

*Bewitched or Befogged in a
Magical World?*

*Chinese Translations of
Culture-Specific Items in a
Harry Potter Novel*

By

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Attestation of Authorship

I hereby declare that this submission is my own work and that, to the best of my knowledge and belief, it contains no material previously published or written by another person, nor material which to an extent has been accepted for the qualification of any other degree or diploma of a university or other institution of higher learning.

Yah-Ying Elaine Shaio

Dedication

To my beloved grandmother Hong and late grandfather Lee, who
gave me the happiest time in my childhood.

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Abstract

The present research concerns the translation of the Culture-Specific Items (CSI) from the original English version of *Harry Potter and the Prisoner of Azkaban* into two Chinese renditions, a Mainland Chinese version and a Taiwanese version. CSI translation involves not only the transmission of language but also that of culture. In this research, the writer seeks to establish how the two professional translators dealt with four areas of CSIs in the relevant translations. These four areas are: character names, place/shop names, charms/magic formulae, and magical creatures. These are the elements that are important in constructing the background and atmosphere of the story, and sometimes carry cultural or language specific connotations that are difficult to translate. The researcher analysed the CSI translation strategies used by the two translators on the basis of a new categorisation, based on previous researchers' taxonomies. By analysing both quantitative and qualitative data, the thesis writer was concerned with how these CSIs were translated into the two versions, whether the two versions tend to be source-text or target-text oriented, and how the connotations of the originals were conveyed in the target texts. The study found that the translation of proper names, such as character names and place/shop names, was more conservative, which may have been due to traditional Chinese translation conventions. The renderings of these two groups of CSIs showed a significant tendency toward the preservation of the original sounds. By comparison, substitutive strategies were used more frequently in the translation of magic formulae and magical creatures than in the translation of character names and place/shop names. Findings of this research also indicated that even though both translators preferred conservative strategies in most cases, the Taiwanese translator seemed to have adopted substitutive strategies in a slightly larger number of cases than the Mainland Chinese translator. At the end of this thesis, some possible explanations of the differences found between translations of the two versions are presented, followed by some suggestions for further studies.

Table of Contents

ABBREVIATIONS USED IN THE THESIS	9
CHAPTER 1: INTRODUCTION	10
CHAPTER 2: LITERATURE REVIEW	14
2.1 CULTURAL TRANSLATION	14
2.2 CULTURE-SPECIFIC ITEMS	14
2.2.2 <i>Cultural and Linguistic Gaps</i>	15
2.3 VARIABLES THAT AFFECT THE CHOICE OF PROCEDURE IN CSI TRANSLATION	16
2.3.1 <i>Norms, Conventions and Traditions</i>	16
2.3.1.1 Different Conventions and Concepts of Translation in Western and Chinese Cultures	17
2.3.1.2 Different Translation Conventions and Traditions across the Taiwan Strait	18
2.3.2 <i>Text-Type and Text Function</i>	20
2.4 CSIs AND THEIR RELEVANCE FOR HARRY POTTER TRANSLATORS	21
2.4.1 <i>Names in Literature</i>	22
2.5 INSPIRATION FROM PREVIOUS RESEARCH	22
CHAPTER 3: METHODOLOGY	27
3.1 DATA COLLECTION	27
3.1.1 <i>The Third Volume</i>	27
3.1.2 <i>The Mainland Chinese and the Taiwanese Versions</i>	28
3.1.3 <i>Four Main Areas of CSIs</i>	28
3.2 DATA ANALYSIS	30
3.2.1 <i>The Aim of the Research</i>	30
3.2.2 <i>Categorisation</i>	30
3.2.3 <i>Data Processing and Analysis</i>	34
CHAPTER 4: CHARACTER NAMES	37
4.1 METHODOLOGICAL NOTE	37
4.2 FINDINGS	37
4.3 DISCUSSION	45
4.3.1 <i>Quantitative Findings</i>	45
4.3.2 <i>Phonological Adaptation</i>	47
4.3.3 <i>Simultaneous Phonological and Semantic Adaptation</i>	52
4.3.4 <i>Names of Main Characters and Strategy Combination</i>	52
4.3.5 <i>Adjustments Made for the Target Readers</i>	54
4.4 SUMMARY	55
CHAPTER 5: PLACE AND SHOP NAMES	57
5.1 METHODOLOGICAL NOTE	57
5.2 FINDINGS	58

5.2.1 Substantial Places.....	58
5.2.2 Created Place and Shop Names.....	60
5.2.3 Other General Findings.....	64
5.3 DISCUSSION.....	67
5.3.1 Brief Review of the Findings.....	67
5.3.2 Substantial Place Names vs. Created Place and Shop Names.....	68
5.3.3 Extratextual Gloss vs. Intratextual Gloss	69
5.3.4 Created Place and Shop Names.....	70
5.3.5 Naturalisation.....	72
5.4 SUMMARY	73
CHAPTER 6: CHARMS AND MAGIC FORMULAE.....	75
6.1 METHODOLOGICAL NOTE.....	75
6.2 FINDINGS	75
6.3 DISCUSSION.....	77
6.3.1 Charms	77
6.3.2 Naturalisation in Charms	78
6.3.3 Magic Formulae	79
6.3.4 The Effect of Chinese Idiom-like Renderings.....	80
6.3.5 A Different Style of Magic Formulae in the TWV	81
6.4 SUMMARY	82
CHAPTER 7: MAGICAL CREATURES	85
7.1 METHODOLOGICAL NOTE.....	85
7.2 FINDINGS.....	85
7.3 DISCUSSION.....	89
7.3.1 Summary of the Findings.....	89
7.3.2 Different Applications and Results of the Two Versions.....	90
7.3.3 The Application of Substitutive Strategies	92
7.3.4 The Limitations of Rendered Chinese Magical Creatures	93
7.4 SUMMARY	95
CHAPTER 8: CONCLUSION.....	96
8.1 GENERAL REVIEW AND DISCUSSION.....	96
8.2 POSSIBLE EXPLANATIONS OF THE DIFFERENCES BETWEEN THE TWO TRANSLATIONS	98
8.3 COMPARISON WITH PREVIOUS CSI RESEARCH	103
8.4 SUGGESTIONS FOR FURTHER RESEARCH	105
BIBLIOGRAPHY	106
APPENDICES	113
APPENDIX 1: ANALYSIS OF COMPLETE LIST OF CHARACTER NAMES (CHAPTERS 1-11) PLUS ASSOCIATED NOTES.	114

NOTES FOR APPENDIX 1:	120
APPENDIX 2: ANALYSIS OF COMPLETE LIST OF PLACE AND SHOP NAMES (CHAPTERS 1-11) PLUS ASSOCIATED NOTES	124
<i>Part A: Substantial Places</i>	124
<i>Part B: Created Places & Shop Names: significant sites with meanings not directly perceivable or shops that contain people's names</i>	125
<i>Part C: Created Places & Shop Names</i>	126
NOTES FOR APPENDIX 2 (PARTS B AND C):.....	127
APPENDIX 3: ANALYSIS OF COMPLETE LIST OF CHARMS AND MAGIC FORMULAE (CHAPTERS 1-11) PLUS ASSOCIATED NOTES.	129
<i>Part A: Charms</i>	129
<i>Part B: Magic Formulae</i>	130
NOTES FOR APPENDIX 3 (PART A):	131
NOTES FOR APPENDIX 3(PART B):	133
APPENDIX 4: ANALYSIS OF COMPLETE LIST OF MAGICAL CREATURES (CHAPTERS 1-11) PLUS ASSOCIATED NOTES.	135
NOTES FOR APPENDIX 4:	138

List of Tables

Table 4.1: Tactics Used in Character Names Translation in the MCV	37
Table 4.2: The Total Cases and Cases with Only Gender Concerns in Translations Employing Mainly or Partly SPSA.....	40
Table 4.3: Tactics Used in Character Names Translation in the TWV	41
Table 5.1: Tactics Used in Substantial Places Translation in the MCV	59
Table 5.2: The Cases of Substantial Places Translated with/without Phonological Adaptation/Semantic Translation in the MCV	59
Table 5.3: Tactics Used in Substantial Places Translation in the TWV	59
Table 5.4: The Cases of Substantial Places Translated with/without Phonological Adaptation/Semantic Translation in the TWV	59
Table 5.5: Tactics Used in Created Place and Shop Names Translation in the MCV	62
Table 5.6: Tactics Used in Created Place and Shop Names Translation in the TWV	62
Table 5.7: The Cases of Created Place and Shop Names Translated with/without Phonological Adaptation/Semantic Translation in the MCV	63
Table 5.8: The Cases of Created Place and Shop Names Translated with/without Phonological Adaptation/Semantic Translation in the TWV.....	63

Table 7.1: Translation Tactics Used for Magical Creatures in the MCV	85
Table 7.2: The Proportion of Conservative, Neutral, and Substitutive Strategies Used in the Translation of Magical Creatures in the MCV	86
Table 7.3: Translation Tactics Used for Magical Creatures in the TWV	87
Table 7.4: The Proportion of Conservative, Neutral, and Substitutive Strategies Used in the Translation of Magical Creatures in the TWV:	87

List of Figures

Figure 4.1: Tactics Used in Character Names Translation in the MCV	38
Figure 4.2: Tactics Used in Character Names Translation in the TWV	41
Figure 4.3: Employment of Strategies with Phonological Concerns (Strategies that Take the Original Sound of the Names into Consideration) in the MCV	46
Figure 4.4: Employment of Strategies with Phonological Concerns in the TWV	47
Figure 7.1: Proportion of Conservative, Neutral, Substitutive and Mixed Strategies Used in the Translation of Magical Creatures in the MCV	86
Figure 7.2: Proportion of Conservative, Neutral, Substitutive and Mixed Strategies Used in the Translation of Magical Creatures in the TWV	88

Abbreviations Used in the Thesis

CSI: Culture-Specific Item(s)

MCV: Mainland Chinese Version

SPSA: Simultaneous Phonological and Semantic Adaptation

SL: Source Language

TL: Target Language

TWV: Taiwanese Version

Chapter 1: Introduction

Writing in 2002, Blake stated, “The Harry Potter phenomenon is, it seems, unquenchable. The books have so far sold well over 120 million copies worldwide and have been translated into forty-seven languages; only the Bible has been translated into more” (p.1). In other words, the Harry Potter books are a world-wide phenomenal success for the author and publishers, and even editions in ancient Greek and Latin exist. The books are read and bought by adults as well as children and there is hardly anyone who does not know of them.

Researchers from a wide range of disciplines, such as literature studies, media studies and even business have discussed the books. What makes the Harry Potter books especially interesting for translation studies, too, is the fact that there is abundant resource material which helps researchers assess the quality of translations and offers plentiful sources for comparative translation studies.

The Harry Potter books contain proper names, such as the names of the characters, streets, places and magic tricks, created by the author, J. K. Rowling, with specific connotations in the original. The culture differences and the inherent linguistic peculiarities of different languages cause translation problems which are interesting to investigate. It is not the author’s language that causes difficulties in translation, since it is not abstruse. What cause headaches for the translators are the invented vocabularies and meaningful names based on the author’s imagination and creativity. These words cannot be found in the dictionaries and hence challenge the translators’ skills and ingenuity. To render the original work adequately, the translators must not only have a thorough understanding of British culture and language, but also that of the Western world. This is because many of J. K. Rowling’s inventions are linked to Latin, Old French or Greek etc., in order to help to construct the classical European background generally, as well as the charming, magical atmosphere of the story.

The present research focuses on the culture-specific items (CSIs) in a particular Harry Potter book. It concentrates on the CSI translation in two Chinese versions translated from the English original of *Harry Potter and the Prisoner of Azkaban*. Thus, data is drawn from the third volume in the series, published in the UK by Bloomsbury (1999), its Mainland Chinese translation by Zheng Xumi (2000. Beijing: People’s Literature

Publishing House) and the Taiwanese translation by Peng Chien-Wen (2001. Taipei: Crown Publishing Company Ltd).

This thesis will discuss not only the differences in the CSIs translation between the two Chinese versions, but also the characteristics of four different CSI areas, namely; character names, place/shop names, charms/magic formulae, and magical creatures. The purpose of this research is to interrogate how professional translators have processed both CSIs and invented magical words. Consequently, there will be discussion about the application of diverse CSI translation strategies, ranging from the conservative ones that preserve the British cultural items to the substitutive ones that are closer to target language culture and more removed from Western culture in general.

The translation of CSIs is one of the aspects that involves the art of translation. It is significant, especially in fantasy novels, because of the contribution of CSIs to the construction of the background details in the literature.

CSIs include proper names and common names. What is really challenging and interesting in the translation of the researched book are the meaningful names and magical words that may have cultural connotations. Unlike the other common names that can be looked up in dictionaries, these kinds of CSIs are difficult to translate because of their underlying meanings and cultural allusions.

The CSIs discussed in this research generally cover the groups of proper names and magical words. The first group, proper names, includes character names and place/shop names. Many of the names can be traced back to their Latin, Greek, Old French or Classical English sources. Whilst these meaningful names may resonate with the learned and educated original readership, the translation of proper names from English into Chinese may cause a change in both meaning and connotation of the original, no matter what strategy the translators use. This makes for considerable interest in investigating how translators between the Chinese and English languages work to preserve the connotations of the original in the translation.

Manini (1996) suggests that meaningful names have long existed in literature. They have been invented by many creative writers, such as William Shakespeare and Charles Dickens. The strenuous task for the translator is to present the overtones or the nature of

these names to the target readers, especially when these names contribute to the overall atmosphere of the literature or clues to the jigsaw puzzle of the whole plot.

The second group, magical words, includes charms/magic formulae, and magical creatures. Given that Chinese and Westerners do not share the same traditional fantasy world, the charms and the magic formulae full of Latin elements, and the magical creatures that come from Western mythology and folklore again present the translators with a thorny task.

In recent years, many of the fantasy literature pieces in the early twentieth century have been dug out from dusty drawers, leading to the now popular trend of fantasy literature and movies. The CSIs relating to magical words, invented by J. K. Rowling just like those invented by previous fantasy novel writers such as J. R. R. Tolkien and C. S. Lewis, challenge the translation skills of the translators in novel ways and hence are worthy of investigation. Thus, in this thesis, the writer discusses how the two Chinese translators waved their magic wands of translation and helped the target readers absorb the concepts of this magic world.

The present thesis starts by reviewing literature relevant to cultural translation, CSIs, and the relevant translation norms, conventions and traditions in both Western and Chinese cultures. The latter is then further divided into Mainland Chinese and Taiwanese cultures for brief discussion. The literature review also includes a retrospect of some previous research on CSI. These are all shown in chapter 2. The thesis then gives a brief overview of the methodology in chapter 3, which discusses the collection, processing and analysis of both the qualitative and quantitative data. In this chapter, there is also a new categorisation method proposed for the present research, based on models of categorisation used by previous researchers.

What follow are the main research findings and discussion sections of the study. That is to say, the translation of character names, place & shop names, charms & magic formulae, and magical creatures is presented in chapter 4 to chapter 7 respectively. In these chapters, the writer reveals how the translators of the two versions dealt with these diverse groups of CSIs, and how cultural overtones were conveyed in the translation. By this means, the source-text or target-text oriented stands taken by the translators are described. Finally, in the last chapter, overall findings and discussion of the research are presented to give readers a general account of the research work. This is followed by

possible explanations of the differences found between the two Chinese versions. At the end of the last chapter, the limitations of the present research and suggestions for future studies are discussed.

Chapter 2: Literature Review

2.1 Cultural Translation

In the past three decades, scholars of translation studies have focused their discussion on the relationship between language, culture and translation, and the linguistic aspect is no longer the central issue in translation studies. Researchers like André Lefevere, Susan Bassnett, Mary Snell-Hornby and Lawrence Venuti have brought up the constraints and influences culture has on translation, and the translation problems caused by cultural differences. It is believed that linguistic transmission is not the only concern, but cultural transmission is as well.

On the aspects of cultural translation, difficulties do not merely lie in language differences. According to Lefevere (1990; 1999), language is not the main problem in translation but ideology is one of the main problems. Because ideology constrains the choice of the translators and because cultural elements relevant to ideology may seem strange and unfamiliar to the target reader when being transferred directly into the target language (Munday, 2001; Lefevere, 1990). Lakeoff and Johnson (1980, as cited in Tanaka, 1994), claim that human conceptual systems depend on the way people interact with their physical and cultural environments and that the language people use reflects how people understand and experience things depending on the culture. Therefore, people who speak different languages may perceive the world differently, and hence a CSI (Culture-Specific Item) which connotes cultural ideology or conceptions will normally cause translation problems when translated to a target language especially when the target language culture is distant from the source culture.

2.2 Culture-Specific Items

2.2.1 What is a Culture-Specific Item?

Many researchers have discussed cultural speciality in translation. Some of them have focused their research in the concepts or items that specially exist in certain languages and cultures. Aixelá is one of them, who has given Culture-Specific Items a clear definition. Aixelá (1996) defines CSIs as:

Those textually actualized items whose function and connotations in a source text involve a translation problem in their transference to a target text, whenever this problem is a product of the nonexistence of the referred item or of its different intertextual status in the cultural system of the readers of the target text (Aixelá, 1996, p.58)

In other words, CSIs can be seen as those items “ linked to the most arbitrary area of each linguistic system,..., which will normally present a translation problem” (Aixelá, 1996, p.57) due to the nonexistence or the different value of the item in the target language or target culture. Aixelá (1996) stresses that a CSI can be identified when referring to a particular source language and a particular target language. For example, ‘lamb’ could be a CSI when translated from Hebrew to Inuit languages but not be when translated into English or Spanish (Aixelá, 1996). Furthermore, according to Aixelá (1996), CSIs can be divided into proper names and common expressions, where the latter “cover the world of objects, institutions, habits and opinions restricted to each culture and that cannot be included in the field of proper names” (p.59).

Aixelá’s CSIs correspond to what Ivir (1998) calls the “elements in the source culture that are absent from the target culture and the linguistic expressions for them in the source language are ‘lacunes’ ...in the target language” (p.137). Ivir points out that it is inevitable that translators encounter elements or linguistic expressions that do not simultaneously exist in the source and target languages in their translation process.

2.2.2 Cultural and Linguistic Gaps

The cultural distance and the gap between the different language systems of Chinese and English are greater than those of two different Indo-European languages. Therefore, the absence of shared elements and linguistic expressions may commonly appear in translation between English and Chinese. As scholars argued, since Chinese is an ideographic language rather than a phonetic one, it is impossible to keep the forms and connotations of the originals intact in the translations (Luo, 2004). The troublesome task of translation is further aggravated by a lack of connection between different linguistic and cultural traditions. Since a complete correspondence can rarely be found, translators

between the Chinese and English languages inevitably have to make adjustments in their translations (Luo, 2004).

2.3 Variables that Affect the Choice of Procedure in CSI

Translation

2.3.1 Norms, Conventions and Traditions

With regard to the methods used to translate the culture-specific elements, there are many variants that need to be taken into consideration. One of the aspects is to do with the norms, conventions and traditions of the target language and culture. Based on Even-Zohar's polysystem theory (2000), Toury has proposed a theory of decision-making in translation in the hope of formulating general rules of translation. According to Toury (1995), translation is norm-governed. That is to say, the norms relevant to the target culture determine translation choices. In the light of the polysystem theory, the function and position of a translated text are determined by the target culture, in which translation norms are established. Toury believes that there are different norms guiding translation in different stages of the translation process (Gentzler, 1993; Munday, 2001).

Before translating, initial norms provide two options for the translator, that is, submission to either source language norms or target language norms. By this choice, the adequacy or acceptability of the translation is decided, for the former refers to conformation to the SL norms whilst the latter refers to conformation to the target language norms.

In addition, preliminary norms suggest that the translator consider translation policy, choice of texts to be translated, and directness of translation, i.e. whether an intermediate language is used or not. During the translation process, translators make their decisions on operational norms. The latter are subdivided into "matricial norms", which determine omissions, additions and locations, and "textual norms", which "reveal linguistic and stylistic preferences" (Gentzler, 1993, p.130).

In a similar vein, Snell-Hornby (1995) states that translation is “at the same time a matter of prototype and convention”(p.49). There are different norms in different cultures regarding translation and its conventions. As Lefevere and Bassnett (1990) state, “translations are made to respond to the demands of a culture, and of various groups within that culture” (p.7), the translator conforms to either the source or the target cultural norms in translation. Furthermore, since translation is rewriting of another text, which helps the preservation of the original (Lefevere, 1990), the translation convention is liable to change along with time, space and the text itself. This explains why sometimes one original work may exist in a number of different translated versions, including those in the same language. An example would be the works of William Shakespeare, which have been translated into many versions in different periods of time. The many different translations in English of the Bible may serve as another example of this.

Cultural translation scholars point out that the cultural system controls translation and affects the norms and practices of translation. Every step in the translation process is mediated by the diverse cultural values that circulate in the target language (Venuti, 1995, as cited in Bassnett, 1998). In a similar vein, Robinson (1997) comments that belief structures, value systems, literary and linguistic conventions, moral norms and political expediencies of the target culture often powerfully shape the translator’s thinking and translations. These are the invisible powers embedded in the socio-cultural environment.

2.3.1.1 Different Conventions and Concepts of Translation in Western and Chinese Cultures

Lefevere(1998) carried out a comparison between Chinese and Western thinking about translation. He found that, firstly, Chinese tradition posits its own culture as central and acculturates the others on its own terms while the concept of faithfulness to the source text in translation which derives from Bible translation still lives on in Western thinking (Lefevere, 1998). Therefore, “the faithfulness/freedom opposition in translation, which has plagued Western thinking on the subject virtually from Cicero onwards,..., appears to be largely absent from the Chinese tradition” (Lefevere, 1998, p.21).

Secondly, Lefevere holds that both Western and Chinese translations started from the interpreting situation but have developed along different tracks (Lefevere, 1998, p.15). The Chinese tradition still stays close to the interpreting situation. That is to say, the main task of the translator is to make interlocutors, or the author and the reader, understand each other. Sometimes the task is accomplished merely when the client feels satisfied with the communication outcomes, no matter how the actual message may have been distorted.

In contrast, the concept of faithfulness has become a central notion in Western thinking of translation. As Lefevere points out, the translation of the Bible, in which it is believed by St. Jerome and others that no word can be altered, became the touchstone for all other kinds of translations, so that the notion of equivalence in translating has become highly valued by Western translators (Lefevere, 1998, p.19).

Therefore, with less concern about the concept of faithfulness, Chinese thinking about translation is less bothered by “anxiety and guilt feeling” (Lefevere, 1998, p.19) than Western thinking on the subject. Lefevere postulates the findings that cultures such as the Chinese and classical Greek cultures, which do not pay much attention to others and are more homogeneous, adapt and acculturate others into their own cultures when assimilating foreign elements (Lefevere, 1998; Lefevere, 1999; Robinson, 1997).

Produced in different socio-cultural environment, Western and non-Western translation does not share the same translation convention and approach. Both Lefevere (1998) and Davies (2003) find that Chinese translation, even the translation of popular fiction, prefers to adopt footnotes, which may hinder the reading process and make the text serious. Moreover, the different translation conventions and approaches not only can be found between Western and Chinese translation practices, but also between the two Chinese-speaking areas across the Taiwan Strait.

2.3.1.2 Different Translation Conventions and Traditions across the Taiwan Strait

Since being politically and geographically separated by time and space, the two Chinese-speaking areas have developed their own language usage and literature, both of which very possibly affect their own conventions, styles, and attitudes toward translation. Many people are aware of the differences. To some extent, translators from

the two areas believe the differences are due to the different translation traditions and conventions (Websites1 and 2). There seems to be a lack of proof from specialised research to affirm the distinction between Mainland Chinese and Taiwanese translation conventions, aside from evidence on divergent language usages found by scholars. Even so, many scholars have discovered the different tendencies of translation practices in each of the sides.

Translation scholars and professionals in Taiwan and overseas advocate reasonable creativity in translation (Jin, 1995; Jin, 2003; Chan, 2004; Yu, 2004). Provided that the original content and meaning are preserved, translators are believed to have the right to exert their target language skills to transfer the original spirit and style into the target texts. Jin (1989; 2003) suggests that translators should take target readers' "linguistic, cultural and imaginative potentialities" (Jin, 1989, p.169) into considerations, when they carry out transformations in their translations.

To the Taiwanese scholars, translation is an art, and they believe ideal translators of literature should make adjustments for their intended readers with 'pure Chinese' (Chan, 2004, p.152), so that the translators are invisible in the texts but their work has the value of 'existing independently' (Jin, 1995,p.75), which makes the worth of the translation last longer. This may explain why many Chinese translations in Taiwan read like books written by Chinese writers.

By contrast, in Mainland China, scholars like Xu Yuangchong, who have similar thoughts about translation to that of the Taiwanese scholars, receive serious criticism and reproach. Most of the Mainland Chinese translators and scholars, such as Mao (2004) and Fang (2004), believe that it is the translators' duty to preserve the source text as much as possible, in order not to take the risk of distorting the original. However, these kinds of claims about conserving the source texts seem to contradict previous researchers' findings of Chinese translation in general, which are described in 2.3.1.1.

Other Chinese researchers, such as Chan (2004), Chang (1998), Hung (1998), Han (2005) and Luo (2004) have very similar findings to those of Lefevere's. Chan (2004) points out that "Chinese thinking on translation remained for some time strongly influenced by an attitude which saw the target culture as infinitely superior" (p.3).

These researchers hold that with the attitude described in 2.3.1.1 and/or the intention and purpose to make the translations educational, the Chinese translators tend to mingle Chinese elements with the original in their translation. These elements could be Chinese classical literary discourse, aesthetics, cultural history or even Confucian thinking. Thus, faithfulness seems not to be an important issue. Chan (2004) makes the point that this situation did not change until the beginning of the twentieth century. At this time the foreign works and translations started to be held in higher esteem.

In an article entitled *Faithfulness, manipulation and ideology*, Chang (1998) argues that Chinese translations have long been controlled and restricted by the dominating ideologies of the period, and that, now, the communist ideology of translation prefers “rigid translation”(p.249), which is believed to be the expedient way of translating and a way to preserve the original. Of course, this preference has the premise of text-selection, selecting those texts that support, or at least not go against, communist ideology. Therefore, under communist pressure, the mainstream theorists in Mainland China may pursue source-text orientation in the translation (Chang, 1998).

According to Chang (1998), mainstream theorists in Mainland China have been searching for a general criterion that can be applied to all the translations at all times and which can be used to judge all translations, regardless of the target culture and readers’ reading standards or the purpose of the translations. These theorists agree that ‘faithfulness’ is essential.

However, both Chang (1998) and Chan (2004) suggest that the translation theory developed in China up until the present has the characteristics of vagueness, and that the theorists’ definitions of ‘faithfulness’ are controversial. This may lead to the fact, observed by Chang (1998), that translation theory and practice contradict each other in Mainland China. While theorists propose source-text orientation, the practice shows a widely varying quality, which may be the result of the influence of Chinese translation tradition, a lack of consensus on translation guidelines, and contemporary ideology.

2.3.2 Text-Type and Text Function

There is another possible variation involved in strategy decision-making in translation is text-type and text function. According to Sager (1997), the translator has to modify the text at the level of both text-type and text intention in order to communicate the

message effectively and appropriately to the target readers. Stressing the intention or function of the text, Reiss (2000) has a similar notion to Sager's and she proposed a functional translation approach. Reiss holds that before translating, the translator should clarify the text functions by analysing and deciding what text-type, text-variety and style the texts belong to. According to Reiss (2000), the communicative intention of the target text can be established according to the classification of text-type, text-variety and style, and that the translator can then base their reverbalisation of the message on this classification. Moreover, since the author expresses his/her intentions by means of a particular selection of lexical items, syntactical items and text-type, the translator has to consider the motivation which drove these choices and make the proper decision to preserve the coherence and ideology of the source text in the target text (Hatim & Mason, 1990).

When translating texts such as popular fiction on the basis of both Reiss' (2000) and Hatim and Mason's (1990) theories, the translator should produce a smooth and easily-read target text for the reader because most authors of popular fiction intend to entertain the reader, and to help the reader to relax and enjoy reading. For this reason, Munday (2001) believes that an ideal popular fiction translation should adopt Nida's (1964) dynamic equivalence or Newmark's (1981) communicative translation. Supported by this claim, CSIs in popular fantasy fiction like the Harry Potter books should be allowed a certain range of creativity and modification for the target readers.

2.4 CSIs and Their Relevance for Harry Potter Translators

Many translators and researchers of the Harry Potter books highly value the inventive work of J. K. Rowling. They make the point that the proper names and common names are important constructive elements in the story, working as dense signifiers of British history, culture and folklore.

On the one hand, there are many invented words in Rowling's work, including spells, incantations, magical creatures and magical words. Many of these invented words are drawn from or inspired by Latin and have a resonance with some English readers, especially those who have attended boarding schools and who have been taught Latin.

On the other hand, the meaningful names in the Harry Potter books have the function of humour and also give readers clues about the plot (Fernandes, 2004). However, these

various CSIs, including names of character, of place, of pets and institutions, British-bound food, artefacts, organisations, magical creatures and the incantation etc., present challenging tasks for the translators. The Brazilian translator mentions that in order to “build the atmosphere of charm, fantasy and humor in Rowling’s books”, she has coined over four hundred words (Wylter, 2003, p.9). She herself has also preserved topological names and some of the characters’ to maintain the British features of the original.

2.4.1 Names in Literature

In terms of names in literature, many of these names are intentionally created to convey certain meanings (Manini, 1996; Marmaridou, 1991; Tymoczko, 1999; Fernandes, 2004; Allerton, 1987). Some of them directly or indirectly signify the name bearers’ characteristics, giving clues to the destiny of the name carriers and also clues to the whole plot. Some of them have a humourous or comic effect, created by the author as wordplays, winking as it were to the readers. Other names may simply work as delicate elements, helping to form the atmosphere and background of the stories. Tymoczko (1999) suggests that translators who prepare to leave the names intact without making any effort with these creations are too naïve, since a good translator would not take these names as chances to relax and directly copy the originals without thinking.

There are various strategies for translators to choose when encountering these meaningful names. One of the frequently-used strategies found by previous researchers in translation between Indo-European languages is to copy the originals. Since two Indo-European countries may share close history and cultural background, translations between the two Indo-European languages sometimes preserve the clues or wordplay when the original names are copied for the target readers. However, this strategy is almost always an impossible solution in translation into the Chinese language. Thus, the Chinese translators’ task is to face the dilemma of sacrificing the original or the target readers’ needs.

2.5 Inspiration from Previous Research

Previous research on culture-specific aspects has informed the present proposed research. Baker (1992) discusses the translation of fixed expressions and idioms, which are often culture-specific, and she provides the translator with ways of dealing with the

idioms and fixed expressions according to their nature. The strategies introduced by Baker (1992) range from preservative treatments, such as rendering the original idioms with target language ones which have both the same or similar meanings and forms to the originals, to very dynamic strategies such as compensation, which omit the idiom at the point it appears in the text and compensate for it with other idioms elsewhere in the text. However, the translation of CSIs is much more complicated and involves more strategies which may not be applied to the translation of idioms and fixed expressions.

Similarly, Ivir's (1998) and Lomholt's (1991) work about the procedures that are available to the translators in translating culture-bound elements provide some inspiration to the present research as well. Ivir (1998) basically discusses 'borrowing' and 'literal translation' in his work, whereas Lomholt (1991) talks about several ways to translate religious elements, namely: translation according to context, explanatory translation, letting the text define the term, explanation in a footnote, using an established translation, and translation according to a definition in the text. Nonetheless, the choices provided by them are limited and are not sufficient to be applied to the present research.

Many researchers have conducted their research focusing on CSIs. Aixelá (1996), Munday (2001), Davies (2003), Brøndsted & Dollerup (2004) and Fernandes (2004) have studied the manipulation of CSIs in translation, and, aside from Aixelá, most of them have based their researches on J. K. Rowling's Harry Potter books.

Aixelá (1996) provides a detailed taxonomy in his research. He lists eleven strategies in a scale from a lesser to a greater degree of intercultural manipulation and divides them into two major groups, namely conservative and substitutive strategies.

In the former group, strategies are ordered on a continuum ranging from lesser to greater intercultural manipulation: repetition, orthographic adaptation, linguistic (non-cultural) translation, extratextual gloss and intratextual gloss. In the group of substitution, where strategies make the translation more target text-oriented, the tactics are listed according to the increase of manipulation degree as well, and they are also in the order of synonymy, limited universalisation, absolute universalisation, naturalisation, deletion and autonomous creation.

Although Aixelá's (1996) model does provide a sample of taxonomy, there are still some problems in this model. First, as Davies (2003) indicates, people may judge that the boundaries between different strategies are not very clear. For example, Aixelá's absolute universalisation is applied when the translator prefers to delete foreign connotations and renders the original CSI with a neutral reference for the target reader. There is no sharp distinction between this and naturalisation, by which the translator renders the original CSI with references specific to the target culture.

Second, Aixelá's sequence of the strategies in the order of intercultural manipulation degree is doubtful (Davies, 2003). For instance, he does not explain why deletion has a greater degree of intercultural manipulation than naturalisation, or why limited universalisation has greater intercultural manipulation than synonymy.

Third, his orthographic adaptation strategy does not seem to be applicable to translation into Chinese because the Western and Chinese language systems are totally different. Therefore, his model needs further adjustments.

Munday's (2001) study on J. K. Rowling's *Harry Potter and the Philosopher's Stone* and its translations into Italian and Spanish is a case study but does not provide a detailed methodology and categorization of CSIs. While what Munday (2001) offers is the findings of the research, Davies (2003) provides another taxonomy of CSIs.

Avoiding the weakness found in Aixelá's model, Davies (2003) divides the possible treatment of CSIs into seven categories without giving them any order of the degree of intercultural manipulation. These categories are preservation, addition, omission, globalisation, localisation, transformation and creation, all of which are considered by him as micro-level approaches. Additionally, he also takes the macro-level translation effect into account and discusses a strategy which is similar to Baker's (1992) compensation strategy in translating idioms and fixed expressions. That is, to omit some CSIs that are not important in understanding the text but compensate by other CSIs elsewhere in the text in order to preserve the author's intention and to maintain the flavour of the scenes and background of the text (Davies, 2003). However, Davies' (2003) taxonomy is somewhat too rough and cannot be directly applied in analysis of the source-text or target-text orientation of the translation.

Whilst the above three researchers have studied CSIs translation in a wider sense, Brøndsted & Dollerup's (2004) research only focuses on the names in the Harry Potter story. They do not group the names according to the translation strategies but according to the natures of the names and the characters' activity, that is, whether the name carriers are main or minor characters. In the four groupings, they try to find if there is any pattern in the five European translations.

They found, firstly, that the main characters' Britishness had been preserved by leaving the original names unchanged, but without conveying any overtone in the translations. Secondly, the five translators of different European languages had used individualised strategies to translate the names, especially those names that seem to be loaded with meanings. Lastly, they also found that different target readers might have reacted differently to the author's designs of British literature and Latin roots, but the different strategies used to translate the names had not affected the overall plot.

Another study was conducted by Fernandes (2004). He provides great quantitative data in his research. His investigation is based on Brazilian translations of four pieces of popular children's literature from 2001 to 2003, one of which is a part of the Harry Potter series. Nevertheless, the premise of his research sees the Harry Potter books and translations as children's readings, which is not the case with the Chinese readership of the Harry Potter books. Thus, data from Fernandes's research is not reasonably relevant to the present study. Nevertheless, his work has provided the researchers of CSI translation with a different perspective.

Last but not least, Chiu (2002) investigated the Chinese translation of a relatively small selection of proper names in the Harry Potter books. She has centred her discussion on a Taiwanese translator's work, which includes the first four volumes of the translation; only very occasionally were the Mainland Chinese translation and the translations of some other languages included in her discussion. Although she has merely accounted for some of the names, most of which have been drawn from the first volume, her work has provided very detailed discussion of these names. Many of her findings correspond to the findings of the present research with regard to character names.

It is worth mentioning that most of the existing research, especially in CSI translation, was done within the field of European languages, and only Davies' (2003) study has occasionally taken Mainland Chinese and Taiwanese versions into consideration. Chiu's

(2002) work is the only exception. However, she stressed her work on the description of the translation rather than on the translation strategies used by the translators. Moreover, her discussion has mainly focused on proper names and excluded the interesting common names coined by the author, which have also caused an important issue in CSI translation. Thus there is still a research gap waiting to be filled. Taking previous research work as models, the proposed research will combine the advantages of Aixelá's(1996) and Davies' (2003) categorisations and set a taxonomy of its own. This will be demonstrated in the methodology section in more detail.

Chapter 3: Methodology

3.1 Data Collection

3.1.1 The Third Volume

For this study, data has been collected from two Chinese translations and the original book of *Harry Potter and the Prisoner of Azkaban*, the third volume in the Harry Potter series. One of the reasons that this volume has been chosen over than other books in the series is that most of the previous research was focused on the first two volumes and there has been only a little research, at least to the researcher's knowledge, focused on the third volume.

Another reason is related to with the production of the Chinese translations. The Mainland Chinese translator, Ms. Ma, and the editor in Mainland China have revealed that the translations of the third volume and the first two were first published almost at the same time in 2000, and that the first two volumes had already been influenced by the translations which had been done in Taiwan (Ye, 2005; Website 1 and 7). Ma claims that the Mainland Chinese translators, including herself, have referred to the Taiwanese versions in translating the first two volumes. She also claims that J. K. Rowling's agency had requested that the Mainland Chinese translations be kept as close as possible to the Taiwanese versions. In addition, the Mainland Chinese translators copied some of the good CSI translations that had appeared in Taiwan in the translations of the first two volumes. Therefore, there seems little point in comparing the CSIs in the Mainland Chinese and the Taiwanese versions of the first two volumes.

Furthermore, the translations of the fourth and the fifth volumes can hardly be fairly compared. Firstly, the fourth book in the Harry Potter series was translated by two sisters in Mainland China while the Taiwanese translation was produced by one translator, the same woman who had been translating the Harry Potter books in Taiwan. There seems to be no fair comparison in the work done by two translators with that done by one. Secondly, book five was translated by groups of translators in both Mainland China and Taiwan in order to meet the publication deadline. Not surprisingly, the readers have been complaining about the lack of coherence in style in translations produced by different translators. Moreover, since the book had been divided into

several parts for the ease of simultaneous translation, in the hope of completing the work as soon as possible, the incoherent and diverse styles might have caused a lack of unified quality. This variant of style makes the comparison of the two pieces of translation work difficult and inappropriate.

3.1.2 The Mainland Chinese and the Taiwanese Versions

The translations selected for the present research are the two official versions in Mainland China and Taiwan. The former is referred to as the MCV and the latter as the TWV for the purposes of this study in this research. Although there are many other Chinese versions which can be found, apart from the two officially published ones, most of them are unauthorised, and may not have been done by professional translators. The selected two versions may be more representative of the translation practice in mainland China and in Taiwan, since they are officially published.

The present research only focuses on the MCV and the TWV but not the other language versions. This is because a lot of previous research has focused on the translation between Indo-European languages and only a few researchers have studied the Chinese translations of CSIs. Furthermore, since CSI translation involves cultural transmission, delicate aspects of culture should be taken into account.

There seems to be some ignorance in relation to the differences between Mainland Chinese culture and Taiwan Chinese culture, which are usually considered to be one and the same. In fact, the two cultures have been isolated from each other for decades, and due to the differences in socio-cultural contexts they may have developed divergent translation conventions and hence have produced different translation products of the same source text. The expectation in the current study is that the differences in translation practice between Mainland China and Taiwan can be revealed, by comparing the two versions produced on either side of the Taiwan Strait.

3.1.3 Four Main Areas of CSIs

CSIs studied in this research are concentrated on four different areas, namely: character names, real and created place/shop names, magical creatures, and charms/magic formulae. These four groups of CSIs are expected to cause more difficulties in translation than the other common nouns such as nouns denoting food or institutions

which can be literally translated or rendered by previously-set definitions or translations shown in the dictionaries.

It is very likely that the author, J. K. Rowling, is the only person who really understands and is familiar with the CSIs she has invented for her books. Therefore, this brings up interesting questions: how do translators cope with these meaningful character and place names, magical creatures and magic formulae, which do not exist in the target cultures? How do they convey the connotations of the meaningful names and places? And how do they render the magical creatures and magic formulae, which may even be vague in their images and meanings to the translators?

The present researcher expected that the translators would exert different degrees of creativity in translating those four aspects of CSIs. As Trevisa argued, proper names have a unique property in translation: they are not to be translated (Trevisa, 1387, as cited in Hermans, 1988). Personal names and places are a type of loanwords, which have foreign origin. Traditionally, they are more often transliterated into Chinese, so that the translations can be pronounced similarly to the originals (Hu & Xu, 2003). Without correspondence between the Western and Chinese cultures and language roots, the original personal names and places are expected to be translated with certain degrees of restriction, either maintaining the sounds or the meanings, and are expected to be constrained by this Chinese translation tradition.

In this case, the original connotations are not anticipated to have been conserved. On the other hand, the magical creatures and magic formulae are anticipated to have been more inventively translated. Comparing these different groups of CSIs, the researcher has attempted to find if there are different strategies used by the translators in dealing with these CSIs that have diverse qualities.

Due to the limited size of the present research, the aim was to disclose the possible tendency of translation practice but not to assert any theory. For this purpose, general data was gathered from chapters 1 to 11 of *Harry Potter and the Prisoner of Azkaban*, the first half of the book. However, CSIs that would appear in the second half of the book would normally have already been presented in the first half of the book. Thus, though technically, the data gathered may not cover the whole range of CSIs in the third book, they may still be representative in the research.

3.2 Data Analysis

3.2.1 The Aim of the Research

The present research aims to answer the following questions:

1. How have the translators in the two versions translated the CSIs? (Have they used conservation, substitution or neutralisation strategies?)
2. Do the translations tend to be target text-oriented or source text-oriented?
3. To what extent, have the two versions preserved the culture-specific connotations of the original?

3.2.2 Categorisation

To answer these research questions, a new categorisation is established, based on Aixelá's (1996) and Davies' (2003) taxonomies and dividing the strategies used by the translators into three main categories. Its sub-categories and definitions are described below:

1. **Conservation:** Strategies in this category are mainly source text-oriented because they try to preserve the original CSIs in the target text without taking deliberate adjustments to suit the target culture.
 - 1a. Repetition: Keeping the exact English word in the translation. For example, The 'R. J.' in "Professor R. J. Lupin" is repeated in the Mainland Chinese Version.
 - 1b. Phonological adaptation: Rendering the original CSI with Chinese characters which sound similar to the original English word but without carrying any specific meaning.
 - 1c. Linguistic (non-cultural) translation: Rendering the original CSI with a target language version of the CSI, which is supported by

“pre-established translations within the intertextual corpus of the target language” (Aixelá, 1996, p.61) such as the conventional translation of the units of measure or currencies.

1d. Extratextual gloss: Such as footnote, endnote, glossary and commentary in bracket or italics.

1e. Literal translation: The CSI is translated literally or semantically, preserving the surface meaning of the original.

1f. Dictionary definition: Translating the CSI according to dictionary definition without further explanation. Thus, a term copied from the dictionary may still be meaningless to the target readers.

2. **Neutralisation:** Strategies in this category try to find a balancing point between the source culture and the target culture.

2a. Intratextual gloss: Integrating the explanations unobtrusively into the text without disturbing the reader’s attention.

2b. Simultaneous phonological and semantic adaptation: Rendering the original English CSI with Chinese characters which sound similar to the English word and at the same time carry meanings which are comprehensible to the target reader. However, the meanings carried by the rendering are not necessarily the same as the original.

2c. Limited universalisation: Replacing the CSI with another reference that also belongs to the source culture but that is more comprehensible to

the target reader.

3. **Substitution:** Strategies in this category are mainly target text-oriented because they adjust the original CSIs to make them acceptable and comprehensible to the target reader.

- 3a. **Synonymy:** Substituting the original CSIs with other references that are much the same to the original ones. Although the renderings may have connotations slightly different from those of the originals, they can be more comprehensible to the target readers.

- 3b. **Absolute universalisation:** Rendering the original CSI with a neutral reference without culture-specificity.

- 3c. **Naturalisation:** Rendering the original CSI with a target culture-specific reference.

- 3d. **Transformation:** An alteration or distortion of the original which goes beyond limited and absolute universalisations to suit the target culture's conventions or expectations. For example, "Professor Kettleburn" is translated into 焦壺教授 (Professor Burned-Kettle) in the Taiwanese Version and "Peter Pettigrew" is translated into 小矮星彼得 (Little dwarf star Peter) in the MCV. In these cases, the translators translate the names with specific meanings which may not be found in the originals.

- 3e. **Omission:** Without taking other target text-oriented strategies, the translator omits the original CSI to prevent incomprehensibility or unacceptability of the target reader.

- 3f. **Addition:** Adding words or sentences in the target text to make the text comprehensible and acceptable to the target reader. This strategy is different from intratextual gloss. While intratextual gloss keeps the original CSI in the target text and integrates the explanation unobtrusively into the text, addition does not preserve the original

CSI but substitutes it by adding words or sentences that do not appear in the source text.

Whenever the terms 'omission' and ' addition' are used, they are in relation to the above last two translation strategies. Both of them will be in the sense of 'target text reader oriented omission' and 'target text reader oriented addition' as explained here.

3.2.3 Data Processing and Analysis

In the present research, qualitative and quantitative research approaches have been combined in the methodology. Firstly, all the CSIs relating to character names, places, magical creatures and magic formulae in the first half of *Harry Potter and the Prisoner of Azkaban* have been listed along with their possible connotations, especially those of the proper names, as shown in appendices.

Secondly, the CSIs in the original have been compared to their counterparts in the MCV and the TWV in order to analyse how the two translators have translated them and to see if the two translators have kept the connotations of the originals. If the renderings have different connotations, both the connotations are shown in the appendices.

The third step of data processing is to assign the translations of CSIs into the above described sub-categories and main categories according to the translation results. For example, if a CSI was translated by using phonological adaptation, it would be assigned to 1b, where 1 refers to the major category of conservation, and b denotes the b sub-category under major category 1, thus 1b refers to phonological adaptation. In the same way, if a CSI was assigned to two categories, this might indicate that the two strategies have been used by the translator in translating this CSI. These first three steps involve qualitative research and the findings from these three steps shed light on the answers to the first and the third research questions.

Next, the fourth step of the research is to find the extent to which the different strategies have been used and then to convert these into percentages. Quantitative data is gathered from the sum of the CSIs and the numbers of CSIs translated following the different main strategies to form the 'basic quantitative tables'. However, due to the different attributes of the four groups of CSIs, the quantitative data in each of them is analysed in slightly different ways. Aside from the quantitative data relating to charms and magic formulae, which is relatively limited in number, all data in the other three groups is shown by the 'basic quantitative tables', with or without accompanying pie graphs. These tables demonstrate the most frequently applied tactics in the MCV and the TWV for each different CSI group.

The ensuing processes of quantitative data analysis are therefore different for each of the CSI groups, according to the traits shown by the 'basic quantitative tables'. In the

CSI group of character names, the 'basic quantitative tables' illustrate that SPSA (simultaneous phonological and semantic adaptation) is a significant strategy used in both the MCV and the TWV. Be that as it may, the qualitative data shows that this strategy is sometimes used only for gender denotation. Therefore, the employment of this strategy is then analysed to see the extent of gender concern in the two versions. By the same token, since the 'basic quantitative tables' also show that the preservation of the original sound is notable in the translation, data is analysed for the extent of phonological concerns in the translation of character names in both the versions as well. (The expression 'phonological concerns' is used to refer to the translators intention of preserving the original sounds in their translations.)

By contrast, the 'basic quantitative tables' in place and shop names show the distinction of phonological and semantic concerns in the translations. Thus, the sequential data processing focuses on the extent, that is the percentages, of phonological concerns and semantic concerns in the two versions.

Additionally, the 'basic quantitative tables' of magical creatures show a relatively higher extent of employment of substitutive strategies, compared with those in the character names and in the shop names. Hence, the following quantitative data analysis then focuses on the application of the major tactics in the two versions, namely: conservation, neutralisation, substitution or a mixture of these. Apart from the quantitative analysis in the three CSI groups, since quantitative data in charm and magic formulae is relatively limited, the qualitative data is stressed in the analysis instead.

Illustrated by the quantitative data in the tables and/or pie graphs, the traits of the CSI translations in the MCV and the TWV are discovered. This quantitative data along with the qualitative data shown in the appendices help the researcher to make a more detailed and complete discussion of the findings, which informs the answers to the research questions.

By interpreting data in the appendices and tables, the researcher compares how the MCV and the TWV translators translated these four different groups of CSIs, which answers the first research question. Next, the quantitative data throws light on the source-text or target-text stands the two translators take in different aspects, which forms the answer to the second research question. Data regarding connotations in the appendices illuminates the extent to which the translations have conserved the original

overtones, that is, whether the original connotations have been completely preserved or lost, or whether only the negative/positive traits have been presented in the translations.

With both the quantitative and the qualitative data, the researcher then compares the MCV and the TWV to discover the characteristics of each version. After interpreting the data, the researcher goes on to discuss some tentative explanations of the peculiarities and the differences between the MCV and the TWV according to previous research, literature, and other relevant information.

Chapter 4: Character Names

4.1 Methodological Note

In this chapter, character name translation is investigated. All the character names appear in the first half of the book, chapters 1-11 of *Harry Potter and the Prisoner of Azkaban*, are listed in Appendix 1, with their translations and connotations, if they have any. The quantitative data is then drawn from the data in the Appendix. Tables 4.1 and 4.3 are the ‘basic quantitative tables’ that show the numbers of cases and their percentages in different translation tactics. These two tables along with the qualitative data in Appendix 1 are the basis of the findings represented in this chapter. The ‘basic quantitative tables’ are also the foundation of the development of the other tables and figures in this chapter.

Following the brief explanation of the quantitative data in the tables and graphs, the presentation of the findings will move to qualitative data that is collected in Appendix 1. The connotations and translations of the character names will be discussed there.

4.2 Findings

The quantitative data shown in Tables 4.1 and 4.3 is accompanied by the illustration of Figures 4.1 and 4.2 respectively to show the large proportions of strategy 1b (phonological adaptation) used in the MCV and the TWV. The proportions of the other tactics are also shown in these graphs.

Table 4.1: Tactics Used in Character Names Translation in the MCV

	1b	2b(G)	1b+2b (G)	3f	3e	1b+1e	2b+2a (G)	1b+3e	1b+3d	1b+1a	1b+1e+sf
N	40	8 (7)	6 (4)	1	3	1	1 (0)	2	2	1	1
T	40	8	6	12							
P	61%	12%	9%	18%							

N: Number of Cases; T: Total; P: Percentage

*Total cases:66 Total tactics:11

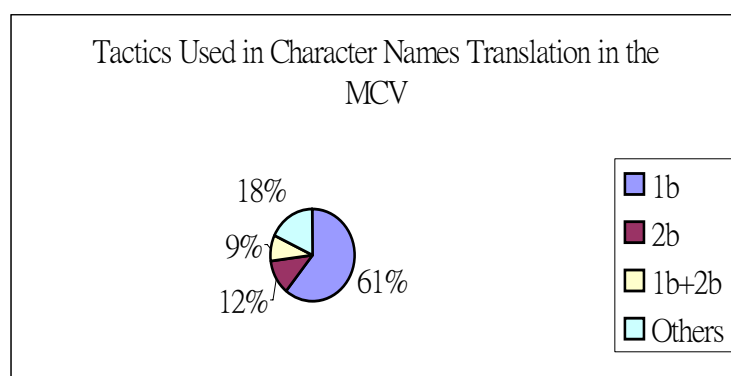


Figure 4.1: Tactics Used in Character Names Translation in the MCV

Among the 11 tactics used by the MCV translator, three main tactics are the most frequently used, namely: phonological adaptation, simultaneous phonological and semantic adaptation (SPSA), and a combination of the two. All of the three tactics are associated with the preservation of the original sounds of the names.

Phonological adaptation is the most discernible strategy employed by the translator. In the findings presented here, an overwhelming number of 40 out of 66 character names, where 66 is the total number of the character proper names in the study, is found in this category.

Although SPSA and the combination of this strategy with phonological adaptation are the second and third significant tactics employed by the translator, these occur much less frequently than phonological adaptation. Only 8 and 6 cases are respectively found in the categories of SPSA and the combination of SPSA with phonological adaptation. This is shown in Table 4.1.

Since data in Appendix 1 has shown that the SPSA (simultaneous phonological and semantic adaptation) strategy is sometimes used merely for gender denotation, the 'basic quantitative tables' therefore signify the numbers of these cases by brackets. For example, under category 2b(G) in Table 4.1, the number of cases is shown as 8(7). This means 8 cases have been translated using SPSA, and among these 8 cases, 7 have been done so by merely rendering Chinese characters that could signify the gender of the name bearers as female. This phenomenon is quantitatively different between the MCV

and the TWV. Thus, Table 4.2 is presented here to demonstrate the use of the SPSA strategy in the MCV and the TWV.

Table 4.2: The Total Cases and Cases with Only Gender Concerns in Translations Employing Mainly or Partly SPSA

	MCV		TWV	
Translations with mainly or partly SPSA	Total cases translated with tactics containing 2b	SPSA used only for gender denotation (G)	Total cases translated with tactics containing 2b	SPSA used only for gender denotation (G)
Number of case	(8+6+1)=15	(7+4)=11	(7+4+1+1)=26	(8+1+4+1)=14
Percentage	100%	73%	100%	54%

The study of the MCV translation turned up another interesting feature. Among the proper names translated mainly or partly using SPSA, as shown in Table 4.2, 11 out of 15 cases were assigned merely for the denotation of gender. The only reason they were put in this category was that some of the Chinese characters representing femininity had been adopted in the translation to present the feminine nature of the characters not because of other semantic adaptations. In these cases, the presentation of the gender of the characters rather than the connotations of the originals seem to have been the only issue which concerned the MCV translator. In most of the cases where SPSA was applied, the modification was mainly found within the presentation of the name bearer's gender rather than being associated with connotations of the person's name. In other words, the translated names merely reveal that the characters are female. Since some Chinese characters are normally used to name girls rather than boys, names that incorporate such kinds of characters may indicate that the characters should be girls. For example, Chinese characters such as '妮 (ni)' and '娜 (na)' containing the Chinese radical '女 (nu)', which stands for female, are commonly used in translating female names.

Table 4.3: Tactics Used in Character Names Translation in the TWV

	1b	2b(G)	1b+2b(G)	1b+3e	2b+3e(G)	1b+3c	1b+1e	2a+2b(G)	1e+2b+3e(G)	3d+3f	1e	3d
N	30	13(8)	7 (1)	3	4 (4)	1	3	1 (0)	1 (1)	1	1	1
T	30	13	7	16								
P	45%	20%	11%	24%								

N: Number of Cases; T: Total; P: Percentage

*Total cases:66 Total tactics:11

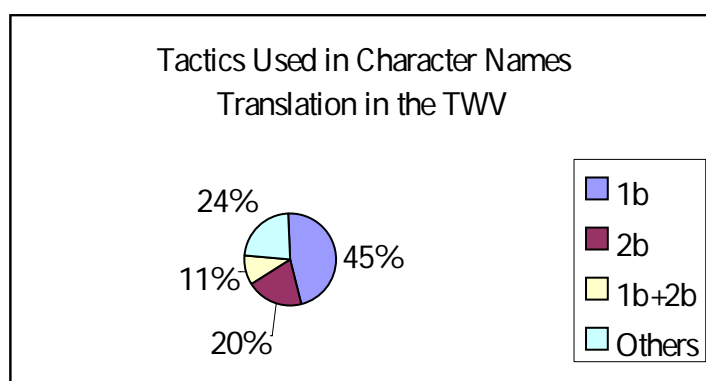


Figure 4.2: Tactics Used in Character Names Translation in the TWV

Compared with the MCV, despite sharing some similarities with the MCV, the TWV is different from the MCV in several ways.

Firstly, although phonological adaptation is still the most frequently employed strategy in the TWV, less than half of the characters' names, 30 out of 66, are translated within this strategy.

Secondly, SPSA, which is the second frequently used strategy in both the MCV and the TWV, is proportionally more represented in the TWV than in the MCV (20% in the

TWV and 12% in the MCV). Most importantly, in the cases of mainly or partly SPSA, only 14 cases out of 26 have been classified in this category, and then only because of the adoption of the ‘feminine Chinese characters’. The other 12 names in this category have been rendered with proper names which consist of purposely chosen Chinese characters that have certain meanings. A significant example is the translation of “Draco Malfoy” into “跼哥 • 馬份 (Zhuaige · Mafen)”, in which the first name means ‘arrogant boy’ and the last name is a homophone of ‘horse manure’ in Chinese while at the same time both of the names sound similar to the original. Although the precise connotation of the original is not maintained in the translation, the negative connotation is kept.

In the story, Draco Malfoy is Harry’s enemy in school. He gets his name from the Latin word for ‘snake’ or ‘dragon’, which has been seen as a creature representing evil in Western culture. By contrast, in Chinese culture, dragon is a propitious creature and it has the noble association with emperors. Thus, if ‘dragon’ is shown in the translation, the original negative overtones would be at the risk of having a totally opposite effect on the target readers. The TWV translator give Draco the Chinese name “跼哥 (Zhuaige)”, which tells the characteristic of this character; being arrogant as if he is from the upper class and knows everything.

Draco’s family name, “Malfoy”, derives from the Latin word ‘maleficus’, meaning evil-doer (Colbert, 2001). It is also suggestive of an old French name where ‘mal’ means ‘bad’ and ‘foy’ means ‘faith’, leading to ‘bad faith’. Thus, the Malfoys, Draco and his family, would have been suggested untrustworthy. Indeed, the fact that Draco has a French family name is very significant in the Harry Potter story. Readers are frequently told that Draco comes from an old wizarding family. In British society, those who come from truly old families often have French family names and can trace their ancestry back to the French nobles who crossed the English Channel with William the Conqueror in 1066 (Williams, 1995; Wood, 1986). This trait of the name is important in the story, because the Malfoy family despises those who are not noble, not pure in wizarding blood, and proclaims to ‘clear the impure in the wizardry world’.

The evil characteristics of Draco’s family are again reflected on the name of Draco’s father, “Lucius Malfoy”. Lucius, an echo of ‘Lucifer’, which is a name of the Devil, fits the characteristics of Draco’s father, a powerful ‘Death Eater’ associated with the evil in

the story (Colbert, 2001). Unfortunately, the negative overtone of “Lucius” is completely lost in the two versions, because of the employment of simply phonological adaptation.

Thirdly, the TWV translator combines a few strategies as one tactic to translate a single name in slightly more cases than the MCV translator does. The former tends to translate the major characters’ names by various strategies and tactics rather than simply by phonological adaptation.

For instance, “Ron Weasley” is translated into “榮恩·衛斯理(Rongen·Weisili)”, in which the first name means ‘glorious grace or glorious mercy’, suggesting a positive personality of the name carrier, while the last name is translated into 3 Chinese characters carrying no specific meaning and are commonly used in translation of Western names. This is a case of the combination of SPSA and the strategy of phonological adaptation.

Another example of combining strategies can be seen in the translation of “Professor M. Mcganagall” into “麥教授 (Professor Mai)”. This can be seen as the result of the combination of phonological adaptation and omission, because the original name has been rendered with one Chinese character, 麥, which is pronounced as “Mai”, having a similar sound to the first syllable of the original whereas the other syllables are omitted. In this case, the translation may sound more natural to the Chinese reader because the character ‘麥’ happens to be a Chinese family name. The application of various translation strategies and tactics helps the TWV translator translate the original names into more creative and meaningful names than that of simple phonological adaptation, and thus leads to the fourth feature in the TWV.

It is more commonly found in the TWV than in the MCV that a given name of the original has been translated into a Chinese name which consists of 2 Chinese characters. In addition, it is also commonly found in the TWV that the first syllables of the names following ‘Mr., Madam or Professor’ have been translated by means of single Chinese characters which are common Chinese family names. This will be further discussed in detail under the discussion section.

However, both the MCV and the TWV translators have made adjustments to the translation when confronted with the forms of address such as aunt, uncle, Sir, Mr.,

Madam and Professor. They have switched the positions of the name and the forms of address. Hence, “Madam Hooch” becomes “霍琦夫人 (Huoqi Madam)” and “胡奇夫人 (Huqi Madam)”, and “Professor Trelawney” becomes “特里劳妮教授 (Telilaoni Professor)” and “崔老妮教授 (Cuilaoni Professor)” in the MCV and the TWV respectively.

Another finding in the translations of the character’s proper names is that the original connotations have not been preserved exactly as they were when translated into the two versions whilst, in most of the cases, alliteration of the original is conserved. Names which are created or deliberately chosen by the author, who takes advantage of the association between those names and their Latin or English origins, lose their exact connotations and their linkage to the other Western languages when they are translated into Chinese, especially when only phonological adaptation is applied.

Thus a name such as “Albus Dumbledore”, when translated phonologically, becomes a meaningless name in Chinese. Chinese readers can only tell that it is an exotic name; they cannot appreciate its Latin and Old English associations, and thus not to say its connotations of ‘pure white’ and ‘bumblebee’. Still, although some names have been translated using SPSA, their original connotations could not be kept intact in the translations. The original names have been translated into sounds similar to the originals and have been semantically adapted by the translator to have the meanings conferred upon them, but not necessarily the same as the original meanings, so that the readers can perceive the negative or positive traits, or other characteristics of the name carriers.

For instance, “Lord Voldemort” has been translated with this strategy into “伏地魔 (Fudimo)” and “佛地魔 (Fodimo)” in the MCV and the TWV respectively. From these translations, the readers may only tell that the translations denote ‘devil’ because of the word ‘魔’ (mo), which means ‘demon or devil’ in Chinese. However, certainly they will not know the original linkage to Old French: ‘wants of death’, or possible ‘flight of death’. Thus, the basic nature or ‘feeling’ of the names translated using SPSA can be kept but not the precise original connotations.

With regard to those names intentionally employed by the author in order to form alliterations, about half of them have been translated into Chinese with the preservation of alliteration. Whenever whole names have been translated phonologically, with or

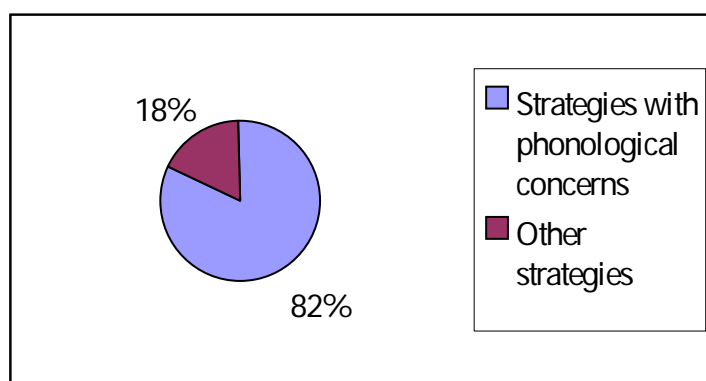
without semantic adaptation, there is alliteration in the translation. “Bathilda Bagshot”, “巴希达·巴沙特 (Baxida· Bashate)” in the MCV and “芭蒂達·巴沙特 (Badida· Bashate)” in the TWV, is one of the examples. However, names that have been translated partly phonologically with the strategy of omission or that have been translated using other non-phonological translation strategies do not alliterate in the translations. Therefore, “Nearly Headless Nick” and “ Peter Pettigrew” in both the MCV and the TWV do not have the alliteration that exists in the original. But in more than half of the cases, names that alliterate have been dealt with by the two translators phonologically so that the alliteration could be preserved.

4.3 Discussion

4.3.1 Quantitative Findings

The above findings show that the major consideration of character name translations in both the MCV and the TWV are the preservation of the original sounds. When translating the names of the characters, the MCV translator appears to have a greater preference for keeping the sounds of the original proper names than the TWV translator. Almost two-thirds of the names in the MCV have been translated phonologically only, while less than half of the names in the TWV have been.

Additionally, considering the sounds of the original, both the MCV and the TWV translators have taken SPSA as their second option. As a result, about five-sixths and three quarters of the total character names in the MCV and the TWV respectively have been translated using either phonological adaptation, SPSA or a combination of the two, as shown in the following figures (Figure 4.3 and Figure 4.4).



*Figure 4.3: Employment of Strategies with Phonological Concerns
(Strategies that Take the Original Sound of the Names into Consideration)
in the MCV*

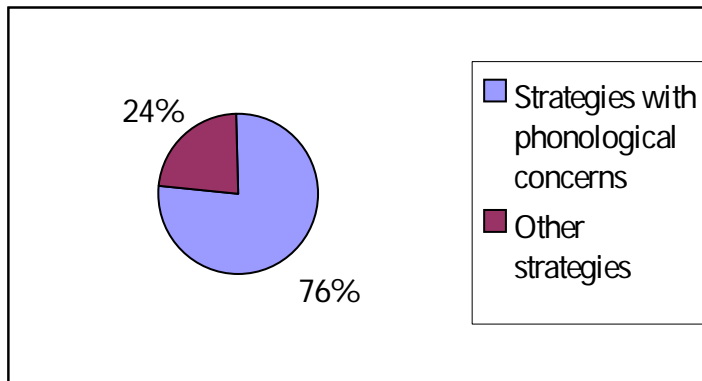


Figure 4.4: Employment of Strategies with Phonological Concerns in the TWV

4.3.2. Phonological Adaptation

In the findings, large proportions of the characters' names in the two translations, 61% in the MCV and 45% in the TWV, have been translated mainly phonologically. This is a frequently-seen strategy commonly used in translating foreign names into Chinese. Both the two translations reflect this practice.

There are many reasons why the two translators, like other Chinese translators, most often resort to phonological adaptations in translating characters' names. The first reason is that it conserves the 'foreignness' of the original work. When names are translated into Chinese characters, the 'Chinese flavour' is not necessarily provided. “巴希达·巴沙特 (Baxida· Bashate)” in the MCV or “芭蒂達·巴沙特(Badida· Bashate)” in the TWV, the Chinese translations of “Bathilda Bagshot”, will be recognised as foreign names by the Chinese readers, because they do not comply with Chinese conventions of names. Normally, a Chinese name is composed of 2 to 4 Chinese characters, in which both given and family names consist of no more than 2 Chinese characters. The cases of two-character family names are seldom seen, and in such cases the two characters of family names are normally fixed pairs. This means the composition of these two-character family names is limited to the choice of certain Chinese characters.

As Kuang (2005) indicates, the Chinese names of the current generation generally take two characters for given names and one character for family names. Thus, a name like “Bathilda Bagshot” translated into Chinese characters can be easily distinguished from common Chinese names.

Another significant difference between Western and Chinese names is the positioning of given and family names. Kuang (2005) points out the fact that the Chinese position their family names in front, followed by their given names. Conversely, English family names follow English given names and this trait again makes the translated Western names distinguishable. However, most often, the Chinese readers recognise the ‘foreignness’ of the translated names by detecting the unusual presentation of the characters. For instance, a Western name such as Harry (哈利) though translated into Chinese characters, has an unusual combination of characters in the name revealing its non-Chinese flavour. That is, these characters or their combinations do not normally appear in common Chinese names.

Also, seeing these names frequently in translated literature, the readers may already be familiar with these names and may know that they are Western names. To some extent, these foreign names help construct the foreign, or British, background of the literature.

The second reason for the frequent use of phonological adaptation may lie in the differences between the Chinese and English languages. While English, an alphabetic language, shares the same origins and some word roots with other European languages, the Chinese language does not have connections to those languages, and it is almost impossible to find cognates between Chinese and English languages.

This may cause problems for the two Chinese translators, especially when they are translating those names intentionally chosen or invented by J. K. Rowling. Whereas translations into European languages can sometimes conserve the meanings and sounds of the originals in most cases, the Chinese translators have to face the dilemma of choosing to preserve only the sounds or the meanings. When translating characters’ names, the translators may choose to keep the sounds of the originals in order to help the target readers reconnect with the British literature background of the original.

Among the translations between European languages, repetition can be a frequently-used strategy, but this is not the case for translations into Chinese. When

translating from English into French, the translators may repeat the original English names in the French translations, because the French readers can pronounce the English names using a French pronunciation.

However, Chinese is not an alphabetic language and not every Chinese reader is familiar with English letters. Names copied directly from English origins may cause reading and pronunciation problems to the target readers. Moreover, repetition does not assure the maintenance of the original connotations. Another problem of using repetition is that since the TWV has been published adopting the traditional Chinese format, in which articles are written or typed vertically from the right to the left, it would be inconvenient to the target readers if repetition is applied. If CSIs that frequently appear in the story are translated using the repetition strategy, the target readers would have to turn their book 90 degrees every time they encounter these CSIs, which might sound silly and unreasonable. This may explain why there is only one case, “Professor R. J. Lupin” in the MCV, where repetition, a frequently used strategy of translation between Indo-European languages, is employed. Instead of repetition, phonological adaptation becomes the simplest way for the Chinese translators to get as close as possible to the originals without undue reference to the disparity between English and Chinese languages and cultures.

The third reason for the frequent use of phonological adaptation in the two translations may be due to the influence of the traditions of Chinese translation. Traditionally, the original Western names and places are often translated according to their original sounds. Chiu (2002) has indicated, “In the Chinese speaking world, as far as proper names are concerned, “faithful” transliteration appears to have been a prevailing practice even in the translation of literature...” (p.6). In recent years, many western names and places translation handbooks have been published, and most of them suggest that the Chinese translators preserve the original sounds in their translations. An article, entitled 英语人名地名的翻译(the translation of English names and places), which is frequently quoted in translation websites of Mainland China, presents some translation principles encouraged in Mainland China (Website 3). One of the principles is that translators should use phonological translation as the prior strategy, and that semantic translation and the combination of phonological and semantic translations are not recommended.

However, since, in the Harry Potter books, many names and places are created by the author, the translators may have to translate them without guidelines. The Mainland Chinese editor points out in an interview of the 6th book that if all the names in the Harry Potter books were translated simply phonologically, according to the tradition, the translations would have been reduced in splendour and the readers might not find them enjoyable (Ye, 2005). This may explain why, apart from the overwhelming use of traditional phonological adaptation, there are still some cases of other translation strategies found in the translation of characters' names in the MCV, and these will be discussed later.

Another effect of the application of phonological adaptation is to do with the preservation of the author's intentions. This can be seen in two cases. The name of the leading character, Harry Potter, which is also the means by which the Harry Potter books are identified, has been simply translated phonologically into Chinese as “哈利波特 (Halipote)” in both versions. This seems reasonable, because it may not be appropriate if the name has been transformed to a created name which leads to the loss of the symbolization and connection with the original. Similarly, it would not be appropriate to substitute Harry Potter with a natural Chinese name, for the “Britishness” of the original would be destroyed. Furthermore, J. K. Rowling revealed in an interview that she wanted to create a seemingly ordinary boy who has extraordinary accomplishments (Shapiro, 2000). “Harry Potter” is a very ordinary British name and the regular Chinese readers of translated literature would have been familiar with it. The simple phonological translation can thus help preserve the message that the author wants to convey, which is that, contrary to this ordinary name, the name carrier is actually an extraordinary boy.

It is significant as well that Harry has a plain English surname, Potter, but his first name has been used by many princes in England, including the current Prince Harry. This might suggest to the British readers that Harry Potter, though carrying this ordinary name, has princely characteristics, which are gradually revealed in the plot.

In the story, Harry had long lived an orphan life, treated awfully by his unfriendly aunt and uncle. Suddenly, one day, he was informed that his parents were famous wizards in the wizardry world. He went to the wizardry school and began his new adventure of life

in the wizardry world, where he showed his noble characteristics to overcome difficulties and achieve heroic deeds.

In another case of phonological adaptation, a part of the author's intention is maintained: the name of Hogwarts headmaster, Albus Dumbledore, the old English word for bumblebee, was selected by the author because in her image, this genial wizard is "always on the move, humming to himself"(Fraser, 2000, p.33) and because she, the author, loves the sound of the word. The author's intended connotation of this name cannot be conveyed by the Chinese translations, but the sound that the author loves has at least been copied similarly in the translations. Hence, the translations of this name do not deviate too much from the author's design.

Another advantage of using phonological adaptation for characters' names is the maintenance of alliteration, which is a part of the author's delicate work to amuse her readers. All the names carrying alliteration, alliterate in the two translations if translated simply phonologically or within SPSA with the semantic adjustment only on 'feminine Chinese characters'. And yet, if the translators use any other strategy that does not take the original sounds into account, the alliteration no longer exists in the translation.

The latter cases are often found when the translators have taken the original meanings or the adjustments for the readers' needs as the priority. Therefore, "Nearly Headless Nick", "Wendelin the Weird" or "Peter Pettigrew" no longer alliterate in the translations. In these cases, it seems that the translators believe that the meaning is much more important or that they have to transform the originals to make them more meaningful to the Chinese readers.

Different from the others, there is a very special case, "Peeves the Poltergeist", in which the two translators embrace SPSA and intratextual gloss in their translations. While '鬼(gui)' in "皮皮鬼(Pipigui)" means ghost, '皮(pi)' sounds similar to the first syllable of "Peeves" and at the same time conveys the meaning of mischievous and naughty, especially when the character is repeated. The rendering character '皮(pi)' derives from '調皮(tiaopi)' or '頑皮(wanpi)', meaning mischievous and naughty. When this character is repeated as '皮皮(pipi)', it is suggestive of a childlike nickname of a naughty boy. Additionally, the repetition of the characters creates an effect similar to alliteration in

Chinese. With the help of intratextual gloss, the more detailed meaning of poltergeist is conveyed to the readers.

However, phonological adaptation into Chinese characters cannot conserve the original connotations as can be done in other European languages. For instance, the translations of “Professor R. J. Lupin” into “R. J. 卢平教授 (R. J. Lupin Professor)” in the MCV and “路平教授 (Lupin Professor)” in the TWV reveal nothing to the Chinese readers, whereas the original name may give the original readers who know mythology or Latin the clue of the character’s trait and linkage to wolves. Therefore, although this strategy seems to be inclined towards the source text, the translations which use this strategy may be meaningless to the target readers.

4.3.3. Simultaneous Phonological and Semantic Adaptation

In order to keep the original sounds and at the same time convey some meaning to the names, the translators resort to SPSA as their second option in translating characters’ names. The findings of this part of the research show that, on the one hand, most of the SPSA cases in the MCV were mainly adjusted to the name carriers’ gender without being given any other significant meaning. This might be because that gender label is the easiest and most common way to conserve the original sounds while at the same time making sure that the translated names carry minimal meaningful messages to the Chinese readers.

On the other hand, the TWV translator gives specific meanings, apart from the gender identification, to almost half of the names translated by using SPSA. It seems that the TWV translator has taken more effort than the MCV translator to make the translated names meaningful to the target readers. This can be seen in the use of combined strategies and the fact that the names of the main characters or of the characters that repeatedly present in the story are somehow meaningful to the target readers.

4.3.4. Names of Main Characters and Strategy Combination

The names of main characters such as “Draco Malfoy”, “Hermione Granger”, “Ron Weasley” and “Rubeus Hagrid” carry certain meanings in their TWV translations. On a

website notice, the TWV translator confesses that she did struggle with the translation and at last she settled on “妙麗 (Miaoli)”, which means wonderful, smart and beautiful, as the translation for “Hermione”, one of Harry’s best friends and best counsellors (Peng, 2003). Her reason is that she wanted to translate it into just two Chinese characters as she did in translating most of the students’ names and that the pronounced stress of the original is on the second syllable so it would be acceptable to omit the first syllable. For these reasons, the TWV translator combined phonological adaptation, SPSA and omission to create a Chinese name for Hermione. The combination of strategies can also be found in the translations of “Ron Weasley”, “Rubeus Hagrid” and others, which have been assigned to more than one categories of translation strategy, as shown in Appendix 1.

‘Ron Weasley’, as pointed out in the findings, has been translated into ‘榮恩 衛思理 (Rongen Weisili)’ in the TWV. His translated first name, ‘榮恩(Rongen), having the connotation of glorious grace or mercy, is the result of SPSA, while his family name has been simply phonologically translated. Similarly, ‘Rubeus Hagrid’ has been translated into ‘魯伯海格(Lubo Haige)’ and ‘魯霸海格(Luba Haige)’ in the MCV and the TWV respectively. The translations of the first name ‘Rubeus’ is suggestive of the imprudence and reckless of the character, and at the same time are pronounced similarly to the original. Thus, it is the result of SPSA. The family name ‘Hagrid’ has been translated merely using phonological adaptation. Therefore, the Chinese translations of the whole name present the outcomes of strategy combination.

Apart from the names of the main characters, names such as “Mr. Filch” and ‘Fudge’ in “Cornelius Fudge” have been translated with a bit of a Chinese flavour. “飛七”, the translation for Mr. Filch, the sly caretaker in Hogwarts, is the kind of name that you might find in traditional Chinese chivalric novels. “夫子”, the translation for “Fudge”, the stubborn and obdurate Minister of Magic, is ‘fucius(夫子)’, as in Confucius (孔夫子), indicating a teacher or scholar and can also be, ironically, an inflexible and mulish person. The latter again is an example of strategy combination.

Furthermore, there seems to be a tendency in the TWV for many of the characters’ given names to have been translated into two Chinese characters. In some cases, the TWV translator even combines SPSA or phonological adaptation with omission, to

deliberately translate the original names into two Chinese characters. Most of these cases are names of minor characters. Examples of this kind are Alicia Spinnet into 西亞 (Xiya), Angelina Johnson into 莉娜 (Lina), Katie Bell into 凱娣 (Kaidi), and Parvati Patil into 芭蒂 (Badi). The translation of ‘Parvati Patil’ thereby has lost the Indian connotation, as shown in Appendix 1.

Translating in this way, the TWV translator may have thought that the polysyllabic original names, if translated into Chinese characters according to each syllable, might sound verbose to the Taiwanese reader and hinder the readers’ process of reading. Since Harry Potter stories are a series of entertaining novels which amuse both the children and adult readers, the translator would want the target readers to enjoy reading smoothly without stopping at those names, just as the source readers do in reading the original stories.

Peng (2003), the TWV translator, claims that the two-character names are much easier for the readers to read and remember. This may be true because Chinese readers are much more familiar with two-character names, which comply with the convention of Chinese names.

Moreover, although the adjustment conforms to the two-character for Chinese given names, it does not impair the “Britishness” of the names. This is because being translated according to the phonemes of the originals, the rendered Chinese characters are still not the characters that would appear together in common Chinese names. For example, 凱娣 (Kaidi) matches the two-character rule but is seldom seen as a combination in regular given Chinese names. Basically, the readers would still connect this kind of name with foreigners.

4.3.5. Adjustments Made for the Target Readers

Similar to the above adjustment, the TWV translator translates many of the names of the professors at Hogwarts with Chinese family names that have similar pronunciations to the first syllables of the originals. These Chinese family names are followed by one or two other Chinese characters in the translation. As result, the whole translations then sound like names in Chinese.

In Chinese convention, terms of address always follow the names, contrary to the English convention. This modification seems necessary in translations from English into Chinese, otherwise the reader will not feel natural when reading the translations.

With the term of address, ‘professor’, following the family names, the translations become possible forms of address for those professors in Chinese. These translations again correspond to the conventions for common Chinese names.

Similar considerations can also be found in the translation of “Madams” in both the MCV and the TWV. Madam Hooch, Madam Marsh, Madam Pomfrey and Madam Rosmerta carry Chinese family names such as 霍(胡), 马(馬), 庞(龐) and 罗(羅) in their Chinese translations. These translations again may help the reading process of Chinese readers.

There is another adjustment made for the Chinese readers, found both the MCV and the TWV. This adjustment involves the translators changing the order of the names and the terms of address. As indicated in the findings section, Madam Marsh becomes 庞弗雷夫人(Pangfulei Madam) or 龐芮夫人(Pangrui Madam) and Aunt Marge becomes 玛姬姑姑(Maji Aunt) or 瑪姬姑姑(Maji Aunt). The only exception lies in the translation of “Uncle Bilius” in the MCV, which was translated in the same order as the original. Nevertheless, it does not cause any grammatical problem in this case, because it is not translated simply as a term of address but is actually a part of the subject in the sentence as an appositive:

“My—my uncle Bilius saw one and—and he died twenty-four hours later!” (P.85, HPPA)

“我的一我的叔叔比利尔斯就见过一条, 然后—然后,二十四小时之后他就死了!”(P.66, MCV)

(My—my uncle, Bilius, saw one, and—and, twenty-four hours later he died.)

4.4 Summary

In general, the findings of the translations of characters’ names indicate that both the MCV and the TWV translators tend to resort to conservative strategies, especially to

phonological adaptation. This strategy allows the translators to put the inevitable discrepancy between the English and Chinese languages aside and to preserve the original sounds. The preservation of the sounds then constructs, or maintains, the Britishness of the original for the target readers. Also, the frequent use of this strategy may be due to its compliance to the Chinese translation tradition especially in Mainland China.

Furthermore, the findings show that the TWV translator employs more neutral strategies in translating characters' names than the MCV translator. The TWV translator not only tries to preserve the original sounds but also at the same time gives certain meanings to the translations. Thus, while in some cases the TWV translation connotes the positive or negative natures of the originals, though not the specific connotations, the MCV seldom reveals them to the readers.

Apart from that, the TWV translator adjusts the name translated in order to ensure that they approach the convention of Chinese names so that the readers may enjoy their reading more naturally and more smoothly. However, the translators of the two versions both have made indispensable modifications to the positions of names and terms of address in order to attain the target readers' expectations. On the whole, if there is a spectrum of source and target text orientations, the translations of characters' names in both the MCV and the TWV may tend to lie at the source-text oriented side but the TWV translation might be closer to the neutral point than the MCV.

This finding is supported by Chiu's (2002) findings in the Chinese translation of character names. Chiu has found that both Ms. Peng and Ms. Su, the Taiwanese and Mainland Chinese translators of the first volume respectively, have transliterated most of the proper names. However, as Chiu states, "Peng's choices of characters, especially when set in contrast with Su's choices..., are made with such thoughtfulness and understanding of the characters concerned that the names can be considered effectively rendered" (Chiu, 2002, p.29). She also pointed out in her conclusion, "Peng's creativity in her rendition of names, still, is more often shown in a kind of sophisticated transliteration rather than in a freer and bolder new creation that focuses solely on the sense and implications" (Chiu, 2002, p.38).

Chapter 5: Place and Shop Names

The Harry Potter story is set in England. There is no doubt that some places adopted in the story do exist in the material world, which are referred to as substantial places in this chapter. It is not too difficult to translate the existing places, since the translators may resort to available conventional rules and previous translations.

However, as well as constructing her magical world on these real places, J. K. Rowling has created other locations for her characters to live in, including the imaginary places and most of the shops in the story. With vivid descriptions, these created places and shops along with the real ones make the readers believe that the Harry Potter World exists in actuality. In many cases, the created places and shop names carry certain meanings and implications for the original readers. This becomes difficult for the translators, because the translators have to conserve the creativity and humour of the originals, and at the same time make them seemingly real but magical to their target readers. Therefore, the translators may choose to take different strategies in their translations.

5.1 Methodological Note

The methodology used in data collection and analysis in this chapter is very much the same as that in last chapter, the Names of the Characters. That is, quantitative data has been drawn from the data in Appendix 2, all the place and shop names in chapter 1 to chapter 11 in the book. Since there are substantial places, the places that exist in the real world, and created places and shops, which have been invented by the author, the quantitative data has been separately analysed according to this discrimination. Tables 5.1 and 5.3 present the basic quantitative data of the substantial place translations in the MCV and TWV respectively while Tables 5.5 and 5.6 present that of the created place and shop name translations in the two versions. These four tables are the ‘basic quantitative tables’ in this chapter, which are the basis of the development of other tables. Data in these tables, along with the qualitative data in Appendix 2, has been analysed and has led to some findings of the translation of place and shop names.

5.2 Findings

5.2.1 Substantial Places

In the MCV, as shown in Table5.1 and Table5.2, phonological adaptation has been the major tactic used mainly or partly to translate names of substantial places which appear in the third Harry Potter book. This has been used as part of the tactics to translate six-sevenths (85.7%) of the total cases, that is to say, 6 out of the total 7 authentic places have been translated mainly or partly phonologically. The other case, “King’s Cross Station”, has been translated literally without any consideration of phonology. The findings indicate that phonological adaptation could be said to be the principal method by which substantial places have been translated in the MCV. By comparison the secondary tactic, semantic translation, has been embraced by only 3 out of the 7 cases, in which there is the overlap of 2 cases that have embraced both phonological adaptation and semantic translation at the same time.

Table 5.1: Tactics Used in Substantial Places Translation in the MCV

	1b	1b+1d	1b+1e	1e
Number of cases	2	2	2	1

Total cases: 7 Total tactics: 4

Table 5.2: The Cases of Substantial Places Translated with/without Phonological Adaptation/Semantic Translation in the MCV

Number of cases translated with mainly or partly phonological adaptation	Number of cases translated with mainly or partly semantic translation	Number of cases without phonological adaptation or semantic translation involved
(2+2+2)=6	(2+1)=3	0
Percentage: 85.7%	Percentage: 42.9%	Percentage: 0%
Number of overlap (1b+1e): 2 (28.6%)		

Total cases: 7

Table 5.3: Tactics Used in Substantial Places Translation in the TWV

	1b	1b+1e	1b+2a	1e	3d
Number of cases	2	2	1	1	1

Total cases: 7 Total tactics: 5

Table 5.4: The Cases of Substantial Places Translated with/without Phonological Adaptation/Semantic Translation in the TWV

Number of cases translated with mainly or partly	Number of cases translated with mainly or partly	Number of cases without phonological adaptation or semantic translation

phonological adaptation	semantic translation	involved
(2+2+1)=5	(2+1)=3	1
Percentage: 71.4%	Percentage: 42.9%	Percentage: 14.3%
Number of overlap (1b+1e): 2 (28.6%)		

Total cases: 7

The dominating strategy in the MCV is phonological adaptation. Similarly, the TWV translation of substantial places is also characterised by this strategy, as shown by the above Tables 5.3 and 5.4. With the overlap of 2 cases, 5 out of 7 have been translated mainly or partly phonologically, and 3 cases out 7 have been done semantically. However, when the detail of the quantitative data is compared, the MCV and the TWV are still different. A significant difference lies in the use of extratextual-gloss (category 1d), which has been employed only in the MCV but not in the TWV at all.

In general, phonological adaptation is still an important strategy in the translation of substantial places as it is in the character names. Both the MCV and the TWV translators have applied phonological adaptation to translate names of substantial places except “King’s Cross Station” in both the MCV and the TWV, and “Anglesea” in the TWV. This strategy has also been used to translate some of the created place names, especially those in which the semantic messages can not be directly detected such as “Azkaban”, “Hogsmeade”, “Hogwarts” and the shop names that contain people’s names such as “Zonko’s” and “Madam Malkin” in “ Madam Malkin’s Robes for All Occasions” (see Appendix 2).

5.2.2 Created Place and Shop Names

With regard to the translation of created places and shop names, in both the MCV and the TWV, phonological adaptation, semantic translation and the combination of the two are the main tactics used to translate names of created places and shops. Tables 5.5 and 5.6 demonstrate that these three tactics have been used to translate about two-thirds of the total cases, that is, 12 and 13 out of 18 created places and shop names in the MCV and the TWV respectively. The other 6 and 5 cases are alternatively distributed in the other minor categories. Worth mentioning, most of the cases translated, mainly or partly

phonologically, are those created but seemingly real and important places in the story, or those shop names that contain people's names. The latter is inevitably applied to the pattern of sound consideration for people's name translation (see Appendix 1 and 2).

Table 5.5: Tactics Used in Created Place and Shop Names Translation in the MCV

	1e	1b	1b+1e	1e+2a	1e+2b	3c	3e	1b+3e+3c
Number of cases	5	5	2	2	1	1	1	1
Total	12			6				
Percentage	66.7%			33.3%				

Total cases: 18

Table 5.6: Tactics Used in Created Place and Shop Names Translation in the TWV

	1e	1b	1b+1e	1b+2a	1e+2a	2b+1e	3e	3c
Number of cases	7	3	3	1	1	1	1	1
Total	13			5				
percentage	72.2%			27.8%				

Total cases: 18

Table 5.7: The Cases of Created Place and Shop Names Translated with/without Phonological Adaptation/Semantic Translation in the MCV

Number of cases translated with mainly or partly phonological adaptation	Number of cases translated with mainly or partly semantic translation	Number of cases without phonological adaptation or semantic translation involved
(5+2+1)=8	(5+2+2+1)=10	(1+1)=2
Percentage: 44.4%	Percentage: 55.6%	Percentage: 11.1%
Number of overlap (1b+1e): 2 (11.1%)		

Total cases: 18

The findings show that phonological adaptation and semantic translation could be said to be the principle methods by which created places and shop names have been translated in the MCV. The above Tables 5.5 and 5.7 demonstrate that 8 cases out of 18 have been translated mainly or partly phonologically, and 10 have been mainly and partly semantically, with the overlap of 2 cases. These tables also show that substitutive strategies, and the other strategies employed without the company of semantic translation or phonological adaptation, have been rarely used.

Table 5.8: The Cases of Created Place and Shop Names Translated with/without Phonological Adaptation/Semantic Translation in the TWV

Number of cases translated with mainly or partly phonological adaptation	Number of cases translated with mainly or partly semantic translation	Number of cases without phonological adaptation or semantic translation involved
(3+3+1)=7	(7+3+1+1)=12	(1+1)=2
Percentage: 38.9%	Percentage: 66.7%	Percentage: 11.1%
Number of overlap (1b+1e): 3 (16.7%)		

Total cases: 18

The dominating three tactics in the TWV are the same as those in the MCV; namely phonological adaptation, semantic translation and the combination of the two strategies. However, when the detail is compared, the TWV is still different from the MCV. While semantic translation and phonological adaptation have been the two most commonly used tactics in the MCV, closely followed by the combination of the two strategies, only semantic translation has been the most frequently used strategy in the TWV, and it has been applied in 7 cases (see Table 5.5 and Table 5.6).

It seems that the TWV translator has taken the semantic messages into consideration more seriously than the original sounds. The TWV translations thus seem to be mainly dominated by semantic translation. Giving another kind of demonstration, Table 2.8 shows that in the TWV, there are 7 cases out of 18 translated mainly or partly phonologically whereas in more than half the cases, that is, 12 out of 18, semantic translation is applied. This again supports the finding that semantic translation could be the most frequently adopted strategy in the translation of created place and shop names in the TWV.

Contrary to the use of phonological adaptation for names of substantial places, semantic translation is mostly often employed in the translation of created place or shop names such as “Shrieking Shack” “The Forbidden Forest” or “Leaky Cauldron”. This finding also indicates that because of the application of the non-phonological translation strategies, the alliteration of the original could not be preserved in the translations. Therefore, only “Floean Fortescue’s Ice Cream Parlour” maintains its alliteration of “Floean Fortescue” in the TWV, because this part is translated phonologically, but not in the MCV, where part omission occurs. The same result is reflected in the findings of the translation of character names.

5.2.3 Other General Findings

Furthermore, there are still some interesting minor features in the translation of place and shop names worth investigating. Firstly, intratextual gloss can be found in some cases helping the readers understand that the place denoted is a village, a street, a bar or a region. For example, 村(village) in the translation of “Hogsmeade” (活米村), and 區(region/ district) in that of “Wales” (威爾斯區) in the TWV, 街(Street) in the

translation of “Magnolia Crescent” (木兰花新月街) in the MCV and 酒吧(Bar) in the translation of “Leaky Cauldron” in both the two versions. Secondly, the strategy of extratextual gloss can be only seen in the MCV, examples of which can be found in the translations of “Aberdeen” and “Abergavenny”.

Thirdly, naturalisation is applied in the translation of place names too. For instance, “Mangolia Crescent” in the TWV has been translated into “蘭月街” (orchid-moon-street), which is embeded with a classic Chinese flavour and could also been seen as the abbreviation of the fully literal translation as shown in the MCV, 木兰花新月街. Similar to the above naturalisation example which conveys a Chinese flavour, “Privet Drive” in the MCV is translated into 女貞路, in which 路 means road and 女貞 means chastity of females (an upheld virtue in old China). The translation conveys the classic Chinese flavour to the Chinese readers. This connotation is divergent from that of the original. Since, ordinarily, many middle-class houses are surrounded by privet hedges in England, the original street name may reflect an ordinary neighbourhood of middle-class people in England, rather than implying something grand or important in the society.

The two translators may have misunderstood the connotations of “Magnolia Crescent” and “Privet Drive”. Both of the original street names may be suggestive of ordinary middle-class suburbs in England. In the story, they are located in the suburb where Harry’s unfriendly relatives live. The author set the location in an ordinary suburb for the family who brought up Harry to reinforce her intention of making Harry an extraordinary boy who comes from an ordinary environment. However, the naturalised translations not only have diluted the Britishness of the originals but have also conveyed positive connotations to the target readers, which are contrary to the plain impression of the originals designed for the source readers. It seems to show that the translators did not pick up on the cultural overtones, presumably due to a lack of familiarity with the deeper layers in the Harry Potter story or a lack of familiarity with British society.

However, there is a possibility that the two translators have actually considered the rareness or botanic names appearing in street names in China and Taiwan. Therefore, they have naturalised the originals with the renditions that would be seen as ‘normal’

street names by the target readers rather than translate them literally with botanic terms in the street names. Nevertheless, it is still uncertain what caused the two translators' decisions made in these cases. Why have both the translators naturalised only one of the two original 'botanical street names' but not both? Were they trying to balance the source-cultural and target-cultural orientations in the target texts? If they were, they may have made the effort in vain, for these naturalised street names may disturb the background building of the target texts and confuse the target readers; whether the story took place in a Chinese scene or not. In general, the translators' ignorance of the original overtones may have concealed the author's intended messages.

Another case of naturalisation is the substitution of Ice Cream Parlour in "Florea Fortescue's Ice Cream Parlour" with 冷飲店, shops that sell beverages and sometimes ice desserts in Chinese societies, in the MCV. All the efforts the two translators have made may be aimed to facilitate their readers reading, understanding and acceptance of the story.

The findings in this section show that both the MCV and the TWV translators tend to employ conservative strategies in translating place and shop names, and that the use of substitutive strategies can only be found in a few cases. However, the use of substitutive strategies has sometimes led to divergent connotations from those of the original and sometimes to the missing of the overtones.

It seems that while phonological adaptation has been adopted as the most frequently used strategy in translating substantial places, semantic translation has been the favoured option in translating created places and shop names in the two versions. On the whole, both the MCV and the TWV translations have been constructed upon the conservation of the originals. In that case, substitution strategies have become relatively less-applied strategies in both versions, and among those substitutive strategies, even the most-applied strategies, omission and naturalisation, have been employed no more than twice in each version.

5.3 Discussion

5.3.1 Brief Review of the Findings

It seems obvious that both the MCV and the TWV translators have employed different strategies translating substantial and created places and shop names. Substantial place translations in both versions have shown a great tendency towards the use of phonological adaptation. Although this finding is similar to that of character name translation, in the findings of substantial place translation, domination of exclusive phonological adaptation does not exist in the two versions. Indeed, the two translators have integrated other strategies with phonological adaptation in their translations. Though those integrated strategies, make phonological adaptation a non-major strategy, they do not change the fact that phonological adaptation is still an important strategy in translating real places.

Contrary to the remarkable prevalence of phonological adaptation in the substantial place translation, semantic translation has been generally used in the translation of created places and shop names, especially in the TWV. Three tactics; namely phonological adaptation, semantic translation and a combination of the two, have been the most frequently used tactics in translating created places and shop names in both versions. The most favoured strategies in the MCV are semantic translation and phonological adaptation, which are closely followed by a combination of the two. The cases that employ other tactics are considerably less frequent than those that employ all three. In comparison, the TWV translator usually prefers semantic translation in the translation of created places and shop names, followed by the combination of phonological adaptation and semantic translation. Although the exclusively phonological adaptation has still been commonly used, it seems to be the TWV translator's least preferred one.

It is noteworthy that in many cases, the translators may have misunderstood or ignored the originals. The place names that have been translated phonologically have become meaningless to the target readers. Since the preservation of the original sounds does not ensure the preservation of connotations in translation, the loss of meanings becomes an inevitable result. Nonetheless, the phonologically translated place names at least may help the target readers reconnect to the Western background of the story. Furthermore,

in some of the naturalised or transformed renditions, the author's intended overtones have disappeared or changed. Thus, the target readers may not access the author's detailed design, such as the middle-class atmosphere built in "Magnolia Crescent" or "Privet Drive", where the translations sound quite positive and magnificent in contrast.

5.3.2 Substantial Place Names vs. Created Place and Shop Names

However, it seems that the MCV and the TWV translators share some similarities in their application of different strategies for the translation of substantial place names and for those that have been created. Although there are still exceptions in some cases, in general, real place names have been translated stressing the original sounds more than the meanings while created places and shop names have been translated stressing the meanings more than the sounds in the two versions. The result shows that, when translating real place names, the MCV translator overwhelmingly takes phonological adaptation as the main translation strategy, which matches the tradition of Chinese translation in place names.

The only exception is the translation of "King's Cross Station", a well-known major station in London, which is translated literally in both the MCV and the TWV. This may be because it would be difficult for the Chinese readers to link the translated place name with the well-known station, even to those who are familiar with London, if it is translated phonologically. Semantic translation of this apparently meaningful original place name helps the reader connect the background of the story to the real world, especially those who know this station in reality. This effect may strengthen the Britishness of the story background for the target readers.

Although the TWV translation of real place names also reflects the common employment of phonological adaptation, there is still evidence of the application of other strategies in the result. One example is the translation of "Anglesea" in the TWV. The translator translates it into 天使海(Angelsea). This may be due to the translator's mistaking Anglesea for Angelsea or to the translator's deliberate intention of substituting the original with a more magical name. If it is the result of the former, the translator might have intended to translate it semantically, whereas if it is the result of the latter, then the strategy of transformation is applied. Some may doubt that it is a deviation from the original. However, 'Anglesea' is not a place as familiar as 'London'

or 'Edinburgh' to the target readers. Even if it is translated phonologically, it does not mean that the target readers will know where it is. Furthermore, it is just a place that the "knight bus" passes in the story but not an important location. It seems not necessary to stick to the original in this case. 天使海(Angelsea) may additionally provide a more magical atmosphere for the target readers than the phonological translation of "Anglesea". Ultimately, the distorted translation of "Anglesea" thus can be categorised as transformation.

5.3.3 Extratextual Gloss vs. Intratextual Gloss

An interesting difference between the translations of real place names in the MCV and the TWV is the application of extratextual gloss. Whilst endnotes are found in the MCV in the cases of "Aberdeen" and "Abergavenny", the extratextual gloss strategy is not used in the TWV at all. As Han (2005) points out, annotation has already become a part of the Chinese translation tradition. He indicates that "China's literary translation tradition, which became established in the early 20th century, has a strong utilitarian flavour: translated texts were considered instruction tools for social improvement, and the translator was seen as a transmitter of new knowledge" (Han, 2005, p.183). To put it another way, Chinese translators have the self-expectation of being knowledge disseminators, therefore the instructional function is to be expected in Chinese translations. Therefore, it is not surprising that, annotation, with its educational nature, is found in Chinese translations. The concept of knowledge dissemination may have also influenced the translators in Taiwan, nevertheless, within the range of this research, annotation has not been found in the TWV.

One of the situations where the Chinese translators believe annotation can be used is when the translators decide to provide background knowledge or cultural information for the target readers (Han, 2005, p.184). This may explain why the footnotes of "Aberdeen" and "Abergavenny" appear in the MCV. In contrast, the abandonment of extratextual gloss may indicate the TWV translator's consideration of 'fluency of reading' for her readers. She might have considered that extratextual gloss, though providing clearer information about the originals to the readers, might hinder the readers' uninterrupted enjoyment of the text. The places mentioned in the translation, regardless of whether they are strange or familiar to the target readers, reinforce the 'foreignness' of the story background. If the readers know where these places are, they

surely know that the story takes place in Britain, but if they do not, the strange foreign place names will serve to convey this to the readers. Therefore, there seems to be no need to give the information about the places mentioned by means of extratextual gloss. Instead of employing extratextual gloss, the TWV translator resorts to intratextual gloss unobtrusively when she decides to give the target readers information about the real places mentioned. For example, ‘Wales’ has been translated into 威爾斯區(Wales County/District), in which 區 is the intratextual gloss telling the readers that Wales is a county/district. Thus, the two differences from the Mainland Chinese tradition are, firstly, not all real place names have been translated phonologically in the TWV; secondly, extratextual gloss has not been used by the TWV translator in translating place and shop names.

5.3.4 Created Place and Shop Names

With regard to the created place and shop names, the translation strategies applied by the two translators are in principle quite similar. With only a few exceptions, most of the created places and shop names have been translated taking meanings greater than the sounds into consideration. Those created names that sound real, especially the names of those significant sites in the story whose meanings are not immediately transparent, and which contain people’s names have been translated mainly or partly by using phonological adaptation (see Appendix 2). Examples of the former are the translations of “Azkaban”, a prison in the story, “Hogwarts”, the wizard school where Harry Potter studies, and “Hogsmeade”, a recreational wizard village. These places are important sites in the story, and they are translated simply phonologically, matching the traditional Chinese way of translating real place names. Thus, the Chinese readers may not doubt their reality in the story and might be absorbed into the world created by J. K. Rowling more easily. However, some readers and reviewers suggest that the source-text readers may link “Hogsmeade” to ‘barrels + ale’ and may think of “Hogwarts” as a word play on ‘frog warts’ or ‘hog warts’, though the author has clarified that the origin of “Hogwarts” is a species of lily (Waters, 2002). There is no doubt that the possible connotations have not been preserved in the translations, and that the target readers will not be able to grasp these kinds of original potential connotations from the phonological renderings in the Chinese translations.

Examples of the latter case are the translations of shops such as “Dervish and Banges”, “Madam Malkin’s Robe for All Occasions” and “Zonko’s”. The people’s names in the shops’ have been translated phonologically, in accordance with the practice that was followed for the translation of the names of the characters. Again, the connotations in the original names have been lost in their translations. For instance, as Waters (2002) points out, “Malkin is a funny name for a clothing shop, as it is slang for a poorly-dressed woman, or dust-rags...the name may also hold clues about Madam Malkin, since it can mean a cat or rabbit as well” (p.25). The translation of “Malkin” is simply a result of phonological adaptation in the two versions. Thus the two Chinese characters “摩金”, can hardly produce an equivocal and humorous effect on the overall target readers as the original does in the source text, even though this translation may still tickle the readers’ imagination.

Apart from the above exceptions, most of the other created place and shop names have been translated on the basis of semantic translation. It may be due to the consideration of preserving the author’s original creations. Semantic translation or literal translation may be said to preserve the original creations and gives the target readers the opportunity to take pleasure in the author’s imaginative work. For example, in the case of the translation of shop names such as “Honeydukes”, “Three Broomsticks” and “Leaky Cauldron”, the Chinese translations are still as attractive and interesting as the shop names in the original. By the same token, created places like “Diagon Alley” have been translated semantically to preserve the basic original meanings. Despite the different aspects of meanings of ‘Diagonal’ taken up by the two translators, both the two translations are meaningful and interesting to the target readers. In this case, the MCV translator has taken up 对角, the mathematic denotation of ‘diagonal’, in the MCV, while the TWV translator has chosen 斜角, a broader meaning of ‘diagonal’ including its mathematic denotation and the meaning of ‘oblique’, in the TWV. Thus, when semantic translation is applied, the original connotations may be similarly copied.

Other translation strategies if applied in the translation of these meaningful place and shop names may either make the translation meaningless to the target reader or make the translations vary from the originals. On the one hand, apart from semantic translation, other conservative strategies, such as phonological adaptation and repetition, make the translations inexpressive to the target readers, even though they preserve the

foreignness of the original. Consequently, the target readers would not have any impression of those connoted place and shop names. The employment of substitutive strategies such as transformation and addition, on the other hand, seems to require unnecessary effort from the translators in this case, or it may not preserve the original imaginative work of the author.

However, because of the emphasis on the original meanings, the place names which use alliterations in the original, such as “Shrieking Shack” and “the Forbidden Forest”, do not alliterate in their translations any longer. The preservation of alliteration does not normally exist in the translation of created places and shop names as it does in the translation of characters’ names, where the emphasis has been on the sound of the originals.

5.3.5 Naturalisation

It seems obvious that the translation of place and shop names is dominated by conservative strategies, and the substitutive strategies can only be found in a few cases. Among these substitutive strategies, naturalisation seems to be an interesting one worth discussion. It can be found in the translations of the ‘Ice Cream Parlour’ in “Florea Fortescue’s Ice Cream Parlour”, “Magnolia Crescent” and “Privet Drive”.

While the TWV translator keeps ice cream parlour in the translation, which helps conserve the Western flavour of the story background, the MCV translator substitutes ice cream parlour with 冷飲店, a kind of beverage shop prevailing in China and Taiwan where beverages, crushed ice, and sherbet are sold. Instead of ice cream parlour, this kind of shop may be more familiar to the Chinese reader, and, to them, it is more likely to be a site where pedestrians take a rest and friends get together in their leisure time.

However, another example of naturalisation, the TWV translation of “Magnolia Crescent” (蘭月街), may be the coincidental result of the abbreviation of its fully literal translation (木蘭花新月街) in the MCV; 蘭 (orchid) from the second word of 木蘭花 (Magnolia), and 月(moon) from the second word of 新月(Crescent) 街 (street). If not deliberately naturalising the original, the TWV translator may just want to translate it semantically with a shorter version, nevertheless, it comes out with the naturalised effect. While the full translation 木蘭花新月街 (木兰花新月街 in traditional Chinese

characters) might be too verbose for the TWV readers but more precise to the original, 蘭月 in 蘭月街(the translation of “Magnolia Crescent” in the TWV) is a name sometimes used to name buildings or houses, especially those in classic Chinese style to praise the virtue of elegance and purity.

As the findings have shown, the naturalisation of “Magnolia Crescent” and “Privet Drive” in the target texts has somehow disguised the ordinary middle-class atmosphere in the source text. Although the result of naturalisation may, on the other hand, facilitate the target readers’ reading process, it has impact on the target readers’ perception of the original story as well (see findings for detailed argument). The translators’ ignorance or misunderstanding of the delicately designed originals has not only led to the loss of the original overtones but also obscured the British background of the story.

Previous Chinese researchers and theorists have argued that Chinese translation, especially in the early twentieth century, tended to implant traditional Chinese value in the translation (Luo, 2004; Chang, 1998; Mao, 2004). Luo points out, “interestingly enough, when our predecessors laid down principles for translation,... Most Chinese ideas on translation are deeply rooted in China’s long cultural history, in its classical literary discourse and aesthetics” (p.231). This tradition may still more or less have influence on present translation practice. It is possible that the two translators have naturalised the original street names presumably unaware of the influence of the Chinese tradition.

5.4 Summary

Generally speaking, the translations of places and shop names, both substantial ones and created ones in the two versions, tend to be source-text oriented. Most of the names have been translated with either or both phonological adaptation or semantic translation. With regard to substantial place names, they have been mainly translated phonologically, and that is a commonly used strategy to translate foreign place and peoples’ names into Chinese. This strategy preserves the foreignness of the original, and in the translation of characters’ names and real places in the Harry Potter books, it thus preserves the ‘Britishness’ of the original, helping the target reader construct a British background in their mind when reading the story.

Although the same originals have been translated phonologically with Chinese characters that are not necessarily all the same in the MCV and the TWV, the translation approach used, especially in the translation of real places and of common English names, may gradually become or have become the translation models in the two regions, Mainland China and Taiwan. That is to say, the translations of the real place names such as Wales and Aberdeen may become the models for future linguistic (non-cultural) translation, like the model ‘London’ has set, in which ‘London’ is always translated into 倫敦 without any other choice of the Chinese characters. If the translations appear repeatedly, they might possibly become the ‘conventional translations’ for those certain places and names, and might no longer be simply seen as phonological adaptation.

As for the created place and shop names, except those whose meanings can not be directly understood and those that contain people’s names - which are still translated phonologically - most of them are translated semantically or literally. In the cases of phonological adaptation, the original possible implications have not been preserved in the translations. However, the application of semantic translation strategy conserves the amusement and magical flavours of the original creations in most cases. Those names that are magical and British are still magical, interesting and foreign in their translations. Translations of shop names such as “Honeydukes”, “Three Broomsticks” and “Leaky Cauldron” have preserved the original meanings, thus more or less encouraging the target readers to construct a magical scene with traditional Western overtones of the story, just as the originals do in the source text.

Apart from the two major strategies applied, other strategies, such as extratextual gloss, intratextual gloss and naturalisation, though not frequently found in the translation of place and shop names, may still be used because they can either contribute to the readers’ understanding of the original in more detail or encourage the readers to read without interruptions. These effects, however, may be conducive to the facilitation of readers’ involvement in the story, which is very likely to have been the intention of the author as well.

Chapter 6: Charms and Magic Formulae

6.1 Methodological Note

In terms of magical spells, there can be two groupings. One is about the names of the charms. From now on, they will be denoted as ‘spells’ or ‘charms’ in this paper. The other group is about the magic formulae. Although the selected data of charms and magic formulae in this research only includes 4 spells and 7 magic formulae, the differences between the MCV and the TWV translations are representative of the differences in translation that exist.

Compared with the data in the other chapters, the data in this chapter is relatively small in number. Thus, quantitative data can be attained from Appendix 3 directly without any assistance of quantitative table. Therefore, there is no ‘basic quantitative table’ in this chapter, and the findings and discussion generally surround the qualitative data drawn from Appendix 3. Although the data available in relation to charms and magic formulae is limited, there still seems to be clear patterns in the qualitative data. Hence, though different from the other chapters in research methodology, the findings and discussion sections in this chapter still present interesting characteristics of the translation of charm/magic formulae in the MCV and the TWV.

6.2 Findings

The data has shown that the MCV translator has relied greatly on semantic translation in translating charms and it seems that she has not had any limitation to the number of words employed, that is, the translations range from 2 characters to 9. There seems to be no specific pattern found in the MCV translation of charms, except the basic concerns of the meanings of the originals. Therefore, no matter what language generates the original charms, Latin or English, the MCV translations have been based on the initial meanings.

Moreover, some of the translated charms in the MCV carry a Chinese essence. For example, “Fidelius Charm” has been translated into “赤胆忠心魔咒”, which “赤胆忠心” is a four-character idiom in the Chinese language which means ‘truly faithful’ while “魔咒” indicates ‘magical spell’. Another characteristic Chinese example is “潜形”, the

MCV translation of “Apparate”. “潜形” is a legendary ability in Chinese folklore or martial-art novels to secretly transfer from one place to another, even go through or under the solid ground and water.

The TWV translations of spells, though based on semantics as well, have been all modified into 3 Chinese characters. “Apparate” has been translated into “現影術”, the ability to show up, and “Flame Freezing Charm” has been rendered with “凍火咒” (Freeze-Flame-Charm). They may be the abbreviations of detailed Chinese sentences.

Similar to the MCV naturalised translations which carry a Chinese ambience, “shrinking potions” have been translated into “還童水” in the TWV, in which “還童” is picked out as a part of the four-character Chinese idiom “返老還童”, meaning ‘to rejuvenate’. In general, all the translations of charm in the TWV conserve the original meanings rather than create or substitute new ones.

As for the translation of magic formulae, the MCV translator has regularly translated the original ones with four-character formulae and thus has made the translations comparable with real Chinese idioms. She has made an effort to create those four-character magic formulae, using several strategies reasonably rather than relying on one single strategy. Among the 7 magical formulae, phonological adaptation, semantic translation, naturalisation and transformation have been applied. Except for the use of simply phonological adaptation in “Waddiwasi”, all the other translations are meaningful to the target readers, since they have preserved the original meanings but have been modified for the target readers from time to time by the MCV translator.

Alternatively, the TWV translations of the magic formulae are not limited to the pattern of four Chinese characters. Nevertheless, there still seems to be a presumed rule in the TWV magic formula translations. Among the seven magical formulae, four have been translated within the strategy of addition, adding words that do not exist in the original ones which might be believed by the translator to help the target readers’ comprehension of the original ones. The TWV translator has adopted a pattern when employing the strategy of addition, that is, expressing the meanings of the original with one or two Chinese characters and adding two repeated onomatopoeic characters or relevant ones in front of the meaning-representing characters. For instance, “Riddikulus!” has been translated into “叱叱, 荒唐!”. The first two repeated characters can be seen as

onomatopoeic characters, or simply as the character “叱” in “叱責” (scolding) while the latter two characters “荒唐” mean ‘ridiculous’, the meaning of the original.

The other three magic formulae which have not been translated using the strategy of addition, are “Waddiwasi”, “Fortuna Major” and “Lumos”. The First one has been translated within semantic adaptation as it has been in the MCV, and the second one has been translated semantically so the original essence of Greek mythology has been kept. The last one, “Lumos”, has been an application of SPSA. The translator has adapted the original sound “Lumos” in “路摸思” (Lumosi) and at the same time bestowed on it the connotation of ‘thinking and groping for the way’. With only these exceptions, the other magical formulae have all been translated within the pattern of ‘onomatopoeia or relevant characters plus original meanings’. Although the TWV translations of magical formulae are not as uniform as those of the MCV in the number of characters, most of the TWV translated magic formulae consist of 3 to 4 Chinese characters.

6.3 Discussion

The previous section shows that phonological adaptation, SPSA are no longer prevalent in the charm and magic formula translation. The original sounds are no longer the most important consideration, thus the translators can translate the original more flexibly and creatively.

6.3.1 Charms

Demonstrated by the findings, both the MCV and the TWV translations of charms have been based on the semantic ground but the results are still different from each other. While all the translated charms in the TWV are three-characters compositions, the MCV charms range from two-character ‘潜形’, the translation of “Apparate”, to nine-character “冻结火焰的基本魔法”, the literal translation of “Flame Freezing Charm”, which is longer than some Chinese sentences. Basically, the MCV translator has translated the originals according to their original meanings without the limitation of character numbers, thus the results are faithful to the original in meaning.

In comparison, in the TWV, although the original meanings have been compressed into 3 characters, the translations have not deviated from the originals. The prototype

comprises two characters expressing the original meanings and one character indicating ‘charm, magic power, or portion’. Thus, despite the three-character limitation, the translations have still reflected the original meanings as the MCV ones have done.

The three-character limitation has the advantage that the target readers can progress more smoothly in their reading and easily remember the translations. It may be possible that the TWV translator has considered that these spells would not just appear once in the books and would repeatedly appear later in the story. Rendering the originals with just three-character translations, which still carry the original meanings, helps the target readers recall them in later encounters. The succinct renderings can hardly be forgotten by the readers. With these renderings and the syllabic cognisance of the three-character verbal form, which is the same as that of Chinese personal names, it encourages easy reading for the target readers.

6.3.2 Naturalisation in Charms

Interestingly, the findings show that both the MCV and the TWV translators have naturalised some of the original spells in their translation and made them engage with old Chinese essence. Perhaps the translators feel that adding a Chinese quality enhances the magical power of the spells to the target readers. These Chinese flavoured spells can be found in the MCV translations of “Fidelius Charm” and “Apparate”, and the TWV translation of “shrinking potions”. “Fidelius” in “Fidelius Charm” has been rendered by a Chinese idiom, “赤胆忠心”, which means ‘truly faithful’, while the other two charms have been rendered by “潜形” and “還童水” (the potion that transforms people back into children) respectively.

The former one may originate from old Taoist magic power that exists in old folklore and martial-art novels. It is a coincidence that J. K. Rowling’s imagination of the power to suddenly transport from one place to another has a similar counterpart in Chinese Taoist concepts and the Chinese martial-art novels.

The latter example, the translation of “shrinking potion”, at the same time can be seen to be related to another form of Taoist magic or a selected part of the Chinese idiom “返老還童”. This is a Chinese idiom meaning ‘to rejuvenate’ or ‘rejuvenesce’, in which the latter two characters have been employed in the TWV translation of “shrinking potion”.

It is very possible that this idiom comes from the believed old Taoist magic of making a man youthful again or even immortal. Things like ‘還童水’, the translation of “shrinking potion”, is not hard to find in Chinese legends and chivalric novels.

Compared with the MCV literal translation of ‘shrinking potion’, ‘縮身药剂’, the TWV translation seems more faithful to the original, although it has been naturalised, since ‘shrinking potion’ in the story is actually used to make living creatures younger rather than to shrink them. However, the two translators’ adaptation of naturalisation may be due to their consideration of making the translated spells more familiar, comprehensible and acceptable to the target readers.

6.3.3 Magic Formulae

As for the translation of magic formulae, a greater scale of substitutive strategies, rather than simply semantic translation or phonological adaptation, have been applied in both the MCV and the TWV. The MCV translator seems to have no specific preference reflects on the translation of abracadabra. She has moderately applied phonological adaptation, semantic translation, naturalisation and transformation to translate the magic formulae. There is only one case, “Waddiwasi”, simply employing phonological adaptation in both the MCV and the TWV.

“Dissendium”, a magic formula which is used to open the statue that guards a secret passage in the story, has been translated semantically as “左右分离” (left-right separate) in the MCV. However, the MCV translator may have deliberately added “left and right” to make the translation a four-character set rather than simply rendering the original with only two-character “分离” (separate).

Similarly, the MCV translator’s deliberation can also be found in the other translations: the translations of “Impervius”, “Lumos” and “Mobilierbus”, which are “防水防湿” (waterproof; wet-proof), “荧光闪烁” (twinkling light twinkles) and “移形幻影” (moving-shapes-illusiv-shadow) respectively. These are instances of transformation, since the original “impervious” is not necessarily used to make something waterproof, “Lumos” is a spell for lighting a light at the end of the wands, not necessarily a twinkling light, and “Mobilierbus” is simply used in order to move something.

The MCV translator makes some changes to the originals may be because of her attempt to make the original magic formulae more understandable and acceptable to the target readers or to set four-character combinations. In the same way, “Fortuna Major” has been rendered by “吉星高照” in the MCV. This rendering is a commonly fixed expression in Chinese, which can be literally translated as “the lucky star shines bright” and is used when giving a blessing of luck to someone or describing someone as being very lucky for a certain time. It is used now to substitute “Fortuna Major”, the goddess of luck in Greek mythology, and offers a more natural and familiar phrase to the Chinese readers. This again can be more acceptable to those who are not familiar with Greek mythology.

6.3.4 The Effect of Chinese Idiom-like Renderings

However, the MCV translator seems to adhere to her principle of regularly rendering all the original mumbo jumbos with four characters, and enhance the possibility that the readers perceive them as Chinese four-character idioms, ‘chengyu (成語)’. Here, the Chinese idiom, ‘chengyu’, which in the Chinese dictionary is defined as a short phrase, usually comprised of four Chinese characters, which has been used for a long time and thus become conventional and structurally invariable (Liu, 2000; Wen& Sheng, 2002). This definition is very similar to the definition of the English ‘idiom’.

Nonetheless, Baker (1992) notices that languages such as Chinese and Arabic strictly distinguish written discourse from spoken discourse. The written discourse of Chinese is highly formal and avoids the use of idioms. As Liu (2000) states ‘chengyu’ is mostly used in written discourse, there are conventions that the use of ‘chengyu’ usually signals the formality of the discourse and the intellect of the user, because most Chinese ‘chengyu’ derive from historical events or anecdotes and notables’ writings or sayings. This contrasts to the conventional use of English idioms that the use of idioms signals very informal styles.

There are some advantages or reasons for rendering the original formulae with four-character Chinese idiom-like phrases. Due to the emblematical linkage to erudition and profundity of ‘chengyu’, phrases of four characters may have already gained the status of syllabic preference of the Chinese people. The myth of the link between four-character phrases and learnedness or abstruseness may, on the one hand, foster the

belief of the Chinese readers that four-character renderings are a literary graceful style, and on the other hand, convey the mysterious and impenetrable connotations of the translated magic formulae to the target readers, as the original ones do to the source readers.

Similar to the original magic formulae, the meanings and functions of the MCV translated formulae, like these of the originals, are literally readable. The MCV translator has not only preserved the original meanings in her translations but also utilised the form of ‘chengyu’ to imitate the author’s intention of making the mumbo jumbo seemingly abstruse and of constructing ‘indirectness’ by adopting Latin roots. Most importantly, four-character rendered magic formulae may be easily remembered and read aloud by the Chinese readers. Again, this is because of the preference of the Chinese people for four-character familiarity.

6.3.5 A Different Style of Magic Formulae in the TWV

Compared to the grown-up style of ‘chengyu’ imitation in the MCV, the TWV, on the contrary, has been blended to a juvenile taste with only a few exceptions. “Waddiwasi” has been translated phonologically in the TWV as it has been done in the MCV, and “Fortuna Major” has been semantically translated. In the latter case, the flavour of the Greek mythology of the original has been preserved in the translation, which has preserved the foreignness of the original. The translation of “Lumos”, employing SPSA, again, has preserved the original sound and at the same time has carried relevant meanings to the target readers.

In spite of these exceptions, most of the TWV translations have been coined within the strategy of addition and they have taken a main pattern; two repeated characters, signalling a relevant meaning, onomatopoeia or interjection, and followed by one or two characters, indicating the exact original meanings. Within this strategy, the meanings of the Latin words in the original magic formulae have been basically conserved in the translation. For example, the formula “Mobilierbus” has been translated into “呼呼移” (hu-hu-yi) in the TWV, in which the first two repeating Chinese characters are the onomatopoeia or interjection that could be uttered by a person who is moving heavy things and the last character means ‘to move’.

Although the TWV translator seems to have misinterpreted the formula “Dissendium” as a derivation of ‘descent or to descend’ and she has translated it according to this belief, her intention of following the pattern can still be acknowledged in the result. Her motivation on choosing this pattern may be explained by the following reasons. Firstly, the TWV translator may personally imagine or believe that a magic formula with onomatopoeia is more convincing, and that the sound effect is important. Like most of the stereotypes of magic formulae, a common image of incantation is about uttering incomprehensible and repeating words. This could be a reason why the repeated and onomatopoeic characters appear in the translations.

Secondly, the TWV translator may have attempted to create a childlike imaginary world, as the author has done, by rendering the originals with those magic formulae that have a babbling effect. From another perspective, the translations thus have a similar seemingly mysterious and abstruse impression as the originals on the readers.

With regard to another pattern in the translation, the TWV translation of spells and the MCV translation of magic formulae have shown the trait of word limitation, the consideration of syllabic-limitation or character-limitation. The TWV translations of magical formulae are again constrained within 3 or 4 characters with only the exception of the translation of “Fortuna Major”. As discussed before, this restraint of syllable, or character, can be evidence of taking the target readers’ memory and process into consideration.

6.4 Summary

Basically, the translation of charms and magic formulae in both the MCV and the TWV are modelled on the original meanings but are modified probably to suit the target readers’ tastes. In the translation of charms, the MCV translator’s main consideration lies in the preservation of the original meanings and she seems not to be concerned about the number of characters, whilst the TWV translator, though also basing her translations on the meanings, limits each of the rendered charms with 3 characters only. There are some cases of naturalised charms found in both the two versions. This can be explained by the Chinese style possibly being believed to make the rendered charms more powerful or attractive to the Chinese readers.

With regard to the translation of magic formulae, the MCV translator has utilised a variety of strategies, rather than adhering to phonological adaptation or semantic translation as she has done in other parts of the translation, to create the four-character Chinese idiom-like renderings. She may have intended to make those renderings verisimilar ‘chengyu’ in order to form mysterious and impenetrable images of the charms for the target readers. Moreover, in this way, she has copied the effect of indirect readability of Latin words in the originals into the translations. In comparison, the TWV translator has chosen to translate the magical formulae more inventively. There is a pattern, with only a few exceptions, found in the TWV; two characters representing other relevant meanings, onomatopoeia or interjections, followed by one or two characters indicating the original meanings. By adopting onomatopoeia or interjections, the TWV translator may have revealed what her ideal magic formulae should be like and created an imaginary children’s magical world with the sound of those words.

Furthermore, all the deliberations in character or syllable number limitation in both the two versions may have been aimed at promoting target readers’ reading processes and memory. It is also important that the three or four-character compositions may have been purposely settled to suit the target readers’ syllabic familiarity and preference.

However, because both the translators have looked into the Latin words for their original meaning in most of cases, there is no doubt that the translations have preserved the basic literal meanings of the original magic formulae. It seems that the Latin connotations have not been dismissed in the renderings even though the translations have been modified.

Compared with the more source-text oriented translations of character, place and shop names, the translations of charms and magic formulae in both the two versions are more balanced between conservation and substitution. Departing from a previous inclination toward phonological adaptation and semantic translation, the two translators have shown in their work that they attempt to strike a balance between the source-text and target-text orientations in the translation of charms and magic formulae. This result may reflect a need of more creative and flexible translation, which satisfies the target readers’ desideratum in leisure readings.

Chapter 7: Magical Creatures

7.1 Methodological Note

The research method used to investigate the translation of magical creatures is very much the same as that in Chapter 4 and Chapter 5, character names and place/shop names respectively. Tables 7.1 and 7.3 show the quantitative data drawn from Appendix 4. They are the ‘basic quantitative tables’ in this chapter. Data in these tables suggest the frequent use of conservative and substitutive strategies. In order to illustrate the relatively significant trait of translation of magical creatures, Tables 7.2 and 7.4 are thus developed to show the proportion of different strategies used in the MCV and the TWV, accompanying by Figures 7.1 and 7.2. Following the presentation of the findings from quantitative data, qualitative data drawn from Appendix 4 is then analysed.

7.2 Findings

There are fewer similarities between the MCV and the TWV in the translations of magical creatures than those of character, place and shop names. The preferred translation strategies of the two translators are different from each other when it comes to the magical creatures.

While the MCV translator still chooses to employ conservative strategies, the TWV translator resorts to both conservative strategies and substitutive strategies, in almost equal proportion, when it comes to translating the common nouns of the magical creatures.

Table 7.1: Translation Tactics Used for Magical Creatures in the MCV

	1b	1c	1f	3b	1e	3a	3e	2b	3c	3d	1b+1e	1d+3d
N	5	3	3	3	2	2	2	1	1	1	1	1
T	5	3	3	3	11							
P	20%	12%	12%	12%	44%							

N: Number of Cases; T: Total; P: Percentage

*Total cases: 25 Total tactics: 12

Table 7.2: The Proportion of Conservative, Neutral, and Substitutive Strategies Used in the Translation of Magical Creatures in the MCV

	Conservative	Neutral	Substitutive	Mixed
Number of Cases	14	1	9	1
Percentage	56%	4%	36%	4%

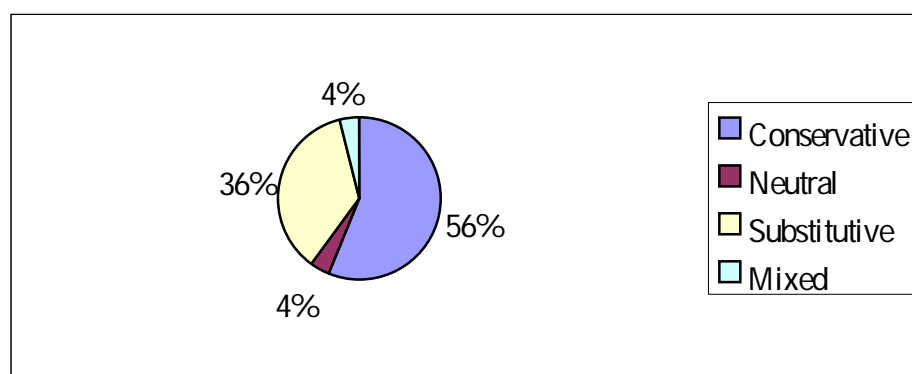


Figure 7.1: Proportion of Conservative, Neutral, Substitutive and Mixed Strategies Used in the Translation of Magical Creatures in the MCV

A quick look at the findings in relation to the MCV translation shows that phonological adaptation is again the MCV translator's favourite strategy. One-fifth of the total cases, or 5 out of 25, have been translated by following this strategy, as shown in Table 7.1. As a result, all of the renderings of these magical creatures have become meaningless in their Chinese translations.

The secondary preferred strategies in the MCV are linguistic (non-cultural) translation, dictionary definition and absolute universalisation. There are 3 cases found for each of these strategies, and of these only absolute universalisation belongs to the substitutive

category. The three cases in linguistic translation are the same cases in the MCV and the TWV, namely: “mummy”, “vampire” and “werewolf”, and their Chinese translations are exactly the same in the two versions as well. Aside from this, however, the magical creature translations in the MCV differ from those in the TWV in most of the cases. This may relate to the application of different translation strategies. (See Appendix 4)

Table 7.3: Translation Tactics Used for Magical Creatures in the TWV

	3a	3d	1c	1e	1f	2b	1b	3c	3b	3f	1e+2a	1e+2b
N	4	4	3	3	3	2	1	1	1	1	1	1
T	4	4	3	3	3	8						
P	16%	16%	12%	12%	12%	32%						

N: Number of Cases; T: Total; P: Percentage

*Total cases: 25 Total tactics: 12

Table 7.4: The Proportion of Conservative, Neutral, and Substitutive Strategies Used in the Translation of Magical Creatures in the TWV:

	Conservative	Neutral	Substitutive	Mixed
Number of Cases	10	2	11	2
Percentage	40%	8%	44%	8%

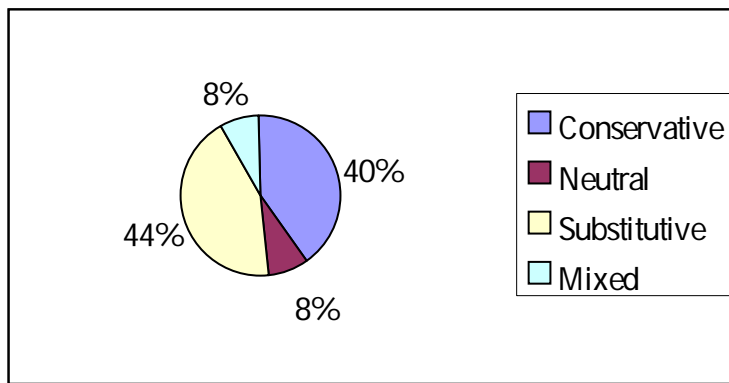


Figure 7.2: Proportion of Conservative, Neutral, Substitutive and Mixed Strategies Used in the Translation of Magical Creatures in the TWV

In contrast to the MCV translator, the TWV translator, on the one hand, employs synonymy and transformation as her main strategies to translate magical creatures. In these cases, she finds synonymies to render the common nouns of some of the original creatures, or she deliberately coins new terms according to the original description of the creatures, in order to help the target readers understand the original ideas, and to preserve the magic and mystery of the originals. On the other hand, she has also employed linguistic translation, semantic translation and dictionary definition as her secondary strategies. Both the conservative and substitutive strategies have been applied, and each of them has been used almost equally to translate two-fifths of the total 25 cases, as shown in Table 7.4 and Figure 7.2.

The findings of the translation of magical creatures indicate a few points. First of all, there are some strategies preferred by only one translator. The most significant difference lies in the application of phonological adaptation and transformation. Whilst phonological adaptation is still an important strategy used to translate the common nouns of magical creatures as it is in the translation of character, place and shop names in the MCV, it can only be found in one case of magical creature translation in the TWV.

Abandoning this commonly used strategy, the TWV translator transforms the originals into altered or created creatures that share the same qualities as the originals. By contrast, this strategy of transformation has been used only once by the MCV translator. Furthermore, although it is illustrated by only a few cases, there seems to be another difference between the two versions. This difference becomes especially obvious with

the support of the findings in previous sections, that is extratextual gloss and omission are only employed by the MCV translator, and not by the TWV translator.

The second point is to do with about the application of substitutive strategies. In spite of the quantitative difference between the applications of substitutive strategies in the two versions, in general, substitutive strategies are much more favoured by the translators in the translation of magical creatures than in the translations of character, place and shop names. It seems to indicate a tendency to apply different types of strategies to translate different groups of cultural-specific items.

Finally, and most importantly, the findings reflect the relatively paucity of magical creatures which can be used in Chinese to convey the originals, and the vague definitions of the counterpart Chinese magical creatures. This is evidenced by the repetition of the Chinese renderings of the original creatures and in the fact that there are discrepancies between the translations of the same original in the MCV and the TWV. For example, 妖精 (demon or spirit) has been adopted as the translation of “goblin” in the TWV but “pixie” in the MCV, 妖怪 (bogle) has been the translation used to render both “monster” and “goblin” in the MCV while “monster” has been rendered by 怪獸(monster) in the TWV. It seems that these Chinese renderings have been used as general denotations to magical creatures, but have not revealed the specialities and traits of the original creatures. As a result, those translations can hardly be said to convey the original images and implications to the target readers.

7.3 Discussion

7.3.1 Summary of the Findings

As pointed out in the findings section, there are three features found in the translation of magical creatures. Firstly, it seems clear that the MCV translator has still taken a conservative stand in her translation whereas the TWV translator, apart from her previous practice of conservation, has tried to find a balanced point between source-text and target-text orientations for her translation. Because of the different strategies applied, the results of the translation in the MCV and the TWV are quite divergent.

Secondly, compared with the translations of character names and place & shop names, the translation of magical creatures shows an obviously more frequent use of

substitutive translation strategies, which is worth discussing. Thirdly, the findings also indicate the limitation in translating the original magical creatures into Chinese, which suggests the loss of the exact original images and connotations.

7.3.2 Different Applications and Results of the Two Versions

With regard to the first feature, the different applications and results of the two versions can be illustrated by the application of phonological adaptation in the MCV and the almost abandonment of that in the TWV. Many of the very magical creatures have been translated exclusively phonologically in the MCV; such as “animagi”, wizards who can transmogrify into animals, “boggart”, a magical creature that transfigures into something that its encountered person fears most, “grindylow”, “hinkypunks” and “kappas”. They have become totally meaningless to the target readers, especially when they stand alone without the clues and annotations given by the author in content. The Chinese readers would hardly link them to those creatures that play roles in Western folktales, nor would they have amused reactions to the translations.

However, avoiding phonological adaptation, the TWV translator has resorted to the other strategies in dealing with these creatures. Take the translation of “grindylow” as an example, a creature from English legends that catches and drags people into water. Its translation is “滾帶落” (gun-dai-luo), which means ‘roll and fall’, and sounds similar to the original. With this translation, it is more possible to enlighten the imagination of the target readers about this water demon than with a simple phonological rendering. The above case is an example of the use of SPSA, a common strategy applied in the translation of character names. Similar cases of SPSA have also been found in some of the other magical creature translation cases in the TWV.

Generally speaking, transformation has been one of the most frequently used strategies in the translation of magical creatures in the TWV. The TWV translator has either modified the original creatures or the dictionary definitions with her new created terms for the readers. In some cases, her transformations could be distortions of the originals.

For instance, “flobberworm” has been substituted with “黏巴蟲”(sticky-worm, with a childish flavour) and “Whomping Willow” has been substituted with “渾拚柳” (‘hun-pin’ willow). The latter one seems like a result of the combination of SPSA and semantic translation, and meanwhile it can also be seen as a result of transformation.

The original “Whomping Willow” was created by J.K. Rowling as a crazy mad willow on the campus, who would smash and swing madly at anyone who gets close to it. The author might appreciate the sound “whomping” as the striking of blows. With this consideration, keeping the similar sound of “whomping”, the TWV translator has transformed this creature into “渾拚柳”, so that at the same time the translation may convey an image of a crazy willow risking its life attacking people with all its skill. This kind of transformation is based on the assumption the translator makes about the images that the author intends to convey.

Another kind of transformation is an alteration of the dictionary definition in order to provide the target readers with a version that corresponds to the author’s original description. Examples of this kind can be found in the following cases.

“Boggart” in the Harry Potter books is different from the traditional representation of a spectre haunting a particular place (Room, 1996; Colbert, 2001), because J. K. Rowling depicts it as a spirit that changes its form to whatever its encountered person is scared of. According to this characterisation, the TWV translator has then coined the term “幻形怪” (a monster that changes its form) for “boggart”, within which ‘幻’ conveys the image of ‘changeable, hallucination and unreal’, ‘形’ means ‘form and shape’, and ‘怪’ indicates a monster. Similarly, “pixie” has been rendered by “綠仙” (green-fairy), presumably due to the consideration that a “pixie” has been often described as a sprite dressed in green, in legends (Colbert, 2001).

A slightly different transformation of the dictionary definition has been found in the translation of “hippogriff”, which is often defined as “西波格利弗” (a phonological rendering of ‘hippogriff’) or as “鷹頭馬身有翼獸” (a winged monster with the body of a horse and the head of an eagle) in English-Chinese dictionaries as shown in the MCV translation. Nevertheless, the TWV translator has chosen to render it with simply two Chinese characters “鷹馬” (eagle-horse), which can be seen as another innovation based on the original information and at the same time conveying a more precise image to the target readers.

The results of transformation are usually new coined terms that have not been seen before. However, they are still linked to the originals, and because of their ‘newness’,

they are more attractive and mysterious to the target readers, no matter what types of transformations they are.

7.3.3 The Application of Substitutive Strategies

The second feature of magical creature translation is about the broader application of substitutive strategies. Many substitutive strategies that do not appear in the translations of character, place and shop names have been used in the translation of magical creatures. Apart from the above illustration of transformation cases, other substitutive strategies can also be easily found in either the MCV or the TWV.

Synonymy is one of the most frequently used strategies in the TWV. Such cases are the translations of “Grim” in the TWV, rendered by “狗靈” (dog-spirit), and “fairy” and “monster” in both the two versions. Absolute universalisation has also been used, especially in the MCV, to render various creatures that belong to the European culture. Among others, “banshee” and “pixie” have been rendered by “女鬼” (female ghost) and “小妖精” (little spirit) respectively in the MCV, and “goblin” has been substituted with “妖怪” (monster) and “妖精” (Spirit) in the MCV and TWV respectively. Since it is difficult, or even impossible, to translate the originals with Chinese terms that reflect the exact original creatures, all the substitutions can only provide approximations to the target readers.

Furthermore, naturalisation, though not widely used, also takes part in both the two versions. “Kappas”, water demons, have been rendered with “河童” (child of the river) in the TWV, which is noted in Chinese and Japanese folktales. The MCV translator, by the same token, has naturalised “Grim” with “不祥” (inauspice), a natural term to the target readers. All these various substitutions though contribute to the understanding of the text, dilute the “Britishness” and specification of the originals as well.

There are four possible reasons for the greater application of substitutive strategies. Firstly, other strategies such as repetition, phonological adaptation and dictionary definition do not provide meaningful renderings, which are important in the magical creature translation if the translators intend to construct the magical world successfully for their readers. Secondly, extratextual gloss or intratextual gloss seems unnecessary, because even though some of the creatures are either created by the author or imposed

on new definitions, that is to say that they depart from tradition, the author often defines them in her narration.

Thirdly, since most of the magical creatures have their folktale origins, which may be familiar to the source-text readers, to substitute them with something acquainted to the target readers seems more reasonable. The employment of synonymy, absolute universalisation, naturalisation and transformation, though causes the inevitable loss of particulars, leads to general understanding and acceptance of the text and meanwhile preserves the basic qualities of the originals.

Lastly, it seems difficult to find the counterpart in Chinese for every magical creature, so the possible renderings are limited. Therefore, both semantic translation and linguistic translation can only apply to a few cases. Unavoidably, the translators would have to resort to substitutive strategies.

7.3.4 The Limitations of Rendered Chinese Magical Creatures

The last reason explaining the use of substitution has already indicated the third feature of magical creature translation. That is about the undetailed Chinese magical creatures' definitions and the limited Chinese rendering of the original Western creatures, which is one of the typical problems in CSI translation.

As pointed out in the finding sections, there are some repetitions found in the translation. For example, “妖精” (spirit) has been used to render “goblin” in the TWV but “pixie” in the MCV, and more vaguely, “妖怪” (bogel) has been used to render both “goblin” and “monster” in the MCV, which are surely two different magical creatures to the source-text readers. The limitation of the rendered Chinese items has also been reflected from the use of other substitutive strategies, in which its consequence shows that the original magical creatures have all become too general and unspecific in their Chinese translations, just like rose, jasmine and lily are all translated into ‘flower’.

Furthermore, cases of substitution have not been only found in vocabulary but also in sentences. In the TWV, ‘chuckled trollishly’ in the sentence “Crabbe and Goyle chuckled trollishly” has been translated into “像山怪似的咯咯傻笑” (chuckle/giggle sillily like a mountain-monster/troll, making the sound ‘咯咯’ gege/kaka), in which trollishly has been explained by rendering the word ‘troll’ with a synonymy and adding

the intratextual gloss of onomatopoeia ‘咯咯’ of chuckle. In comparison, the MCV translator has omitted the word “trollishly” and has translated it into “乱哄哄的笑起来” (laugh with roaring noise), using addition as the translation strategy to omit the original and add words that do not appear in the original, in order to make the sentence comprehensible to the target readers.

Whenever the substitutive strategies used, the same disadvantage to the application of exclusively phonological adaptation occurs, that is, the meticulousness and variety of the originals in the tales are lost in the translations. By and large, the original strong magical fairytale flavour therefore becomes attenuated in the translations.

Be that as it may, the two translators might have tried to compensate for the attenuation, and thus in other cases they have applied dictionary definition and linguistic translation. Examples of the former case can be found in the translations of “manticore” or “ogre”. In such cases, the ‘Western produced creatures’ have been introduced to the target readers by dictionary definitions without details. It has become the target readers’ responsibility to grasp the image of the original creatures from the ‘literal evidences’ given. Thus it is possible that the target readers do not really understand what the referred creatures are like.

The only benefit of this kind of translation is the preservation of ‘strangeness effect’. Since the translations may be unfamiliar to the readers, the denoted creatures are strange and mysterious to the target readers as they are in the original text to the source-text readers.

Examples of the latter case, linguistic translation, are the translations of “mummy” (木乃伊), “vampire” (吸血鬼) and “werewolf” (狼人), which are exactly the same in the two versions. This is because these three ‘Western products’ have already been covered within the intertextual corpus pre-established translations in Chinese, which may be contributed by previous novels and translation work. In other words, the Chinese readers have already been familiar with these terms, which have become the conventional counterparts of translation.

Again, the limited employment of conservative dictionary definition and linguistic translation has shed lights on the relatively confined Chinese counterparts of the

magical creatures. If it were easy to find the match for the original creatures, the application of linguistic translation would have been greater.

7.4 Summary

In conclusion, departing from the source-text stance in the translation of character, place and shop names, the TWV translator has made an effort to balance the source-text and target-text orientations in her translations of magical creatures. All the same, the MCV translator still clings to the source-text stance as she usually does, and prefers conservative strategies, among which phonological adaptation is still one of her basic strategies.

Even so, the adoption of substitutive strategies has been made greater in both the two versions. In the TWV, some of the magical creatures have been transformed on the basis of their originals into altered and created counterparts in order to attract the target readers' intention and their acceptance. Moreover, the MCV translator has employed many of the substitutive strategies rendering the originals with the more universalised ones or with the ones the target readers are acquainted with.

The application of substitutive strategies not only reflects on the inadequacy of other strategies, including conservative and neutral ones, but also on the difficulty and limitation of finding the matches to the originals. Hence, it seems inevitable that the ramification and diversity of the original Western legendary creatures have become lost or attenuated in the translations.

Chapter 8: Conclusion

8.1 General Review and Discussion

The research and findings in chapters 4-7 have unveiled how the translators have translated the CSIs in *Harry Potter and the Prisoner of Azkaban* in Taiwan and Mainland China. The attempt was also made to assess the differences between the two translations.

The researcher expected that the CSIs in the book, ranging from proper names such as character names and substantial places to invented words such as charms, magic formulae, magical creatures, created places and shop names, would be dealt with by different translation strategies. It was expected that when translating monotonous CSIs such as substantial places, the translators would apply conservative strategies, and that substitutive ones would be employed when CSIs involving more creativity, such as magical formulae, were translated.

The findings of the research correspond to the expectations, and this is suggested by the increasing degree of the employment of strategies that modify the originals for the target readers' needs, such as transformation, naturalisation or addition. Phonological adaptation and semantic translation, which emphasise the sounds and meanings of the originals respectively, are thus no longer the only applicable strategies. Although, on the whole, the Chinese translations, both the MCV and the TWV, tend to be conservative, and phonological adaptation and semantic translation are important references, the degrees of creativity in the two versions are different. With these findings, the researcher does not aim to claim an absolute conclusion, but to suggest that the similarities and differences between translations of CSIs in fantasy novels across the Taiwan Strait may possibly be related to, and warrant further investigation of, divergent translation practices.

Throughout the four chapters of analysis, it was not difficult to see the translation quandary brought about by the lack of resemblance between the Chinese and English languages and cultures. The two translators could not just adopt repetition as a way of directly copying the originals, or transliterate the originals with alphabet letters for their target readers, just like the other Indo-European translators do, but they had to render the originals with each Chinese character carefully. Sometimes, European translators

combine the etymology of the originals and the morphology of the target languages, so that the target readers could find the relation between the source CSIs and the target ones according to language and cultural linkages.

On the contrary, despite the efforts made by the Chinese translators, the Chinese readers would find it difficult to acquire the connection between the renderings and the originals, because of the different language systems and the different cultural/historical backgrounds. The Chinese translators more or less have had to sacrifice either their faithfulness to the originals or what they perceived to be their target readers' needs.

Not surprisingly, the findings of this research evidence the roaming of the two translators between the source-text-oriented and target-text-oriented poles on the scales of different kinds of CSI translations. However, the boldest step towards target-text-orientation, which is made by the TWV translator, stops at the balancing point between the two poles, and the translator never proceeds into the direction of target-text domination.

The findings of the present research show that the two versions are basically loyal to the surface layer of meaning of the original work, and that the CSIs are modified for the target readers within a limited extent, as far as the translators themselves are aware of the connotations. However, the extents of modifications vary in different types of CSIs. Both the MCV and the TWV translators take source-text-oriented stands in translating characters' names and substantial places, and they move slightly towards the target-text pole when translating the charms, created places and shop names. Again, the two translators translate the magic formulae moving relatively further from the source-text pole.

The greatest difference in their position-moving between the two translators lies in the translation of magical creatures. While the TWV translator stands on a balancing point between source-text and target-text, the MCV translator goes back towards her source-text headquarters. In general, compared with each other, the MCV translation tends to be more conservative than the TWV, and claims a more source-text-oriented stand, while the TWV shows more creativity and the TWV translator sometimes takes source-text-oriented positions, sometimes positions further from the source-text-orientation pole.

To sum up, in the investigation of these CSI translations, which are expected to take on different translation strategies, the MCV translations are continually more conservative and source-text-oriented than the TWV translations, from beginning to end. This finding is similar to Chiu's (2002) findings in the Chinese translations of proper names in the Harry Potter books: the TWV translator has made a great effort to provide her target readers with lively translations rather than solely adhere to the original pronunciation, and thus the translation is relatively creative.

Matching the researcher's expectation of increased translation creativity, the two versions show their increasing modification manipulated with the consideration of their target readers' needs in the four different types of CSIs. Nevertheless, while the MCV only extends within the source-text-dominated territory, the more creative the strategy expected in the kind of CSI, the bigger the step the TWV takes towards the target-text domain. It is worth noticing that the preservation of original sounds in the translations seems to be an important concern in both the MCV and the TWV, which ensures the two versions do not deviate from the original.

8.2 Possible Explanations of the Differences between the Two Translations

As scholars from very different time periods and cultural background have pointed out, being separated geographically and politically, Mainland Chinese and Chinese in other regions have developed different language usages (Hu & Xu, 2003; Jin, 1995). Similarly, translation norms and expectations can be different across the Taiwan Strait. Although there has not been convincing research to prove the differences and the reasons behind these differences between translations in Mainland China and Taiwan, some possible explanations are suggested.

First of all, as this research has suggested, and as has been pointed out by some theorists, the Mainland Chinese translation though faithful to the original provides less help for its target readers in terms of the translation of the CSIs. By contrast, the translation in Taiwan takes care of the target readers' needs. Theoretically, despite the practical contradiction, the Mainland Chinese translation seems to assert a source-text-oriented norm, and "faithfulness" has been the compulsive goal advocated by the translators even if it might be contrary to actual needs of adjustment from time to time (Chang,

1998). This point is supported by the findings of the present research, which show the important status and the considerable application of phonological adaptation and semantic translation strategies in the two versions, especially those of phonological adaptation in the MCV.

It was suggested by a theorist in Mainland China, that literature translation does not have to be too transparent, and that it is the readers' responsibility to rethink and find the overtones in order to appreciate them (Mao, 2004). In contrast, Chan (2004, p.152) points out that from the 1960s onward in Taiwan and Hong Kong, "for a complete generation of translation students and practitioners, an accepted norm in translation is that the language used 'must read like Chinese'". The theorists in Taiwan on the one hand, encourage the use of "pure Chinese" (Chan, 2004, p.152), that is, to take the intended target readers into consideration when working on the translation.

On the other hand, they also advocate the faithfulness to the original work and remind the translators to maintain the original style and atmosphere in their creation. They claim that the modifications done for the target readers should be adequate rather than to 'spoil' the target readers (Jin, 1995, p.69). Clearly, while the translators in Mainland China may take the norm of source-text-orientation, the Taiwanese translators may prefer to act in relatively more balanced roles.

The second difference in the translations between Mainland China and Taiwan is the status of transliteration, which is the application of phonological adaptation. It is obvious from the present research that the MCV translator has applied phonological adaptation more frequently. When translating CSIs that allow more creativity, as with the magical creatures, the TWV translator abandons pure phonological adaptation while the MCV translator still applies it as a crucial strategy. Previous literature suggests that phonetic transcription has long been a frequently used strategy in translating foreign words into Chinese since the early translation of Buddhist sutras, and it considerably prevailed in the official translations of the late Qing Dynasty, even though this strategy does not convey any meaning in the target texts (Hu & Xu, 2003).

According to Han (2005), traditional Chinese translations were aimed to educate the Chinese readers. Supported by this traditional translation goal of education, Mainland Chinese translators prefer to transliterate the foreign words and compensate for the nonsense with annotations rather than to take any substitutive action (Han, 2005). This

trait is again reflected in the MCV translation, which has numerous cases of phonological adaptation and the application of footnotes that does not appear in the TWV.

Thirdly, the demonstration of different degrees of translation creativity in the two versions is echoed in the different claims of translation theorists in Mainland China and Taiwan. Whereas the Mainland Chinese translators accept more conservative approaches in literary translation, the Taiwanese translation theorists recommend creativity and believe that translation is ‘an art of re-creation’, which allows the translators to work in a ‘wider space’, creatively speaking (Jin, 1995; Chang, 1998; Yu, 2004; Mao, 2004; Fang, 2004). Jin (1995) asserts that it is highly valued in Taiwan and Hong Kong for a successful literature translation to be a natural work which combines the source text content, style and soul with the translator’s artistic language skills and manner.

By contrast, Chang (1998), in his work, argues that the creativity in Mainland Chinese translations might be limited and constrained by the control of ideology in translation, which has been the greatest goal and motive dominating the production of translations. This might suggest that a creative translation is acceptable and more likely to be appreciated in Taiwan whilst it might make readers in Mainland China frown and feel uncomfortable.

Another possible cause of the different levels of creativity could be the different degrees of democracy. Chang (1998) indicates that “one should bear in mind that the less democratic a culture is, the more influential are norm-setting activities, including prescriptive translation theories” (p.252). In Mainland China, this is reflected in the fact that translators may be expected to adhere to the source text as much as possible. In addition, according to Chang (1998), the dominant ideology, which exerts pressure on translation practice, is now taking a source-text-oriented position. In all likelihood, this may limit the degree of creativity in translation. Furthermore, the ethnic political philosophy of unification in Mainland China, which is also reflected in the unceasing pursuit of a universal theory that can apply to all the translations into Chinese and impose on the translators, may again affect translators’ freedom of creativity.

The fourth difference between the TWV and MCV translations lies in the divergent styles of the two versions. Readers on the internet have made comments on the two

translations (see websites 13-18 under Bibliography). Whilst the TWV readers express their admiration of the work, the MCV readers feel that some of the TWV renderings are a bit puerile to them.

In the translation of magic formulae, the renderings of the originals in the TWV carry a somewhat childlike style, and similarly, applying other strategies apart from simply phonological adaptation, the TWV translator gives the characters names that reflect their positive/negative characteristics, which may make some of the MCV readers feel that the translation is for children. However, the TWV readers seem to enjoy these kinds of renderings and do not find the MCV translation attractive.

Although many people have doubted that the intended readers of both the original work and the two translations are children, there is some clear evidence which proves them wrong. J. K. Rowling has admitted many times in her interviews and bibliographies that the Harry Potter books have not been written specifically for children and that she is “writing the Harry Potter books for her own pleasure and amusement as an adult” (Kirk, 2003, p.4). In addition, there is no doubt that the two Chinese versions are not aimed at children. This is evidenced by the fact that both versions were published by two publishing companies for adult readers.

Why, then, are there features of children’s literature in the TWV? One possible reason might be that the TWV translator wants to adhere to the style that attracts young readers, which is what the original work has. The other reason, as the present writer has observed from first-hand experience, may be the influence of the rising trend of ‘children’s books for adult readers’ in Taiwan. Books written for adult readers with children’s book features such as pictures, easy language, and allusive quality have recently been popular in Taiwan. Readers find them relaxing and appealing in contrast to the tiresome paper work they have to deal with in daily life. Thus, easy reading is somewhat more enjoyable than rigid or abstruse work.

The afore-mentioned differences and the possible causes are relevant to the temporal and spatial separation of the societies of Mainland China and Taiwan. There are still many factors which may lead to different translations being produced from one single original work, which do not link to the temporal and spatial distance between the two Chinese-speaking areas. One of them may be the translators’ knowledge of and sensitivity to the originals. As Manini (1996) indicates, when the exact meanings of the

foreign words are not understood or not familiar to the target cultures or translators, the reproducing of the words would be based on the phonemic ground rather than the semantic content. A possible reason that the translators resort to phonological adaptation when translating meaningful CSIs could be the lack of understanding or sensitivity to the originals' underlying connotations and allusions.

The findings of this study are suggestive on this point. It has been found in this study that the exact original connotations and allusions have not been preserved in the Chinese translations, especially when phonological adaptation is applied. It seems that the translators might have often misunderstood or have not grasped the full range of associations or the full meanings of the CSIs. This might explain why phonological adaptation and semantic translation have been so frequently used by the two translators. Moreover, the change or loss of the original overtones has caused disadvantages in the translations. The loss of the original connotations has made the translations not only fail to offer clues of the plot to the target readers, but also dilute the strong British and ancient Latin atmosphere of the original story.

Another possible cause is the unavailability of the author in the translating process. Casassus (2003) and the article 'Rowling and the translators' (Anonymous, 2003) have reported that translators have been complaining about being unable to contact the author, and "they had been left to deal with difficult textual points on their own" such as the charms, just because the author's agent had "made it clear questions were not to be asked' ". Interpreting these CSIs without assistance, the translators have to find their own ways of dealing with those problems, and inevitably with the consequence that the original CSIs are given various translations even in one single language.

The above explanations refer, of course, to just some of the possible reasons. However, the object of this thesis is not to list all of them but to suggest some plausible explanations for the differences between the two Chinese translations. While both remain faithful to the original work, the MCV is much more conservative than the TWV in the translation of CSIs, whereas the TWV translator shows a greater degree of creativity in her work than the MCV translator does.

8.3 Comparison with Previous CSI Research

Most of the previous research on CSIs has been done within Indo-European languages. There has been only a small amount of research conducted about CSIs in fantasy novels and it has basically only centred on the investigation of names, some of which concerned the translation of the Harry Potter books into other European languages. To my knowledge, there has been no study conducted concentrating on the fields of charms, magic formulae, magical creatures, places and shop names. Thus this part of the research cannot be compared with any prior research. However, the translation of character names in the present study has turned up some findings resonant with those of the previous studies while the other findings may compensate for the research gap.

The findings of this research and those of the previous research suggest that the tendency towards conservation seems to be a trait in translating meaningful names. Previous researchers, including Davies, Brøndsted & Døllerup, Manini and Chiu, have found that most translators either directly copy or transliterate the original names into their target text, with only a few exceptions where translators have used substitutions (Davies, 2003; Brøndsted & Døllerup, 2004; Manini, 1996; Chiu, 2002). The Brazilian translator of the Harry Potter books indicated in her recounting of her translation experience that the maintenance of topological names and character names helps to set the story in Britain (Wyller, 2003). This phenomenon corresponds to the findings of the present study, which display a great application of conservative strategies, especially the use of phonological adaptation, in the translation of substantial places and character names.

However, while the previous research has found that most translators have preserved the original names of the main characters by directly copying the originals into the target texts, the present research shows that direct copying, repetition, is never solely used in the Chinese versions but phonological adaptation is used instead. This research has also found that names of important characters in the TWV, including the main characters and those that frequently appear in the books, have been translated meaningfully without adherence to phonological adaptation. The exception is in the name of the protagonist himself, 'Harry Potter', which has been translated phonologically. Those meaningful translations of the important character names might be contributed to by the TWV

translator's willingness to employ SPSA, which preserves the original sounds and at the same time gives target readers certain meanings in relation to the characters' traits.

SPSA is a unique and ideal strategy found in this research, which is employed in translating foreign words into Chinese, and it helps to solve the problem of a lack of connection between the Chinese and Indo-European languages from time to time. Therefore, apart from the use of transformation, naturalisation or other substitutive strategies, SPSA offers the Chinese translators another solution in CSI translation. Nonetheless, not every name can be translated with SPSA, because of the great energy and creativity the translators have to put in, and of the limitation of language connection, which is something that cannot be changed.

With regard to the maintenance of the original connotations, no matter what translation strategy is used, the original connotations, allusions and humour in word-play can hardly be preserved. Like other translators in previous research, the two Chinese translators, especially the TWV one, resort to substitutive strategies in some cases in order to preserve the positive/negative nature of the connotations or allusions of the originals. Nevertheless, like most of the translations, the TWV translation of CSIs cannot preserve the exact overtone of the originals for its target readers, neither can the application of phonological adaptation in the MCV, which has the result similar to that of the applications of repetition or transliteration in other research. In the application of these strategies, the renderings carry no meaning to the target readers.

Given the limitations of the present research, with regard to the number and representativeness of the translations, the findings of this study clearly do not warrant a fixed conclusion, but they do present interesting patterning differences between the MCV and the TWV translations of CSIs of one well-known and popular fantasy novel. The findings also present the source-text as opposed to target-text oriented positions the two translators take, which help in forming a rational hypothesis model, namely that the Mainland Chinese translators seem to prefer conservative strategies more than the Taiwanese ones do, when translating CSIs in fantasy novels, especially phonological adaptation.

8.4 Suggestions for Further Research

The discussion in this study has thrown up a number of points for further investigations. First, the data of the present research is limited by space. The data used in this study, including the quantity of CSIs and the categories of them, were extracted from two books, and were restricted to parts of the whole text. To make the findings more representative and reach an overall conclusion, data should be broader and include CSI translations in different fantasy novels from different translators across the Taiwan Strait. Moreover, CSIs in those books should be investigated more thoroughly in quantity.

Second, researchers could consider other possible variables such as whether the translators are assigned to translate a few chapters, a whole book or the whole volume, and whether the translators take the whole plot into consideration when working on separate segments or parts. The renderings could be different if the translators were aware of the whole plot before starting to translate.

Third, since CSIs are just a part of the whole setting in a novel, in order to have a more general conclusion about how the different translations dealt with cultural aspects, the researchers would need to look into how the translators work on other details as well, for example: the body language, facial expressions, language usage, accents and speech features of the characters, and also the customs exhibited in the original texts. This is because, apart from the apparently recognisable CSIs, many of the others are hidden in these descriptive components.

Finally, more comparative investigations into translation norms, expectations and conventions in both Mainland China and Taiwan are suggested. They can help to clarify the differences and possible causes for these differences between the translations in those different Chinese-speaking regions. Furthermore, it can testify to the rigour of the present research findings. With these improvements, it is anticipated that future research could uncover the social-cultural translation norms in the two different Chinese-speaking areas and shed light on their translation characteristics.

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Appendices

Appendix 1: Analysis of Complete List of Character Names (Chapters 1-11) plus Associated Notes.

English CSI	Connotations	MCV CSI	Back-translation (Pinin)	Connotations	Category	TWV CSI	Back-translation (Pinin)	Connotation	Category
Albus Dumbledore	See note 1	阿不思邓布利多	Abusi Dengbuliduo	The author's intention of the sound is kept.	1b	阿不思鄧不利多	Abusi Dengbuliduo	The author's intention of the sound is kept.	1b
Alicia Spinnet		艾丽娅斯平内特	Ailiya Sipingneite	(丽 and 娅)	1b;2b(G)	西亞	Xiya		1b;3e
Angelina Johnson		安吉丽娜约翰逊	Anjilina Yuehanxün	(娜)	1b;2b(G)	莉娜	Lina	(莉 and 娜)	2b(G);3e
Aunt Marge		玛姬姑姑	Maji Aunt	(玛 and 姬)	2b(G)	瑪姬姑姑	Maji Aunt	(瑪 and 姬)	2b(G)
Aunt Petunia	old-fashion name	佩妮姨妈	Peini Aunt	(妮)	2b(G)	佩妮阿姨	Peini Aunt	(妮)	2b(G)
Bathilda Bagshot	Bagshot: a town near London	巴希达巴沙特	Baxida Bashate	Alliterate	1b	芭蒂達巴沙特	Badida Bashate	Alliterate (芭 and 蒂)	2b(G)
Bill		比尔	Bier		1b	比爾	Bier		1b
Cedric Diggory		塞德里克迪戈里	Saidelike Degeli		1b	西追迪哥里	Xizhui Digeli		1b
Colin Creevey		科林克里维	Kelin Keliwei	Alliterate	1b	柯林克利維	Kelin Keliwei	Alliterate	1b
Colonel Fubster		富布斯特上校	Fubusite Colonel		1b	法布特上校	Fabute Colonel		1b
Cornelius Fudge		康奈利福吉	Kangnaili Fuji	See note 2	1b;2b	康尼留斯夫子	Kangniliusi Fuzi	See note 3	1b;2b

English CSI	Connotations	MCV CSI	Back-translations (Pinin)	Connotation	Category	TWV CSI	Back-translation (Pinin)	Connotations	Category
Davey Gudgeon		戴维格杰恩	Daiwei Gejieen		1b	達維古金	Dawei Gujin		1b
Dean Thomas		迪安托马斯	Dian Tuomasi		1b	丁湯馬斯	Ding Tangmasi		1b
Derek		德里克	Delike		1b	德瑞	Derui		1b
Draco Malfoy	See note 4	德拉科马尔福	Delake Maerfu		1b	跣哥馬份	Zhuaige Mafen	See note 5	2b
Dudders	Nickname of Dudley	达力	Dali		3f	達達	Dada	Nickname of Dudley	2b
Dudley		达力	Dali		1b	達力	Dali		1b
Dursley		德思礼	Desili		1b	德思禮	Desili		1b
Ernie Prang		厄恩普兰	Een Pulan		1b	爾尼普蘭	Erni Pulan		1b
Flint		弗林特	Fulinte		1b	福林	Fulin	See note 6	2b
Fred		弗雷德	Fuleide		1b	弗雷	Fulei		1b
George		乔治	Qiaozhi		1b	喬治	Qiaozhi		1b

English CSI	Connotations	MVC CSI	Back-translation (Pinin)	Connotations	Category	TWV CSI	Back-translation (Pinin)	Connotations	Category
Ginny		金妮	Jinni	(妮)	2b(G)	金妮	Jinni	(妮)	2b(G)
Gregory Goyle	See note 7	格雷戈里高尔	Geleigeli Gaoer	Alliterate	1b	葛果里高爾	Geguoli Gaoer	Alliterate	1b
Hannah Abbott		汉娜艾博	Hanna Aibo	(娜)	2b(G)	漢娜艾寶	Hanna Aibao	(娜)	2b(G)
Harry Potter	See note 8	哈利波特	Hali Pote		1b	哈利波特	Hali Pote		1b
Hermione Granger	From Shakespeare's The Winter Tale	赫敏格兰杰	Hemin Gelanjie	See note 10	1b;2b(G)	妙麗格蘭傑	Miaoli Gelanjie	See note 11	1b;3c
James Potter		詹姆波特	Zhanmu Pote		3e	詹姆波特	Zhanmu Pote		1b
Katie Bell		凯蒂贝尔	Kaidi Beier	(蒂)	2b(G)	凱娣	Kaidi	(娣)	2b(G);3e
Lavender Brown		拉文德布朗	Lawende Bulang		1b	文姐布朗	Wenda Bulang	(姐)	2b(G);3e
Lily		莉莉	Lili		3e	莉莉	Lili	(莉)	2b(G)
Lord Voldemort	See note 9	伏地魔	Fudimo	魔 (mo): devil/mystery and magic	2b	佛地魔	Fodimo	魔 (mo): devil/mystery and magic	2b
Madam Hooch		霍琦夫人	Huoqi Madam	霍 (Huo):A family name (琦)	2b(G)	胡奇夫人	Huqi Madam	胡 (Hu):A family name	1b

English CSI	Connotations	MCV CSI	Back-translation (Pinin)	Connotations	Category	TWV CSI	Back-translation	Connotation	Category
Madam Marsh		马什女士	Mashe Madam	马 (Ma): A family name	1b	馬許夫人	Maxü Madam	馬 (Ma): A family name	1b
Madam Pomfrey		庞弗雷夫人	Pangfulei Madam	庞 (Pang): A family name	1b	龐芮夫人	Pangrui Madam	龐 (Pang): A family name	1b
Madam Rosmerta		罗斯默塔女士	Luosimota Madam	罗 (Luo): A family name	1b	羅梅塔夫人	Luomeita Madam	羅 (Luo): A family name (梅)	2b(G)
Mr. Filch	Filch: to steal	费尔奇先生	Feierqi Mr.	费 (Fei): A family name	1b	飛七先生	Feiqi Mr.	See note 15	2b
Mr. Lucius Malfoy	See note 12	卢修斯马尔福先生	Luxiusi Maerfu Mr.		1b	魯休思馬份先生	Luxiusi Mafen Mr.	See note 16	1b;2b
Nearly Headless Nick		差点无头的尼克	Nearly Headless Nick	No Alliteration	1b;1e	差點沒頭的尼克	Nearly Headless Nick	No Alliteration	1b;1e
Neville Longbottom		纳威隆巴顿	Nawei Longbadun		1b	奈威隆巴頓	Naiwei Longbadun		1b
Oliver Wood		奥利弗伍德	Aolifu Wude		1b	奧利佛木透	Aolifo Mutou	See note 17	1b;2b
Pansy Parkinson		潘西帕金森	Panxi Pajinsen	Alliterate	1b	潘姬帕金森	Panji Pajinsen	Alliterate (姬)	1b;2b(G)
Parvati Patil	See note 13	帕瓦蒂蒂尔	Pawadi Padier	Alliterate	2b(G)	芭蒂	Badi	No Alliteration (芭 and 蒂)	2b(G);3e
Peeves the Poltergeist		捉弄人的皮皮鬼	Prankish Pipi Ghost	No Alliteration See note 14	2b;2a	愛吵鬧的鬼魂皮皮鬼	Noisy and annoying ghost Pipi Ghost	No Alliteration See note 14	2b;2a

English CSI	Connotations	MCV CSI	Back-translation (Pinin)	Connotations	Category	TWV CSI	Back-translation (Pinin)	Connotations	Category
Penelope Clearwater		佩內洛	Peineiluo		1b;3e	潘妮 清水	Panni Clear-water	(妮)	1e;2b(G); 3e
Percy		珀西	Poxi		1b	派西	Paixi		1b
Peter Pettigrew		小矮星 彼得	Little Dwarf Star Bide	No Alliteration	1b;3d	小彼得 佩迪魯	Little Bide Peidilu	No Alliteration	1b;3f
Professor Binns		 	 		3e	丙斯教授	Bingsi Professor		1b
Professor Flitwick	Flitwick: a town in England	弗立維 教授	Fuliwei Professor		1b	孚立維教授	Fuliwei Professor		1b
Professor Kettleburn	Kettleburn: A Filed	凯特尔伯恩 教授	Kaiteerboen Professor		1b	焦壺 教授	Burned-Kettle Professor	See note 21	3d
Professor M. Mcganagall		麦格 教授	Maige Professor	麦 (Mai): A family name	1b;3e	麥教授	Mai Professor	麥 (Mai): A family name	1b;3e
Professor R. J. Lupin	See note 18	R. J. 卢平 教授	R. J. Luping Professor	卢 (Lu): A family name	1a;1b	路平教授	Luping Professor	R. J. are omitted	1b;3e
Professor (Severus) Snape	See note 19	(西弗勒斯) 斯內普教授	(Xifolesi) Sineipu Professor		1b	(賽佛勒斯) 石內卜教授	(Saifolesi) Shineibu Professor	石 (Shi):A family name See note 22	1b;2b
Professor Sprout		斯普劳特 教授	Sipulaote Professor		1b	芽菜教授	Sprout Professor		1e
Professor (Sibyll) Trelawney	See note 20	(西比尔) 特里劳妮教授	(Xibier) Telilaoni Professor	(妮)	1b;2b(G)	(西碧) 崔老妮教授	(Xibi) Cuilaoni Professor	See note 23 (碧 and 妮)	2b(G)

English CSI	Connotations	MCV CSI	Back-translation (Pinin)	Connotations	Category	TWV CSI	Back-translation (Pinin)	Connotations	Category
Ron Weasley		罗恩 韦斯莱	Luo Weisilai		1b	榮恩 衛斯理	Rong Weisili	See note 27	1b;2b
Rubeus Hagrid	See note 24	魯伯 海格	Lub Haige	See note 26	1b;2b	魯霸 海格	Lub Haige	See note 28	1b;2b
Seamus Finnigan		西莫 斐尼甘	Xim Feinigan		1b	西莫 斐尼干	Xim Feinigan		1b
Sir Cadogan		卡多根 爵士	Kaduogen Sir		1b	卡多甘 爵士	Kaduogan Sir		1b
Sirius Black	See note 25	小天狼星 布莱克	Little Sirius Bulaike		1b;1e;3f	天狼星 布萊克	Sirius Bulaike		1b;1e
Stan Shunpike		斯坦 桑帕克	Sitan Sangpake	Alliterate	1b	史坦 桑派	Shitan Sangpai	Alliterate	1b
Tom		汤姆	Tangmu		1b	湯姆	Tangmu		1b
Uncle Bilius		叔叔 比利尔斯	Uncle Biliersi		1b	畢流思叔	Biliusi Uncle		1b
Uncle Vernon		弗农姨父	Funong Uncle		1b	威農姨丈	Weinong Uncle		1b
Vincent Crabbe		文森特 克拉布	Wensente Kelabu		1b	文生 克拉	Wensheng Kela		1b
Wendelin the Weird		占卜者 溫德林	Fortune-teller Wendelin	No Alliteration	1b;3d	怪人 溫德琳	Weird Wendelin	No Alliteration	1b;1e

Notes for Appendix 1:

1. Albus means ‘pure white’ in Latin, as opposed to ‘dark’. “Dumbledore” is the old English word for bumblebee. The author’s image is of the kind wizard, always on the move, humming to himself, and the author also loves the sound of the word (Fraser, 2000).
2. 福(fu) and 吉(ji) are the characters that are popular in Chinese names. Both of them mean good luck.
3. The original name bearer of “Cornelius Fudge” is a character who seems harmless but eventually exposes his irresponsibility and his cowardice when facing the danger. Rowling gave this character a candy surname, Fudge, which may have been somewhat allusive to the source readers. The TWV translation “夫子” have both positive and negative meanings. “夫子”(Fuzi) is [fucius] from “孔夫子” [Confucius], indicating to teachers or scholars. Sometimes it has an ironical meaning: those who are inflexible and obdurate.
4. “Draco” means ‘dragon’ or ‘serpent’ in Latin and Greek. In the English tradition, dragon is suggestive of ‘evil’, thus “Draco” may have a negative connotation to English readers. “Malfoy” derives from the Latin “maleficus”, meaning evil-doer, or from “maleficent” in English and “Mal foi” (bad faith) in French (Colbert, 2001, p.129).
5. “跽哥”(Zhuaige) means arrogant boy. “馬份”(Mafen) is a homophone of ‘horse manure’ in Chinese. This translated name sounds similar to the original and also keeps the negative nature.
6. 福 (Fu) is a popular character in Chinese names and it means good luck.
7. “Gregory Goyle” echoes ‘gargoyle’, the monster on a roof or wall, especially of a church.
8. “Harry Potter” is an ordinary British name. It contrasts with the extraordinary quality of its bearer.

9. “Voldemort” may come from French ‘flight from death’ or ‘theft of death’. Its sound also associates with Old French ‘wants of death’, which is a more possible connotation of this name. The bearer of the name is an evil and ruthless character (Shapiro, 2000).
10. 敏(min) means clever and is a popular character used in Chinese names.
11. Hermione is translated into “妙麗”(Miaoli), meaning smart, wonderful and beautiful. It sounds similar to ‘mione’ in Hermione.
12. “Lucius” is an echo of ‘Lucifer’, which has come to be a name for the devil. Malfoy derives from Latin and French words which have negative meanings as described in note 5. The name bearer is a powerful ‘Death Eater’, the follower of Voldemort (See note 9).
13. Parvati is a Hindu goddess. The bearer is a student with superstition, who deeply believes in divination.
14. 皮皮(Pipi) means naughty, mischievous and impish. The character 皮(pi) is repeated, and that makes it sound childish and also has an effect similar to alliteration. 鬼(gui) means ghost.
15. 飛七(Feiqi) is the kind of name that is frequently found in Chinese chivalric novels. It could be the name of a spy or a knight and it sounds similar to Filch. 飛(Fei) means flying, indicating ‘fast’. Since Mr. Filch is the unpleasant caretaker in Hogwarts, who always appears from no where and is willing to catch the students’ wrong-doings, 飛(Fei) may give the target readers the image of this ‘fast-moving’ caretaker.
16. 馬份(Ma fen) See note5.
17. 木(mu) means wood. “木透”(mutou)sounds similar to 木頭(mutou) in Chinese, which means wood as well. It is word play.
18. The name carrier is a werewolf. “Lupin” derives from the Latin word ‘ lupus’ for ‘wolf’. The legendary founders of Rome, who as children were suckled by a wolf,

were named Romulus and Remus(P.151, Colbert, 2001). Remus is presented by the abbreviated R in this name.

19. Snape is the name of an English village. J. K. Rowling herself admitted that this name is simply copied from a place name (Fraser, 2000). Chiu (2002) suggests that Severus comes from the Latin word for 'severe', and both Severus and Snape are suggestive of severe and nasty to the target readers (Chiu, 2002, p.28).
20. "Sibyll" comes from the famous prophets of mythology, the sibyls, who often offered their visions without even having been asked, like Professor Trelawney, the name bearer, does in the book.
21. 焦(Jiao) is a family name and it means 'burned'. 壺(hu) means 'kettle'. Together, these two characters could be a name with a Chinese flavour and could also mean burned- kettle. In this case, the translator might not realise that Kettleburn is the name of a field in Scotland.
22. 石(Shi) is a family name and it means 'stone'. 卜(bu) means divination. The translated name may give the target readers the association with chemistry, potions and the magical wizard world.
23. 崔(Cui) is a family name. The name "崔老妮" (Cui-lao-ni) may sound funny to the target reader. It also gives the target readers a feeling of 'out-of-date'.
24. "Rubeus" comes from 'reddish'. Rubeus Hagrid is a timid giant who blushes easily in the story. The name "Hagrid" may come from 'haggard', meaning wild-looking. They offer a fair description of the gamekeeper, Rudeus Hagrid, portrayed by J. K. Rowling.
25. "Sirius" is the name of the Dog Star, which is in the constellation known as the Great Dog. The name bearer is an animagus who can transform into a big black dog. In the Harry Potter story, Sirius Black is Harry's godfather, who has been mistakenly seen as a murderer and kept in the prison. He gets his innocence back at the end of the third book. His family name could be a clue to the plot. As Chiu (2002) suggests, the etymology of this common English family name is the Norman surname 'Blanc', which means white (P.21). Thus, it reflects Sirius's true character. However, this family name has indicated the 'black-association' of the family. Following the story,

the readers may eventually find out that most of Sirius's family members, except Sirius himself, are the followers of Lord Voldemort.

26. 魯(lu) means imprudence and reckless. It matches some of the characteristics of Rubeus Hagrid, the gamekeeper.
27. 榮(rong) means glory and honour. 恩(en) means mercy or blessing. The name shows the positive personality of the name carrier.
28. 魯霸(Luba) indicates the name carrier may be imprudent and reckless, and might be fearful because of his considerable strength. [See also note 26 for 魯(lu)].

Appendix 2: Analysis of Complete List of Place and Shop Names (Chapters 1-11) plus Associated Notes

Part A: Substantial Places

English CSIs	MCV CSI	Back-translation/ Pinyin	Category	TWV CSI	Back-translation/ Pinyin	Category
Aberdeen	阿伯丁	Aboding	1b+1d	亞伯丁	Yaboding	1b
Abergavenny	阿伯加文尼	Abojiawenni	1b+1d	阿伯加文尼	Abojiawenni	1b
Anglesea	阿恩格利西	Aengelixi	1b	天使海	Angel-sea	3d
Argyllshire	安吉尔郡	Anjier-shire	1b+1e	阿蓋爾郡	Agaiier-shire	1b+1e
Charing Cross Road	查林十字路	Chalin-cross-road	1b+1e	查林十字路	Chalin-cross-road	1b+1e
King's Cross Station	国王十字车站	King-cross-station	1e	王十字路車站	King-cross-road-station	1e
Wales	威尔士	Weiershi	1b	威爾斯區	Weiersi-region/district	1b+2a

Part B: Created Places & Shop Names: significant sites with meanings not directly perceivable or shops that contain people's names

English CSI	Connotations	MCV CSI	Back-translation/ Pinyin	Connotations	Category	TWV CSI	Back-translation/ Pinyin	Connotations	Category
Azkaban	See note 1	阿茲卡班	Azikaban		1b	阿茲卡班	Azikaban		1b
Dervish and Banges		德维斯和班斯	Deweisi-and-Bansi		1b	德維與班吉	Dewei-and-Banji		1b
Floean Fortescue's Ice Cream Parlor	Alliteration in names	弗洛林冷飲店	Fuluolin cold-beverage-shop	See note 2 No Alliteration	1b+3e+3c	伏林·伏德秋冰淇淋店	Fulin · Fudeqiu Ice cream shop	Alliteration in names	1b+1e
Gringotts Wizarding Bank		古灵阁魔法银行	Gulingge-magic-bank		2b+1e	古靈閣巫師銀行	Gulingge-wizard-bank		2b+1e
Grunnings	See note 3	格朗宁	Gelangning		1b	格朗宁			3e
Hogsmeade	See note 4	霍格莫德	Huogemode		1b	活米村	Huomi-village	See note 5	1b+2a
Hogwarts	See note 6	霍格沃茨	Huogewoci		1b	霍格華茲	Huogehuazi		1b
Madam Malkin's Robes for All Occasions		摩金夫人长袍专卖店	Mojin-Madam's Robe shop		1b+1e	摩金夫人的各式長袍	Mojin-Madam's Robes for all occasions		1b+1e
Zonko's		佐科店	Zuoke's		1b	桑科的店	Sangke's		1b

Part C: Created Places & Shop Names

English CSI	Connotations	MCV CSI	Back-translation/ Pinyin	Connotations	Category	TWV CSI	Back-translation/ Pinyin	Connotations	Category
Diagon Alley	See note 7	对角巷	Diagon Alley	See note 8	1e	斜角巷	Diagon Alley	See note 9	1e
Flourish and Blotts			See note 10		3e	華麗與污痕	Flourish and Blot		1e
Honeydukes	See note 11	蜂蜜公爵	Honeyduke		1e	蜂蜜公爵	Honeyduke		1e
Leaky Cauldron	The name of a bar	破釜酒吧	Leaky Cauldron Bar		1e+2a	破釜酒吧	Leaky Cauldron Bar		1e+2a
Magnolia Crescent		木兰花新月街	Magnolia Crescent Street		1e+2a	蘭月街	Orchid-moon-street	See note 12	3c
Privet Drive		女貞路	Chastity-road	See note 13	3c	水蠟樹街	Privet street		1e
Shrieking Shack	Alliteration	尖叫棚屋	Shrieking Shack/ Jianjiao-Pengwu	No Alliteration	1e	尖叫屋	Shrieking House/ Jianjiao-Wu	No Alliteration	1e
The Forbidden Forest	Alliteration	禁林	Forbidden Forest/ Jin-Lin	No Alliteration	1e	禁忌森林	Forbidden Forest/ Jinji-Senlin	No Alliteration	1e
Three Broomsticks		三把扫帚	Three Broomsticks		1e	三根掃帚	Three Broomsticks		1e

Notes for Appendix 2 (Parts B and C):

1. A horrible prison in the Harry Potter world, guarded by “dementors”.
2. “冷飲店” is a kind of beverage shop popular in China and Taiwan. In this translation, it can be seen as a case of naturalisation.
3. The company where Uncle Vernon works.
4. A recreational wizard village. ‘Meade’ is an alcoholic drink made of honey, thus, source text readers may link it to barrels and ale.
5. Sometimes the author calls it in the books by its whole name, ‘the village of Hogsmeade’.
6. “活米” in “活米村” presents the sound of “Hogsmeade” while “村” indicates ‘village’.
7. ‘Hogwarts School of Witchcraft and Wizardry’ is the whole title of the school where Harry Potter and his friends study. This name has a strong British flavour. Some people think it is a word play on ‘frog warts’ or ‘hog warts’, but the author has clarified the origin of this name is a species of lily (Waters, 2002).
8. “Diagon Alley” is a street that does not run straight but diagonally, creating the strangeness and uniqueness in the wizard world.
9. The MCV translator chooses the mathematic denotation of diagonal, 对角, to translate this alley, but the play on words is lost.
10. “斜角”, the rendering of “Diagon” in the TWV, has a broader meaning of ‘diagonal’ than “对角”. It includes the mathematic denotation and the meaning of ‘oblique’.
11. In the MCV, the book shop “Flourish and Blotts” is denoted in the text with “this book shop” (这家书店) and the name of the shop has been eliminated.
12. A beverage shop in Hogsmeade.

13. “蘭月街” can be seen as the abbreviation of “木蘭花新月街” (木兰花新月街 in the MCV), which is the abbreviation of the literal translation. This rendering somehow evokes a classical Chinese flavour. The character ‘蘭’ means orchid, the flower that has always been praised by Chinese poets for its representation of purity and elegance, the same quality of ‘moon’.
14. “女貞” means chastity of female, an upheld virtue in old China. Again, it conveys the classic Chinese flavour, thus making the translation naturalised. However, this is perhaps a misunderstanding of the meaning associated with the original name ‘Privet Drive’, which may evoke the impression of a very ordinary middle-class street.

Appendix 3: Analysis of Complete List of Charms and Magic Formulae (Chapters 1-11) plus Associated Notes.

Part A: Charms

English CSI	Connotations	MCV CSI	Back-translation/ Pinyin	Connotations	Category	TWV CSI	Back-translation/ Pinyin	Connotation	Category
Apparate	See note 1	潜形	Latent-Form	See note 2	3c	現影術	The magic of appearance	See note 3	3a
Fidelius Charm	See note 4	赤胆忠心 魔咒	Truly Faithful/ Faith Charm	See note 5	1e (3c)	忠實咒	Faithful Charm	See note 6	1e
Flame Freezing Charm		冻结火焰 的基本魔法	The Basic Charm to Freeze Flame	See note 7	1e+2a	凍火咒	Freeze-Flame Charm	See note 8	1e
Shrinking Potions	See note 9	縮身药剂	Shrinking Potions		1e	還童水	Return to- Children-liquid	See note 10	3c

Part B: Magic Formulae

English CSI	Connotations	MCV CSI	Back-translation/ (Pinyin)	Connotations	Category	TWV CSI	Back-translation/ (Pinyin)	Connotations	Category
“Dissendium”	See note 1	左右分离	Left-right-separate		1e	咻咻降	(Xiu-xiu)-descend	See note 2	3d
“Fortuna Major”	See note 3	吉星高照	The lucky star shines high and bright	See note 4	3c	最年長的命運女神	Major Fortuna		1e
“Impervius”	See note 5	防水防湿	Waterproof-wet-proof	See note 6	3d	止止,不透	(Zhi-zhi)stop-impenetrable	See note 7	3f
“Lumos”	See note 8	荧光闪烁	Twinkling light twinkles	See note 9	3d	路摸思	(Lumosi) Think and find your way	See note 10	2b
“Mobilierbus”	See note 11	移形幻影	Moving-shapes-illusiv-shadow	See note 12	3d	呼呼移	(hu-hu)-move	See note 13	3f
“Riddikulus”	See note 14	滑稽滑稽	Ridiculous-ridiculous		1e	叱叱,荒唐	(chi-chi)-ridiculous	See note 15	3f
“Waddiwasi”	See note 16	瓦迪瓦西	(Wa-di-wa-xi)		1b	哇嗒哇唏	(Wa-di-wa-xi)		1b

Notes for Appendix 3 (Part A):

1. The wizardry power to suddenly transport from one place to another in the Harry Potter books
2. A legendary ability, which may originate from the believed old Taoist magic power that exists in Chinese folklore or martial-art novel to secretly transfer from one place to another, even go through or under the solid ground and water.
3. A new coined term for translating “Apparate” into Chinese in the TWV. The meaning is apparently clear literally to the Chinese readers, and it can be seen as a synonym for the original.
4. “An immensely complex spell...involving the magical concealment of a secret inside a single, living soul. The information is hidden inside the chosen person, or Secret-Keeper, and is henceforth impossible to find – unless, of course, the Secret-Keeper chooses to divulge it” (Colbert, 2001, p.152).
5. “赤胆忠心” is a four-character Chinese idiom which means ‘truly faithful/ true faith’.
6. “忠實” means faithful in Chinese.
7. ‘Basic’ is added in the MCV translation, which may perform as an intratextual-gloss helping the readers understand the ‘basicness’ of this charm.
8. It can be an abbreviation from the complete translation of “Flame Freezing Charm”, 凍結火焰的魔咒. However, the meaning is still clear in the abbreviation.
9. A potion used to make living creatures younger rather than to shrink them in the Harry Potter books.
10. The potion (or liquid) that transforms people (or living creatures) back into children. “還童” is picked out as a part of the four-character Chinese idiom “返老還童”, meaning ‘to rejuvenate’.

Notes for Appendix 3(Part B):

1. This formula is used to open things, especially to open the statue of the witch that guards the secret passage in the Harry Potter story. From: “dissiedo” means ‘to be separate’ in Latin (Colbert, 2001, p.125).
2. “咻咻” is the onomatopoeia of something falling down or flying fast. “降” means ‘descent or to descend’. The TWV translator may misinterpret “Dissendium” as a derivation of ‘descent or to descend’.
3. The goddess of luck in Greek mythology. This formula is used as a password, like ‘open sesame’, to enter into the dormitory of the Gryffindor tower, where Harry lives.
4. A common fixed expression in Chinese, which is literally translated as ‘the lucky star shines high and bright’. It is often used when giving a blessing of luck to someone or when describing someone as being very lucky for a certain time.
5. A magic formulae that is used to makes things impenetrable.
6. “防水防湿” is literally translated as ‘Prevent from-water-prevent from-wet’, a transformation from the original.
7. “止止”: stop. The character is doubled probably in order to make the effect of onomatopoeia. “不透” means ‘impenetrable’. So the whole translated formula becomes ‘Stop, impenetrable’.
8. The magic formula that causes a light to appear at the end of a wizard’s wand, and it is a Latin word meaning ‘light’ (Colbert, 2001, p. 123).
9. It is a transformation from the original meaning ‘twinkling light twinkles’.
10. An example of SPSA. “路摸思” pronounced as ‘lumosi’ is literally translated as ‘ road/way-groping for-thinking’ which to the target readers may convey a connotation of a philosophical aphorism:’ think and grope for the way’.
11. A magic formulae that is used to make things move.

12. It is lyric transformation from the original.
13. “呼呼” is a onomatopoeia relating to expiration, which may be an expression of relief or imply the person’s tiredness. “移” means ‘to move’.
14. A formula used to make something seem funny and laughable. From: ‘ridiculus’.
15. “叱叱”: an onomatopoeia or an derivation from ‘叱責’ (Scolding). “荒唐” means ridiculous.
16. A punishing trick magic formula used by a professor to punish a naughty ghost in the story.

Appendix 4: Analysis of Complete List of Magical Creatures (Chapters 1-11) plus Associated Notes.

English CSI	Connotations	MCV CSI	Back-translation/ (Pinyin)	Connotations	Category	TWV CSI	Back-translation/ (Pinyin)	Connotations	Category
Animagi	See note 1	阿尼马吉	Animaji		1b	化獸師	Masters/Wizards who can transform into animals	See note 2	3f
Banshee	See note 3	女鬼	Female ghost	See note 4	3b	報喪女妖	Banshee		1f
Boggart	See note 5	博格特	Buogete		1b	幻形怪	Monsters that change their forms	See note 6	3d
Dementor	See note 7	摄魂怪	Soul-sucking-monster	See note 8	3d+1d	催狂魔	Dementing-demon		1e+2a
Fairy		小仙女	Little-female-fairy		3a	小仙女	Little-female-fairy		3a
Flobberworm		弗洛伯毛虫	Fuluobo-caterpillar		1b+1e	黏巴蟲	Sticky-worm		3d
Goblin	See note 9	妖怪	Bogle; monster		3b	妖精	Demon; spirit		3b
Grim	See note 10	不祥	Inauspice	See note 11	3c	狗靈	Dog-spirit		3a
Grindylow	See note 12	格林迪洛	Gelindiluo		1b	滾帶落	Gundailuo/ Roll-and-fall	See note 13	2b

English CSI	Connotations	MCV CSI	Back-translation/ (Pinyin)	Connotations	Category	TWV CSI	Back-translation/ (Pinyin)	Connotations	Category
Hinkypunks	See note 14	欣克庞克	Xinkepangke		1b	哼即碰	Hengjipeng		1b
Hippogriff	See note 15	鹰头马身 有翼兽	Winged monster with horse's body and eagle's head		1f	鷹馬	Eagle-horse	See note 16	3d
House elf		家里的小 精灵	House elf		1e	家庭小精 靈	House elf		1e
Kappas	See note 17	卡巴	Kaba		1b	河童	Child of the river	See note 18	3c
Manticore	See note 19	人头龙身 狮尾怪兽	Monster with human's head, dragon's body and lion's tail	See note 20	1f	人面獅身 龍尾獸	Monster with human's face, lion's body and dragon's tail		1f
Monster		妖怪	Bogle; monster		3a	怪獸	Monster		3a
Muggle	See note 21	麻瓜	Magua	See note 22	2b	麻瓜	Magua	See note 22	2b
Mummy		木乃伊	Mummy		1c	木乃伊	Mummy		1c
Ogre		吃人妖魔	Man-eating monster/demon		1f	食人魔	Man-eating demon		1f

English CSI	Connotations	MCV CSI	Back-translation/ (Pinyin)	Connotations	Category	TWV CSI	Back-translation/ (Pinyin)	Connotations	Category
Pixies	See note 23	小妖精	Little spirit		3b	綠仙	Green-fairy	See note 24	3d
Puffapod		 			3e	膨豆夾	Puffed-pod		1e
Red Caps	See note 25	紅帽	Red Cap/hat		1e	紅軟帽	Red Cap		1e
Troll		 			3e	山怪	Mountain-monster/ troll		3a
Vampire		吸血鬼	Vampire		1c	吸血鬼	Vampire		1c
Werewolves		狼人	Werewolf		1c	狼人	Werewolf		1c
Whomping Willow	See note 26 Alliteration	打人柳	Man-whipping/ beating willow	No Alliteration	3d	渾拚柳	Hunpin-willow	See note 27 No Alliteration	2b+1e

Notes for Appendix 4:

1. J. K. Rowling adds ‘magus’, the Latin word for ‘wizard’ to animal and coins the term ‘animagi/animagus’, wizards who can transform into animals.
2. The TWV translator abandons phonological adaptation and adds ‘化獸師’ to indirectly explain the term to the target reader. This term is coined by the translator and the meaning is obvious, which is ‘wizards/masters who can change their form into animals.’
3. According to Brewer’s Dictionary of Phrase & Fable, “In Irish folklore”, banshee is “a female spirit who announces her presence by shrieking and wailing under the windows of a house when one of its occupants is close to death” (Room, 1995, p.84)
4. The MCV translator renders ‘banshee’ by a more general idea ‘female ghost’, which may be understood universally.
5. Although Brewer’s dictionary defines boggart as “a GOBLIN or spectre, especially one haunting a particular place”, J. K. Rowling’s boggart is somewhat different. In the Harry Potter world, boggart changes its form to whatever its encountered person is scared of.
6. According to the description of boggart in the Harry Potter story, the TWV translator coined the term “幻形怪”, monsters that change their forms and shapes.
7. In the Harry Potter world, the prison, Azkaban, is guarded by dementors. They are deadly magical creatures, draining peace, hope and happiness out of the air around them. J. K. Rowling confirms that these creatures represent the mental illness known as depression (Colbert, 2001).
8. The MCV translation of ‘dementors’ is “摄魂怪” (Soul-sucking monsters), which matches the description of these creatures in the story. However, the translator adds extratextualgloss to tell the readers that they are Azkaban guardians.

9. According to Colbert (2001), goblins are not as friendly as elves, and are cleverer than gnomes. “Sometimes goblins are portrayed as more industrious than evil-adept at mining and metalwork, for example (p.101).
10. Many people consider the black dog an omen of death. In the Harry Potter story, Professor Trelawney, who teaches divination, refers to the black dog as “The Grim” and predicts bad luck for Harry.
11. In the Chinese culture, there seems to be no concept that links the black dog to bad luck, thus the MCV translator renders “The Grim” by a more general term, ‘inauspice’.
12. It is a water demon from English legends that catches people who get close to the water and drags them into water.
13. “滾帶落”, pronounced as ‘gun-dai-luo’, has the literal meaning of roll-and-fall, which has the allusion of the creatures that drag people into waters. This is a term coined by the TWV translator.
14. Colbert (2001) describes hinkypunks as English spirits that lead travelers off a path and that seem more like misty clouds than solid creatures.
15. It is a combination of the Greek word for horse ‘hippos’ and griffin.
16. English-Chinese dictionary defines hippogriff as a winged monster that has a horse’s body and eagle’s head. However, based on this definition, the TWV translator coins the term ‘eagle-horse’ to make the whole translation shorter in words.
17. J. K. Rowling does not invent the word ‘kappas’. They are the water demons from Japanese legend. “ They live in lakes and rivers, and capture people in the water, also known as Kawako, which means “Child of the River” (Colbert, 2001, p.121).
18. “河童” is the Chinese version of ‘kappa’, which may be familiar to readers of Japanese tales.
19. A manticore is a man-eating imaginary beast, which has human’s face and beast’s feet, claws and body (Colbert, 2001).

20. The MCV translator makes the mistake of mixing the dragon's body and lion's tail into the manticore. However, the result shows that she might have wanted to copy the definition for the dictionary but didn't notice the mistake she made.
21. 'Muggles' refers to those people who don't know how to use magic, opposite to 'wizards'. It is a term used by the wizards, despising those who can't use magic.
22. “麻瓜” (magua) sounds similar to the original 'muggle'. According to the TWV translator, she renders the original by this term, playing on the word “傻瓜” (fool).
23. She takes the first character “麻”(ma) to maintain the original sound and combine it with the “瓜” from “傻瓜” to form the new term, which keeps the original negative meaning. The MCV translators just copy this term from the first TWV book.
24. “They are energetic household spirits from the legends of southwestern England...Most stories depict them dressed in green, wearing a pointed-cap...J. K. Rowling departs from tradition...describing them as “electric blue and about eight inches high””(Colbert, 2001, p.53).
25. The TWV translator may coin this term based on the traditional image of pixies.
26. The Red Cap origins from “legends of England and Scotland, neighbours who fought many gruesome wars. This creature is also known as Bloody Cap or Red Comb. His cap is red because he uses it to catch the blood of his victims” (Colbert, 2001, p.37).
27. A crazy mad willow who whips those who get close to it.
28. The Chinese characters in “渾拚柳” (hunpin-willow), pronounced similarly to the original, convey the meaning of risking one's life attacking the enemy with all its skills.