugglarstudier*, with the latter part of the compound literally translated into the Swedish equivalent to *studies* which is *studier*.

### 4.3 Spells

The translations of names of spells are in focus in this section and the table below presents the summarized result of the distribution among the different translation strategies.

**Table 3 Distribution of Names of Spells.**

<i>Total</i>		<i>Borrowing</i>		<i>Literal Translation</i>		<i>Adaptation</i>		<i>Other Strategies</i>	
N	%	N	%	N	%	N	%	N	%
27	100	0	0	9	33	0	0	18	67

#### 4.3.1 Literal Translation

For the following 9 spells the Swedish language was able to provide equivalent phrases.

- (33) *Anti-Cheating-spell* (HPPS:191)      *Anti-fuskförtrollning* (HPVS:325)  
(34) *Anti-Dark Force Spell* (HPPS:81)      *Förtrollning mot mörka krafter* (HPVS:306)  
(35) *Cheering Charms* (HPPA:217)      *Uppmuntringsbesvärjelser* (HPFA:362)  
(36) *Curse of the Bogies* (HPPS:117)      *Spökförbannelsen* (HPVS:197)  
(37) *Disarming charm* (HPCS:143)      *Avväpningsbesvärjelse* (HPHK:243)  
(38) *Experimental charms* (HPCS:34)      *Experimenterande besvärjelser* (HPHK:55)  
(39) *Flame-Freezing Charm* (HPPA:7)      *Eldfrysningsbesvärjelse* (HPFA:11)  
(40) *Hover Charm* (HPCH:21)      *Svävarförtrollning* (HPHK:34)  
(41) *Tickling Charm* (HPCS:144)      *Kitlingsbesvärjelse* (HPHK:245)

It is interesting to see that there are also alliteration present in this category in *Cheering Charms* and *Flame-Freezing Charm*. Another interesting note is that even though words are literally translated, the translator still has the opportunity to influence the text by choosing among different words. This is visible in (35) and (37) —(41) where *Charm* has become either *besvärjelse* or the synonymous word *förtrollning*.

### 4.3.2 Other Strategies

Among the spells there are five which are made up by compounds that the translator has solved the problem of there being no equivalent word in Swedish because of the fact that the English word has been coined by J.K. Rowling by borrowing the first part of the word and then making a literal translation of the second. Below there are examples of such spells; one from each book included in this study.

- |      |   |   |
|------|---|---|
| (42) | They tugged and heaved at the door, but it wouldn't budge, not even when Hermione tried her <i>Alohomora charm</i> (HPPS:203).                                  | De slet och hivade i dörren, men den rörde sig inte ur fläcken, inte ens när Hermione provade sin <i>Alohomora-förtrollning</i> (HPVS:344).                                   |
| (43) | [...]– I then screwed up my remaining strength and the performed the immensely complex <i>Homorphus Charm</i> – [...] (HPCS:122)                                | Sen samlade jag mina sista återstående krafter och uttalade den oehört invecklade <i>Homorphus-besvärjelsen</i> (HPHK:207).   |
| (44) | The spell I am going try and teach you is highly advanced magic, Harry, well beyond Ordinary Wizarding Level. It is called the <i>Patronus Charm</i> (HPPA:175) | Besvärjelsen som jag ska försöka lära dig, Harry, är högt avancerad magi – långt utöver standardnivån för trollkarlar. Den kallas för <i>Patronusbesvärjelsen</i> (HPFA:293). |

One spell of special interest is *Glömskeförtrollning* which is the translation of *Memory Charm*. It becomes interesting since *glömsk* means *forgetful* in Swedish and the translation of *forget* is *glömma*. If Fries-Gedin had wanted to make a literal translation of this spell she would have called it *Minnesförtrollning* instead. However, the effect of a *memory charm* is that whoever is exposed to it forgets something they have experienced, so in this case the translator has chosen to make the translation represent what the spell causes rather than doing a word-for-word translation of the English phrase (See HPCS: 220 and HPHK: 374).

Several spells have a name in Swedish that is very similar in meaning to the English name, yet not similar enough for it to be a literal translation. One of these spells is *Den fullständiga kroppslåsningen* (*The full Body-Bind*) which makes the body of whoever is on the receiving end become completely rigid. *Låsning* means *locking* and is similar to both the meaning of *bind* and what the spell causes. *Freeze* is *frysa* in Swedish, but according to *Norstedts Stora Engelska Ordbok* it can also mean *frysa fast*, which is used to say when someone or thing has frozen on to something. Ships can moreover, also be *fastfrusna* (*icebound*). By calling the spell *Freezing Charm* *fastfrysningbesvärjelse*, the translator chooses a translation that is bordering on a literal translation.

## 4.4 Names of Potions

In this section we will look at how the *names of potions* have been translated. As in former chapters, the result is summarized in the table below.

**Table 4 Distribution of Names of Potions.**

<i>Total</i>		<i>Borrowing</i>		<i>Literal Translation</i>		<i>Adaptation</i>		<i>Other Strategies</i>	
N	%	N	%	N	%	N	%	N	%
18	100	0	0	8	44	0	0	10	56

### 4.4.1 Literal Translations

44% of *Names of Potions* have been translated literally. Below we once again present one example from each novel.

- (45) *The Elixir of Life* (HPPS:161)      *Livselixiret* (HPPS:272)  
 (46) *Confusing Concoction* (HPPA:233)      *Förvirringsbrygd* (HPFA:391)  
 (47) *The Wolfsbane Potion* (HPPA:258)      *Stormhattselixiret* (HPFA: 433)

### 4.4.2 Other Strategies

Below, in (49) — (51) it is illustrated how Rowling uses three different names for one and the same potion.

- (48) [...] I could whip up a *Mandrake Restorative Draught* in my sleep-’  
 (HPCH:110)      Jag kan vispa ihop *en återupplivningsdekot på Mandragora* i sömnen...(HPHK:186)
- (49) In a few hours *the Mandrake Draught* will be ready and everyone who were Petrified will be alright again.  
 Om några få timmar kommer *Mandragorabrygden* att vara färdig och alla som blev förstenade kommer att vakna upp igen (HPHK:392).
- (50) She’s just giving out *Mandrake juice* – I dare say the Basilisk’s victims will be waking up any moment (HPCS: 243)      Hon håller just på att ge *Mandragorasaft* åt basiliskens offer — de kan nog vakna upp vilket ögonblick som helst nu (HPHK:414).

The second example could, however, be considered as an abbreviation of the first. In all examples, the Swedish translation is made up of the alternative, presumably ‘Wizard Latin’, form of the name: “ ‘Mandrake, or Mandragora, is a powerful restorative,’ said Hermione, sounding as usual as if she had swallowed the textbook. ‘It is used to return people who have been transfigured or cursed to their original state’ “ (HPCS:72). There is no good translation

for *draught* used in this sense in Swedish but the remaining part of the translation in the first and second example is a rough equivalent; the meaning is not exactly the same, but similar. Moreover, the word *saft* has long been causing difficulties for translators working at translating from Swedish to English. Klingberg (1986) describes this as fruit syrup that people dilute with water and which finds its closest equivalence in *squash*. When translated however, it is mostly called *lemonade* or *fruit juice* (Klingberg 1986:37).

As was the case with *Transfiguration* and *Flourish and Blotts*, there is also a potion that has got two translations, though Rowling only uses one word. Ron's rat *Scabbers* is given a medicine in the third novel which is called *Rat tonic*. The translations are: *Rått-tonikum*, and *Råttmedicin*. The first translation is a literal one and therefore there is no visible explanation for this action.

#### 4.5 *Wizards' Currency*

When Harry leaves the 'Muggle world' to begin studying at Hogwarts he has to become used to a new currency. It is called *Wizard Gold*, *Wizards' Money* or, by the witches and wizards themselves, just merely *gold*. *Wizard Gold* is made up by three different types of coins: *gold Galleons*, *silver Sickles* and *bronze Knuts*. Fries-Gedin follows a main strategy that she herself claims she had for translating the names of creatures, when translating the names of the coins by keeping the original words in a Swedish form and using Swedish endings (Death 2002). As seen in (52)—(54) below, all these words have been literally translated as well as slightly adapted in the translations.

(51) *gold Galleons* (HPPA:42-43) *Guldgalleoner* (HPFA:72)

(52) *silver Sickles* (HPPA:42-43) *Silversicklar* (HPFA:72)

(53) *bronze Knuts* (HPPA:42-43) *Bronsknutingar* (HPFA:72)

The term *Wizard Gold* on the other hand, has been translated into *trollguld*. Using *troll* in this translation could make someone who is not familiar with the story associate with trolls instead of wizards. Nevertheless, in this case *troll-* refers to something magical; *troll-* is commonly seen as a prefix in things alluding to magic: *trollkarl* 'wizard', *trolldom* 'witchcraft', *trollstav* 'magic wand', *trolldryck* 'magic potion' (*Norstedts Engelska Ordbok*).

## 4.6 Terms in Quidditch

This has indeed been the most difficult category to analyse when it comes to deciding what should and should not be included in the analysis. Eventually, I decided that since this category abounds with words coined by Rowling, and my interest mainly was to find out how the translator chose to tackle these words, all common objects involved in the sport such as bats and brooms were excluded. However, brooms used in Quidditch have brand names such as *The Nimbus Two Thousand* and *The Comet Two-Sixty*; these names as well as names of Quidditch teams, e.g. *The Chudley Cannons*, have been included in the study. The distribution of *terms in Quidditch* is summarized in the following table:

Table 5 Distribution of *terms in Quidditch*.

<i>Total</i>		<i>Borrowing</i>		<i>Literal Translation</i>		<i>Adaption</i>		<i>Other Strategies</i>	
N	%	N	%	N	%	N	%	N	%
19	100	0	0	9	47	0	0	10	53

### 4.6.1 Literal Translations

Most of the names of different types of players as well as the brand names of brooms (6 out of 11) are literally translated which is the reason this category has so many tokens. Among the players *The Seeker* is called *Sökare*, the *Chasers*; *Jagare* and the *Keeper*; *Vaktare*. *The Cleansweep* brooms are called *Rensoparna* and *The Silver Arrows* are translated into *Silverpilarna*. Choosing to make literal translations of these names instead of borrowing them agrees with the third pedagogical goal for translating children's books which is *giving the readers a text that they can understand* (Klingberg 1986:10).

### 4.6.2 Other Strategies

“ ‘The Chasers throw the Quaffle to each other and try to get it through one of the hoops to score a goal’. [...] Now there's another player on each side who's called the Keeper – I'm keeper for Gryffindor. I have to fly around our hoops and stop the other team from scoring'. [...]’ The Bludgers rocket around trying to knock players off their brooms. That is why you have two Beaters on every team [...] it's their job to protect their side from the Bludgers and try and knock them towards the other team’. [...] ‘This’, said Wood, ‘is the Golden Snitch, and it's the most important ball of the lot. It's very hard to catch because it is so fast and difficult to see. It's the Seekers job to catch it’ [...] ‘whichever Seeker catches the snitch wins his team an extra hundred and fifty points, so they nearly always win.[...] A game of Quidditch only ends when the Snitch

is caught, so it can go on for ages [...]’ “ (HPPS: 124-125)

Above, there is a quick summary of the explanation of what the wizard sport Quidditch is all about that Oliver Wood, the Gryffindor team captain, gives Harry when he joins his house-team. In an interview Lena Fries-Gedin said the following about translating the three balls of the sport: “What I was aiming for was some similarity in either sound or meaning” (Death 2002). The translations are the following:

- |   |   |
|---|---|
| (54) <i>The Quaffle</i> (HPPS:124)                    | <i>Klonken</i> (HPVS:210)                       |
| (55) <i>Bludger</i> (HPPS:124)                        | <i>Dunkare</i> (HPVS:210)                       |
| (56) <i>The Golden Snitch (the snitch)</i> (HPPS:125) | <i>Den Gyllene Kvicken (Kvicken)</i> (HPVS:211) |

To snitch is “to *quickly* steal something unimportant or of little value” (*Longman Dictionary of Contemporary English*). This might be a far-fetched way of finding a connection between the meaning of the English and the Swedish translation of *the Golden Snitch/den Gyllene Kvicken*. *Gyllene* is a direct translation of *Golden*, and *kvick* means *quick*. However, since *the snitch* is difficult to catch because it is so fast, *kvick* also describes the character of the ball. Moving on to *the Bludgers*, whose motive is to knock people of their brooms, they most likely got their name from *bludgeon* which means *to hit someone several times with something heavy* (*Longman Dictionary of Contemporary English*). To thump someone in the back means “att *dunka*\_någon i ryggen” (*Norstedts Stora Engelska Ordbok*) and though receiving a *thump* is much milder than a *bludgeon*, *dunkare* as the translation of *bludger* does also in a way describe the character of the balls. It is not known whether the translator says that she was aiming for a similar meaning of the name of the balls or the similarity between the Swedish names and their character. *Klonken* could be a changed form of the word *klunk*. Since a *Quaffle* means *en (stor) klunk* in Swedish a link is then found between the words *Quaffle* and *Klonken*. If this is the reason behind the translation, the third type of ball has, like the other two, also got a name that can be connected to the meaning of an English word that might have contributed to Rowling’s naming them the way she did. However, this time neither of the names can be connected to the character of *the Quaffle*.

As seen below, there is an inconsistency that is difficult to explain regarding the translation of *Shooting Star*.

- |            |   |   |
|------------|---|---|
| (57) [...] | Ron's old <i>Shooting Star</i> was often outstripped by passing butterflies (HPCS:39)   | Rons gamla <i>Stjärnskott</i> blev ofta förbiflugen av fjärilar. (HPHK:65)  |
| (58)       | He had been riding one of the school brooms at team practice, an ancient <i>Shooting Star</i> , which was very slow and jerky; he definitely needed a new broom of his own (HPPA:142) | Han hade använt en av skolans kvastar under lagträningen, en urgammal <i>Komet</i> , som var mycket långsam och ryckig. Han behövde definitivt en ny egen kvast (HPFA:239). |
| (59)       | 'On the other hand, she rides a <i>Comet Two Sixty</i> , which is going to look like a joke next to the <i>Firebolt</i> ' (HPPA:188).   | "Å andra sidan flyger hon på en <i>Komet Två-sextio</i> , som kommer att se ut som ett skämt bredvid <i>Åskviggen</i> " (HPFA:315)  |

In an interview in *Swedish Book Review 2002 Supplement*, the translator herself states that she has translated *Shooting Star* into *Stjärnskott* (Death 2002). Since there is another broom brand called *Comet*, see (59), it is possible that the translation on page 239 in *Fången från Azkaban* is just a temporary mistake.

Continuing with the broom-brands, the translator has found an ingenious way of translating *the Firebolt*. *Åskviggen* is the Swedish name for it. *Åska* is the Swedish word for *thunder* and thus it provides the reader with the same allusion as the English word. Furthermore, *Viggen* is the name of a Swedish fighter aircraft and thus the last part of the name brings to mind something very fast. Using a word alluding to speed is a good way to name this particular broom since it is precisely what *the Firebolt* is admired for in *the Prisoner of Azkaban*.

The only Quidditch team encountered so far (more teams are introduced in *Harry Potter and the Goblet of Fire*, the fourth book, which is not included in this study) has been translated using the same approach as several of the spells. It is a compound where the first part has been borrowed and the last part literally translated:

- |      |  |  |
|------|--|--|
| (60) | 'The <i>Chudley Cannons</i> ', said Ron, pointing at the orange bedspread, which was emblazoned with two giant black Cs and a speeding cannonball (HPCS:35). | " <i>Chudley-kanonerna</i> ", sade Ron och pekade på det orangeröda överkastet, där ett jättestort CK var invävt med en susande kanonkula under (HPHK:57). |
|------|--|--|

## 5 Conclusions

Lena Fries-Gedin has used the following translations strategies when translating *Harry Potter and the Philosopher's Stone*, *Harry Potter and the Chamber of Secrets* and *Harry Potter and the Prisoner of Azkaban*: *Borrowing*, *Adaptation* and *Literal translation*. In several cases some translations were also classified as translated using *Other Strategies*. *Other Strategies*

means that either the translator used some other technique than those stated above, or she combined two or several of them.

The strategy that is used the most is *Borrowing*. The high frequency is due to the fact that 83% of all personal names are borrowed, and the registered number of names makes up more tokens than the rest of the collected material for all other categories combined. Borrowing personal names is what Klingberg and translator handbooks in general state that a translator should do. Changing the names into common names in the TL is an old strategy, and consequently Fries-Gedin keeps in line with present tradition in the Harry Potter books. The tradition of translating names today thus puts the second of the pedagogical goals for translating children's literature first. The secondly most used strategy is *Other Strategies*, which is due to the fact that many words were fully or partly coined by Rowling and therefore there were no equivalent words to choose from in Swedish. Furthermore, a common approach among *Other Strategies* is to borrow or make a literal translation of a word and then make an addition. Many times words with the same label are translated with one part of the word borrowed and a literal translation of the other part.

When looking at the separate categories one finds that most *names* have been borrowed. Names with epithets are generally literally translated, but on several occasions another strategy is chosen in order to keep the alliteration. Thus, *Moaning Myrtle* becomes *Missnöjda Myrtle* instead of for example *Klagande Myrtle*. As can be read in the theoretical background, names that have a meaning which is important for the reader of the TT to understand ought to be translated in some way and this rule is also followed. This is why *Prongs* for example is translated into *Tagghorn*.

When it comes to *names of school subjects* and *potions* most of them have been translated using *Literal Translation* and *Other Strategies* in just about the same number of cases. *Names of spells*, however, are to a larger extent placed in the category *Other Strategies*. This is because there are more full or part coinages in this category than in the previous two. Several spells were also translated with a phrase that was very similar but not completely equivalent in meaning. *Wizards' currency* is the category containing the least number of tokens. All these tokens have been classified as having been translated using *Other Strategies* since the translator has combined the rest of the strategies. Moreover there is *terms in Quidditch*, which has mostly (10 tokens) been translated using *Other Strategies*, though *Literal Translations* is close behind with 9 tokens. Had there not been different brands of brooms, however, this category would have been much smaller. This is due to the fact that

most words have fully or partially been coined by Rowling and for this reason literal translations were impossible.

The final conclusion that can be drawn from my analysis is that the translator has difficulties remembering what she has formerly translated phrases such as *Arithmancy* and *Flourish and Blotts* into. Regarding especially the third novel this could be a result of the extensive time pressure she has been under while translating due to the popularity of the novels.

## **6 Further Studies**

An interesting note is that since *Warner Brothers* began making films about Harry Potter, the translators have had to sign a contract, binding themselves not to change the names in the future (Death 2002). However, my sources do not state when this contract was signed and took effect. Neither do they tell us if this involves all names or if for example *Personal names not belonging to everyday language and with a meaning essential for the understanding*, could be changed. This would make it interesting to compare the later books with the earlier ones and see if the translation strategies would distribute themselves in the same way or if this has changed. It is only possible to expand the study of *terms in Quidditch* with more names of brooms and teams. There are no other objects introduced in later books. However, there are more areas where Rowling has coined or partially coined words, for example names of *magical creatures* and *plants* which could also be interesting to study.

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