Procedures in the Translation of Proper Names in *Harry Potter and the Goblet of Fire* into Malay

Atikah Zabir
atikahzabir@gmail.com
Universiti Sains Malaysia

Haslina Haroon
haslina@usm.my
Universiti Sains Malaysia

ABSTRACT

In fantasy fiction, names play a fundamental role in portraying the characters' personality traits and identity. Names are also sometimes chosen to create certain effects. The fact that names may carry meaning raises the question of how names are dealt with in translation. This issue is especially pertinent in the case of the Harry Potter novels in which many of the names have associative meanings. In view of this, the aim of this study is to determine the procedures used in the translation of some of the proper names in the novel 'Harry Potter and The Goblet of Fire' into Malay. The study also aims to discuss the effects resulting from the use of the translation procedures. To carry out the study, the proper names in the novel are first identified based on the definition of proper names by Fernandes (2006). Next, the names are mapped to their Malay counterparts. The procedures for the translation of proper names proposed by Fernandes (2006) are then used to analyse how the names are translated into Malay. Finally, the concept of 'translation loss' by Hervey and Higgins (1992) is used to determine the effects resulting from the use of the translation procedures. The analysis reveals that a number of different procedures are used to translate the names into Malay. The procedures used have resulted in the loss of hidden meanings in the names, the loss of the creative aspect of the names and the loss of the casual style of the original.

Keywords: proper names; translation procedures; translation loss; J.K. Rowling; Harry Potter

INTRODUCTION

Proper names are specific references to objects, whether in the form of people, animals, places, festivals, organisations and other objects (Zink, 1963; Fernandes, 2006; Jaleniauskienė & Čičelytė, 2009; Aguilera, 2008; Epstein, 2012). According to Tymoczko (1999), proper names may indicate "racial, ethnic, national, and religious identity" (p. 223). In literary fiction, names are often carefully chosen by the authors as they can be used to achieve a certain purpose. In the context of children's fantasy literature, names also play a role "in creating comic effects and portraying characters' personality traits, which will often guide the reader throughout the plot of the story" (Fernandes, 2006, p. 44). A similar view is echoed by Epstein (2012), who stresses that "by creatively employing names, authors can relatively easily and without using a lot of excess words hint at a character's personality, beliefs, habits, experiences, feelings, and/or appearance, and they can lead readers to make certain judgements about the people in this fictional world" (p. 69). In coming up with names in their stories, authors may choose from large number of names already available in their own culture or they can invent "new, fantastic, absurd or descriptive names" for their characters (Nord, 2003, p. 183).

In discussing the importance of proper names in literary fiction, one must not overlook the global sensation, that is, the Harry Potter series. J.K. Rowling, has created a wholesome magical world, and this new world comes with hundreds of unique names for characters, places, creatures, food and objects. The proper names are in fact, one of the biggest charms of the series. Rowling herself had conveyed on more than one occasion the consideration she had taken for the names she used in the books. In one interview, she stresses: "I love inventing names, but I also collect unusual names, so that I can look through my notebook and choose one that suits a new character" (Rowling, 2000a). We can safely assume from this statement that apart from creating names, Rowling also purposely uses unconventional or unique names for the characters in her imaginary world. Rowling also reveals the origin of some of the names which she had not invented, as well as the meanings for the names she had chosen. In an interview on 'Larry King Live' on 20th October, 2000, she reveals how particular she is about names and about collecting them:

> I am a bit of a name freak. A lot of the names that I didn't invent come from maps. Snape is a place name in Britain. Dumbledore means -- dumbledore is an old English dialect word for bumblebee, because he is a musical person. And I imagine him humming to himself all the time. Hagrid is also an old English word. Hedwig was a saint, a Medieval saint. I collect them. You know, if I hear a good name, I have got to write it down. And it will probably crop up somewhere."
> (Rowling, 2000b)

As of mid-2013, approximately 450 million copies of the Harry Potter books have been sold worldwide, involving a total of 73 languages (Calio, Frohlich & Hess, 2014). The fact that the Harry Potter series have been translated into many languages worldwide raises the question of how translators deal with the unique names in the novels. The interest in the translatability of names in the Happy Potter series is reflected in the number of studies devoted to this issue, for example, by Davies (2003), Inggs (2003), McDonough (2004), Brøndsted and Dollerup (2004), Liang (2007), Jaleniauskienė & Čičelytė (2009), Mäkinen (2010), Mussche and Willems (2010), Dukmak (2012), and Brockman (2016). Despite the fact that translations of the novels are also available in Malay, the issue of the translation of the names has not been explored. This study thus aims to identify the procedures used in the translation into Malay of some of the proper names in *Harry Potter and the Goblet of Fire* and to determine the effects resulting from the use of the translation procedures.

LITERATURE REVIEW

The numerous discussions on the meaning of the names in the Harry Potter novels, for instance by Bell (2015), Renfro (2016) and Shamsian (2017), testify to the fascination that the reading public has with the names. The appeal of the names in the fantasy novel is such that they have also left a mark in the scientific world, specifically in the naming of new species found (Singh, 2016; Kean, 2017).

Due to the uniqueness of the names in the Harry Potter series, they continue to garner attention and interest even in translation. A number of scholars have looked into the issue of how the names are rendered when the novels are translated into other languages, for example, French and German (Davies, 2003), Russian (Inggs, 2003), French and Spanish (McDonough, 2004), Danish, Swedish, Norwegian, German and Italian (Brøndsted & Dollerup, 2004), Taiwanese (Liang, 2007), Lithuanian (Jaleniauskienė & Čičelytė, 2009), Finnish and German (Mäkinen, 2010), Arabic (Mussche & Willems, 2010; Dukmak, 2012) and Dutch (Brockman, 2016).

If names are merely labels which are used to identify a certain person or object, the names can be left unchanged and can be readily and easily transferred or copied from one

language into another (Vermes, 2003). This means that for names with implicit or hidden meaning, the translation will have to be carefully considered, as explained in the following:

> Not all proper names are mere identifying labels – in fact, most of them turn out to carry meaning of one sort or another. This will entail, then, that the translation of proper names is not a trivial issue but, on the contrary, may involve a rather delicate decision-making process, requiring on the part of the translator careful consideration of the meanings the name has before deciding how best to render it in the target language.
>
> (Vermes, 2003, p. 90)

With respect to the Harry Potter novels, many of the names are loaded with meaning. The translation of the names would thus require very careful consideration by the translators. Due to Harry Potter's huge popularity all over the world, however, it is not simply a matter of choice for Harry Potter translators. This is especially so when the media conglomerate, Warner Brothers bought the exclusive rights for the whole Harry Potter franchise in 1999, around the time the third book in the series was published. Warner Brothers subsequently restricts the translation of names, especially the names of the main characters to ease the global marketing of the franchise (Goldstein, 2005).

In spite of this restriction, translators of the series have approached the translation of the names in the novels in many different ways. In the Russian context, many of the names are transliterated and the cultural context preserved by the translator (Inggs, 2003). However, because of the use of the procedure of transliteration, the associative meanings are not carried across into the Russian translation. This means that for Russian readers, a full understanding of the Harry Potter novel in translation would require some background knowledge in English culture. Brøndsted and Dollerup (2004) who examined the translations of Harry Potter into Danish, Swedish, Norwegian, German and Italian, found that direct transfer is used most often by the German and Swedish translators. The Danish and Italian translators also directly transferred most of the names, although some names were also adapted and localised. The Norwegian translator, however, was the most creative with the names, adapting and creating new names in the Norwegian translation. It is noted, however, that by retaining the British names of the main characters in the translation, "the main characters' 'Britishness' is realised only as British names without any overtones in translation" (Brøndsted & Dollerup, 2004, p. 1). This means that a full understanding of the significance and meaning of the names can only be achieved if the target readers have a proper background knowledge of English culture.

In carrying out the translation of children's literature in particular, understanding the meaning of the proper names in the text is especially important. This importance is underlined by Epstein (2003), who outlines a four-step process for the translation of proper names in children's literature. This process involves: (i) analyzing the function of the proper name or its purpose in the text, (ii) analyzing the role of names in both the target and source cultures, especially from the point of view of children, (iii) examining previous translation to see how the name or similar names are translated, and (iv) choosing a translatorial strategy (Epstein, 2003, p. 73)

It must be noted that Epstein chooses the term 'translatorial strategy' rather than the term 'procedures'. Both terms, however, are used to refer to the techniques used in dealing with the proper name in the translation process. Epstein's translatorial strategies comprise the following: (1) retention, which involves retaining the name, (ii) replacement, which involves replacing the name with another name, either from the source culture or the target culture or from another culture altogether, (iii) deletion, which involves total removal of the name in the target text, (iv) addition, which involves, adding a new name or some other text, (v) adaptation, which involves using the same name but adapting it to fit the target language, (vi)

explanation, which involves adding explanatory notes in the text or in the translator's preface or adding footnotes/endnotes, and (vii) literal translation, which involves recreating the same name in the target language.

Fernandes (2006) meanwhile, offers a classification of ten procedures for the translation of names in children's fantasy literature. The ten procedures are: (i) rendition, through which proper names that are made up of words or lexicon from the source language are rendered into words or lexicon in the target language ('Fat Lady' into '*Mulher Gorda*'); (ii) copy, through which proper names from the source text are lifted and maintained in the target text ('Harry Potter' into '*Harry Potter*'); (iii) transcription, through which the proper names in the source text are adapted, in terms of spelling, phonology and grammar, in order to conform to the convention or system of the target language ('Ahosta Tarkaan' into '*Ahosta Tarcaã*'); (iv) substitution, through which proper names in the source text are replaced with other names unrelated in terms of meaning and forms ('Harvey' into '*Ernesto*'); (v) recreation, through which a new name is invented in order to recreate the effects of the source text name ('Quaffle' into '*goles*'); (vi) deletion, through which source text names or part of it are removed from the target text ('Polly Plummer' into '*Polly*'); (vii) addition, through which extra information is added to the proper names ('the Robin' into '*Sr. Pintarroxo*'; (viii) transposition, through which a word class in the original name is replaced with another, but the original meaning remains unaltered ('Philosopher' [a noun] into '*Filosofal*' [an adjective]); (ix) phonological replacement, through which the source text name is replaced with another name in the target language which "invokes the sound image of the source language name" ('Myrtle' into '*Murta*'); and (x) conventionality, through which a conventional translation for the name in the target language is used ('Sicily' into '*Sicília*').

Hervey and Higgins (1992) view the transfer of foreign elements into target text in a positive manner, stressing that "most often it will actually be welcomed as a reminder of the origin of the text" (p. 23). The 'foreignness' which is evident in the translation, however, is something that does not exist in the source text. This element makes for a different reading experience between readers of the source text and readers of the translation. This aspect of the source text which cannot be reproduced in the translation is termed by Hervey and Higgins (1992) as "translation loss" (p. 21). It is defined as "non-replication of the ST in the TT – that is, the inevitable loss of culturally relevant features" (Hervey & Higgins 1992, p. 21).

In view of this discussion, the aim of this paper is to examine the procedures used in the translation of some of the proper names in *Harry Potter and the Goblet of Fire* into Malay and to discuss the effects resulting from the use of the translation procedures, especially in terms of loss that occurs due to translation. The next section outlines how the study is carried out.

METHODOLOGY

The source text in this study is *Harry Potter and The Goblet of Fire,* by J.K. Rowling. The book is the fourth instalment in the Harry Potter series and was first published in 2000 by Bloomsbury Publishing, London. It was chosen for this study not only because of its popularity as part of the global phenomenon which has seen the series being translated into more than 70 languages all over the world, but also because of the wealth of proper names invented and carefully chosen by Rowling for the fantasy magical world which she has created. In *Harry Potter and The Goblet of Fire*, two important events take place, namely the Quidditch World Cup and the Triwizard Tournament. Rowling has included more than the usual characters, creatures and things for both these 'international' events, which further add to the already large pool of proper names in the text.

The translated version in Malay is titled *Harry Potter dalam Piala Api*. It was published by Penerbitan Pelangi Sdn. Bhd. in 2005, five years after the publication of the novel in English. In general, the translation is parallel to the original in terms of plot, events and scenes, with no major changes made to the translation.

To carry out the study, proper names from the source text are first extracted manually. The names in the novel are extracted based on the definition of proper names by Fernandes (2006), that is, "the word(s) by which an individual referent is identified, that is to say, the word(s) whose main function is/are to identify, for instance, an individual person, animal, place, or thing" (p. 45). Similar to the study carried out by Brøndsted and Dollerup (2004), this study examines the translation of only some of the proper names in Harry Potter. This is because the book contains an extensive number of proper names; therefore, only the main and recurring names are chosen for the purpose of this study. The paper, nevertheless, covers all the categories so that it is able to illustrate the procedures used for the different types of proper names. Because of the selection of proper names, this study does not claim to analyse a comprehensive list of all the proper names in *Harry Potter and The Goblet of Fire*. The main aim of this paper is to illustrate the variety of translation procedures used to translate the names in this novel, and not to quantify the number of names or the number of procedures for each category.

Once the names are extracted, they are mapped to their equivalents in the Malay translation in order to determine the translation procedures used. The procedures for the translation of proper names as proposed by Fernandes (2006) are used for this purpose. Finally, the concept of loss by Hervey and Higgins (1992) is used to discuss the effects resulting from the use of the procedures.
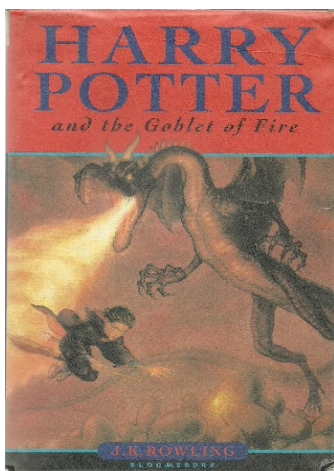
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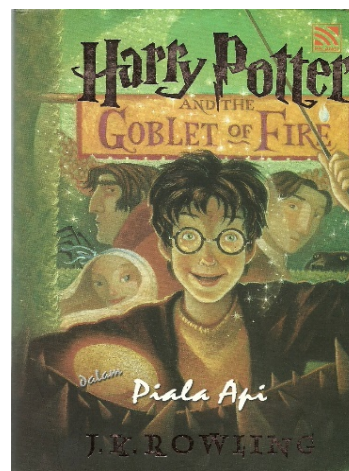
Harry Potter dalam Piala Api (2005)

ANALYSIS

Many of the names in *Harry Potter and the Goblet of Fire* are deeply rooted in British culture and its history, classical literatures and folklores. There are also various forms of wordplay, alliteration as well as influence from languages other than English, both modern and ancient. Some of the meanings behind the names may be obvious while others are not. The proper names found in *Harry Potter and the Goblet of Fire* include names of characters, names of posts and roles, names of creatures, ghosts and animals, names of places, names of objects, names of institutions, organisations and teams, names of events, names of spells, names of education-related items, names of magical actions, names of food and drinks, names of languages, and names of transport.

An analysis of the source text-target text pairs reveals the use of a number of different translation procedures. The use of these translation procedures and the loss resulting from the use of the procedures are discussed in the following subsections.

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TRANSLATION PROCEDURES

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In the following, the different procedures used to translate proper names in the source text into Malay will be discussed. Where excerpts from the source text and translation are provided, the proper names are marked in bold.

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RENDITION

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The procedure of rendition is used in translating many names, especially descriptive ones. Through rendition, the names are translated literally into the target language.

Names which are translated through the procedure of rendition include names of posts and roles, for example, "Head of Magical Games and Sports" into "*Ketua Jabatan Sukan dan Permainan Ajaib*". "Obliviator", the occupational title of a witch which is trained in the use of memory charms and which can erase the memory of the recipient of the charm, is translated as "*Pemadam*". "The Unspeakables", wizards which are attached to the Ministry of Magic and which say very little about their work are rendered as "*kakitangan yang Tutup Mulut*".

A number of place names are treated in a similar manner in translation. "Forbidden Forest" is rendered as "*Rimba Larangan*", while "the Owlery" is translated into "*Bangsal Burung Hantu*". Also translated in the same way are names of objects ("Sorting Hat" into "*Topi Pengisih*"), names of organisations ("Committee for the Disposal of Dangerous Creatures" into "*Jawatankuasa Penghapusan Makhluk Berbahaya*"), names of events ("The Triwizard Tournament" into "*Kejohanan Ahli Sihir Trio*"), names of spells ("Unforgivable Curses" into "*Sumpahan Tidak Terampun*"), names of education-related items ("History of Magic" into "*Sejarah Kuasa Ajaib*"), names of magical actions ("Hawkshead Attacking Formation" into "*Formasi Menyerang Kepala Helang*") and names of food and drinks ("Cauldron Cakes" into "*Kek Kawah*"). Names of languages are also translated using the procedure of rendition. "Mermish", the language of mermaids, is translated into "*Bahasa Duyung*", while "Gobbledegook", the language of goblins, is translated into "*bahasa Berbelit*", which reflects the meaning of the word 'gobbledygook' in English.

While names of characters are generally not translated using the procedure of rendition, there are several names which are given a literal translation. This can be seen in the translation of "The Fat Lady", the lady in a portrait guarding the entrance to Gryffindor dormitory, as shown in Example 1.

Example 1
Source text : **The Fat Lady** swung forwards to reveal the entrance hole, and they climbed into Gryffindor common room, which was crowded and busy. (p. 194)
Translation : Potret **Perempuan Gemuk** terbuka ke depan, membuka lubang masuk. (p. 214)

Also translated using the procedure of rendition is "You-know-Who". In the Harry Potter series, the appellation is used to refer to Lord Voldemort, the wizard who is the arch-enemy of Harry Potter. In fact, the names "You-know-Who", "The Dark Lord" and "He-Who-Must-Not-Be-Named" as used in the Harry Potter series all have the same referent, i.e. Lord Voldemort. These appellations are used because Lord Voldemort is a Dark Wizard whose cruelty and many instances of cold-blooded murders were known to everyone and

invoked great fear, to the point that no one, other than Dumbledore and Harry Potter, dared to mention his name. Because of this, "You-know-Who" is translated not by using the actual referent but by using the procedure of rendition, as seen in Example 2.

Example 2
Source text : "I told you, it's **You-Know-Who**'s symbol, Ron," said Hermione, before anyone else could answer. (p. 126)
Translation : "Saya dah beritahu awak, kan Ron, tanda itu simbol **Kamu-Tahu-Siapa**," gerutu Hermione sebelum orang lain sempat menjawab. (p. 138)

COPY

The characters in the Harry Potter series appear to be from diverse backgrounds. For some of the characters, their first and last names indicate their English background. Meanwhile, some other characters appear to be of European, Asian, or African descent, which generally reflect the diversity of British society today.

Many of the names, especially those of the main characters, are iconic in the Harry Potter franchise. This includes "Harry Potter", "Ron Weasley", "Hermione Granger", "Albus Dumbledore" and "Lord Voldemort". Rowling also created many names for objects, schools, and places which are also iconic and have become popular globally, for example, "Snitch" (a ball from the Quidditch game), "Hogwarts" (the school of magic which is the main setting in the Harry Potter series), "Gringotts" (a bank in the wizarding world) and "Diagon Alley" (the centre of magical London, where shopping, trading, and many other activities take place). Rowling draws on, among other things, British and other European folklore, resulting in names of characters such as "Remus Lupin" and "Narcissa", and names of creatures such as "Hedwig" and "Hermes". Apart from names which allude to folklores and traditions, there are also names whose meaning can be deduced by drawing on one's own knowledge of the Latin language (for names such as "Cruciatus" and "Imperius"), and knowledge of the English language (for names such as "Herbology" and "Pensieve").

The analysis found that the names of nearly all the characters (for example, "Harry Potter", "Ron Weasley", "Hermione Granger", "Albus Dumbledore", "Remus Lupin" and "Lord Voldemort") and creatures (for example, "Hermes" and "Hedwig") are retained in the Malay translation through the procedure of copying. Names of magical spells, particularly iconic ones such as "Imperius" and "Cruciatus" are also retained. Most of the names retained in the target text are those which cannot be literally translated into Malay, i.e. non-descriptive names that have no direct equivalents in the Malay language.

There are, however, a few names which can possibly be translated into Malay through the procedure of rendition but have been retained in their original English form in the Malay translation. This includes names of characters, for example, "Mad-Eye Moody", names of positions in the Quidditch game, for example, "Seeker", Chaser" and "Beater", names of places, for example, "Leaky Cauldron", and names of organisations, for example, "Society for the Promotion of Elfish Welfare". "Society for the Promotion of Elfish Welfare" is seen as a unique case of copying because almost all the other descriptive names of organisations are translated literally into Malay, for example, the translation of "Committee for the Disposal of Dangerous Creatures" into "*Jawatankuasa Penghapusan Makhluk Berbahaya*". The retention of the name of the pub "Leaky Cauldron" in the Malay translation is also interesting because a similar name, "Cauldron Cakes", is given a literal translation, i.e. "*Kek Kawah*".

As mentioned earlier, children's literature is often manipulated in various ways in translation because they lack the sort of prestige that could prevent such manipulations (Zohar, 2006, p. 26). However, given the worldwide popularity of the Harry Potter series, the

Harry Potter books do have an exclusive prestige that prevents the manipulation of the iconic names in the books. It is possibly because of this that names which are iconic in the Harry Potter world are retained as in the original in the Malay translation even though they are descriptive in nature. For instance, the names of positions of Quidditch players, namely "Seeker", "Chaser" and "Beater" are similar to the name "Obliviator" in their lexical forms, and can possibly be rendered into Malay as "*Pencari*", "*Pengejar*" dan "*Pemukul*" respectively. However, unlike *Obliviator*, which is given a literal translation "*Pemadam*", the names "Seeker", "Chaser" and "Beater" are kept in their original form in the Malay translation. This is likely due to the fact that the Quidditch game and its players have iconic significance in the Harry Potter world. The main character, Harry Potter, and his bestfriend, Ron Weasley, as well as one of the main antagonists, Draco Malfoy, are all Quidditch players themselves. Many key events took place during the Quidditch games as well. Because the game is one of the icons in the Harry Potter franchise, names related to the game remain unchanged in the translation.

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TRANSCRIPTION

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Rowling has created in her Harry Potter world many magical objects, the names of which are derived from names of real-world objects. One such object is the "Omniocular", which is similar to the real-world binocular, except that the "Omniocular" has more magical functions, such as slowing down or replaying actions. In the translation into Malay, the procedure of transcription is used in translating the name "Omniocular". The spelling of the word is adapted to fit the target language, resulting in the name "*Omnikular*" in Malay, as seen in Example 3. This is similar to the transcription of, for example, the word 'binocular" into 'binokular' in Malay.

Example 3
Source text   "**Omnioculars**," said the saleswizard eagerly. "You can replay action…slow
          :   everything down… and they flash up a play-by-play breakdown if you need it. (p. 86)
Translation   :   "**Omnikular**," kata jurujual barangan itu tidak sabar-sabar. "Kamu boleh rakamkan aksi… perlahankan gambar… dan boleh memancarkan pecahan gambar jika kamu mahu. (p. 91)

Another example of transcription is the translation of "Herbology", the study of magical plants in the Harry Potter world, into "*Herbologi*". This is in line with the approach used in transcribing many Malay words, for example, 'biology' into '*biologi*"

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SUBSTITUTION

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Besides the use of the procedures of retention and addition for names of characters, the procedure of substitution is also used. The kind of substitution used in the translation of names of characters in *Harry Potter and the Goblet of Fire*, however, differs from the kind of substitution proposed by Fernandes (2006). According to Fernandes (2006), substitution involves replacing a name with a different one that has little connection with the original. The analysis carried out found that in the process of translation into Malay, names of characters are also substituted but with names which share the same referent as the original, as seen in Examples 4 and 5.

Example 4

Source text	:	… "but **Ludo**'s always been a bit … well… *lax* about security." (p. 73)
Translation	:	… "tapi **Encik Bagman** tu memang sedikit…er… cuai soal keselamatan." (p. 76)

Example 5

Source text	:	"**Arthur** tried to borrow Ministry cars for us," Mrs. Weasley whispered to Harry as they stood in the … (p. 144)
Translation	:	"**Pak Cik Weasley** kamu cuba pinjam kereta kementerian untuk kita," bisik Puan Weasley kepada Harry ketika mereka berada di … (p. 158)

In the excerpt shown in Example 4, Mr. Weasley, during his conversation with his children and their friends, Harry and Hermione, refers to his colleague and superior, Ludo Bagman. In the source text, Mr. Wesley refers to Ludo Bagman by his first name, "Ludo". In the translation, however, the name "Ludo" is replaced with his surname "Bagman" and preceded by the honorific "*Encik*". Through the use of the procedure of substitution, the resulting text becomes more culturally-appropriate. Meanwhile, the excerpt in Example 5 shows Molly Wesley/Mrs. Weasley in conversation with Harry. In the source text, Mrs. Weasley refers to her husband Arthur Weasley by his first name, "Arthur". In the Malay translation, the name "Arthur" is replaced with the more respectful "*Pak Cik Weasley*". In both cases, the procedure involves replacing the name in the source text with another name but one which has the same referent as the original name. The replacements were made to conform to the Malay convention whereby adults are addressed with honorifics in the presence of children, even though the children are not the ones directly addressing the elders.

ADDITION

Although the names of the characters in the source text are mostly copied into the target text, the translator also occasionally employs the procedure of addition. These additions come in the form of honorifics, for example, 'Pak Cik', 'Encik', 'Cikgu', and 'Profesor', for a number of names, especially the teachers at Hogwarts. This is especially so when these characters are addressed by children or students at the school.

In one instance, Harry sees Hagrid, the half-giant at the train station. In the source text, Harry addresses him using his surname "Hagrid". In the Malay translation, however, the honorific "*Pak Cik*" is added before Hagrid's name. This is done possibly to conform to the Malay convention of addressing an older person by an honorific in order to convey respect. This can be seen in Example 6.

Example 6

Source text	:	"Hi, **Hagrid**!" Harry yelled, seing a gigantic silhouette at the far end of the platform. (p. 151)
Translation	:	"Hai, **Pak Cik Hagrid**!" teriak Harry apabila terpandang suatu lembaga di hujung platform. (p. 165)

The procedure of addition can also be seen in Example 7. In this excerpt, Arthur Weasley introduces his friend, Amos Diggory, to his children. In the English source text, he refers to Amos Diggory using his full name. In the Malay translation, however, the title "*Encik*" is added to Amos Diggory's name. Again, this is done to reflect the Malay convention of using an honorific in front of the name of an adult in the presence of children.

Example 7
Source text   :   "This is **Amos Diggory**, everyone," said Mr. Weasley. (p. 67)
Translation   :   "Kenalkan semua, ini **Encik Amos Diggory**," kata Encik Weasley. (p. 76)

Other examples include the translation of the names "Snape" and "Dumbledore" into "*Professor Snape*" and "*Professor Dumbledore*" respectively. The procedure of addition is also used in the translation of names which are rooted in the source culture. Thus, "King's Cross" is translated into "*stesen King Cross*", "Edam" into "*keju Edam*", and "Axminster" into "*permaidani Axminster*". It must be noted that the additions are not in the form of proper names. These additions, however, make it clear to the readers what the proper names refer to. In the case of "*Ogdens Old Firewhisky*", however, redundancy happens when the word "*wiski*" is added to the proper name in English. The additions can be seen in Examples 8 to 11.

Example 8
Source text   :   They were very relieved to get out at **King's Cross**, even though the rain was coming down harder than ever, and they …. (p. 145)
Translation   :   Mereka rasa sangat lega dapat keluar ke **stesen King Cross**, walaupun hujan turun lebih lebat daripada sebelumnya, dan mereka … (p. 158)

Example 9
Source text   :   "Everyone ready?" he said, his round face gleaming like a great, excited **Edam**. (p. 93)
Translation   :   "Semua sudah sedia?" dia bertanya. Wajahnya bersinar gembira seperti **keju Edam** besar yang sangat seronok. (p. 100)

Example 10
Source text   :   "I remember my grandfather had an **Axminster** that could seat twelve – but that was before carpets were banned, of course." (p. 84)
Translation   :   "Saya masih ingat lagi datuk saya pernah miliki sehelai **permaidani Axminster** yang boleh bawa dua belas orang… tapi itu sebelum permaidani diharamkan." (p. 89)

Example 11
Source text   :   When they were all crammed into the tiny kitchen, and Hermione had made Mrs Weasley a cup of very strong tea, into which Mr Weasley insisted on pouring a shot of **Ogdens Old Firewhiskey**, Bill handed his father the newspaper. (p. 131)
Translation   :   Sebaik saja mereka semua telah berada bersesak-sesak di dapur yang kecil itu, dan Hermione telah membancuh secawan teh pekat untuk Puan Weasley yang Encik Weasley berkeras dicampurkan dengan sedikit **wiski Ogdens Old Firewhiskey**, Bill menghulurkan surat khabar tadi kepada ayahnya. (p. 143)

The use of addition in the translation of proper names could aid in its reception by young readers by making the names more comprehensible and more appealing (Fernandes, 2006, p. 53). This is especially true in the case of the names of places and objects which are assumed to be unfamiliar to the target readers. By adding information to the names, the translator has assisted in making the references clear. The use of addition also helps in making the text more appropriate for the target readers as the translation becomes more

aligned with the values of the target culture. As seen in Example 7, the honorific '*Encik*' is added to the name 'Amos Diggory' when Mr. Weasley was introducing him to his children, in order to stress the importance of showing respect to the elders.

RENDITION AND COPY

Besides rendition and copying, another procedure which is also frequently used is a procedure which combines rendition and copying. This procedure is used mainly to translate names which combine words whose equivalents can be found in Malay with names which cannot be translated as they have no direct equivalents. The use of the combined procedure of rendition and copying can be seen in the translation of the names of characters ("Moaning Myrtle" into "*Myrtle Meraung*"), names of objects ("Fanged Frisbee" into "*Frisbee Bersiung*" and "Mrs. Skower's All-Purpose Magical Remover" into "*Penghilang Kotoran Ajaib Pelbagai Guna Puan Skower*"), names of organisations ("Salem Witches' Institute" into "*Institut Ahli Sihir Salem*"), names of events ("April Fool's Day" into "*Hari April Fool*"), names of magical actions ("Porskoff Ploy" into "*Helah Porskoff*"), names of food ("Bertie Botts's Every Flavour Beans" into "*Kacang Semua Perisa Bertie Botts*"), and names of transportation ("Knight Bus" into "*Bas Knight*"). The "Knight Bus" is particularly interesting as the name has double connotations. The bus is a 'savior' (knight) that comes to pick up displaced wizards and witches, and it comes only at 'night' (pronounced in the same way as the word 'knight'). It can be assumed that it is for this reason that the translator has decided to retain the word 'knight' in "*Bas Knight*" despite the fact that the word can actually be rendered in Malay.

The combination of procedures is also used in the translation of "Spellotape", an adhesive tape in the Harry Potter world which is used to fix objects which could not be fixed with a spell. The name is most likely a play on the name of a British brand of adhesive, "Sellotape", which has also become a generic name for adhesive or cellophanes tapes. "Spellotape" is translated into "*Pita Spello*", which is derived from the translation of the word "tape" into "*pita*", and the retention of the name "*Spello*" in Malay, in the same way the English word 'cellophane tape' is translated as *'pita selofan'* in Malay.

The combined procedures of rendition and copying is also seen in the translation of "Fat Friar", the name of a wizard who devoted his life to religion. The name is translated into "*Friar Gemuk*", despite the fact that the noun "Friar" can be translated into "*Rahib*".

TRANSCRIPTION AND COPY

Another procedure which is also used is a procedure which combines transcription and copying. This procedure is used mainly to translate names which are made up of words whose spelling can be adjusted to conform to the Malay spelling convention with culture-specific names which have no equivalents in the target language or names which can be rendered literally into Malay but is retained. The use of the combined procedure of transcription and copying can be seen in the translation of names of objects ("Muggle Artefacts" into "*Artifak Muggle*") and the names of characters ("Professor Sprout" into "*Profesor Sprout*").

TRANSLATION LOSS

The translator of the Harry Potter book into Malay had to balance between retaining the foreign elements, namely the foreign names, and integrating elements of the target culture into the translation to make it more palatable for the target readers. Even when such compromises are made, translation losses still occur. This is due to the fact that when British cultural elements which are represented by the proper names are retained in the target text,

they become foreign elements in the translation. At the same time, when elements of the target culture are integrated into the translation, there are still losses because new elements which are not originally in the source text are now present in the translation. As such, the translation of culture-specific texts such as the Harry Potter books will inevitably result in many losses, especially when there is a gap between the source culture and the target culture.

The loss that occurs in the translation of *Harry Potter and the Goblet of Fire* into Malay appears in many different forms. The first is the loss of hidden meanings, mainly because of the use of the procedure of copying. Many of the proper names in the Harry Potter novel are loaded with meaning. Although the meaning of some of the names can be clearly understood, the meaning of some others is rather obscure. With reference to names with hidden meanings, the extent to which the meanings could be inferred by the readers is dependent on their 'encyclopaedic' knowledge of a culture (Fernandes 2006, p. 49). In retaining the names from the English novel in the Malay translation, the translator has also retained the British setting of the text. However, due to the difference in encyclopaedic knowledge between British and Malay readers, the British setting is not likely to evoke the same meaning for readers of the target text as it does for British readers of the English novel. In other words, the difference in background knowledge between the readers of the source text and that of the target text due to the different cultures would result in different interpretations and responses to the novel. This same conclusion was reached by Inggs (2003) in the context of the Russian translation of Harry Potter, and Brøndsted and Dollerup (2004) in the context of the translations of Harry Potter into Danish, Swedish, Norwegian, German and Italian. Through the procedure of retention, the names are merely transferred into another language without the connotation or associative meanings.

Based on the translation procedures used, it can be said that the connotations and hidden meanings are also not reproduced in the Malay translation. For instance, the link between the name '*Remus Lupin*' (from Latin 'lupus', meaning 'wolf') and his character as a werewolf may be completely lost on many Malaysian readers. There are also names of curses which are influenced by Latin and whose meaning are assumed to be more easily perceived and understood by British readers. For example, the 'Imperious curse' (from Latin 'imperium', meaning 'command, authority') is a curse which puts the victim under the control of the caster of the curse, while the 'Cruciatus curse' (from Latin 'crucio', meaning 'to torment, to torture) is a curse which inflicts extreme pain on the victim. Because English has a strong Latin base, readers of the English text may have little problem associating the name of the curses with their functions. Malay, however, is not influenced by Latin. The significance of the names '*Imperius*' and '*Cruciatus*' for the curses in the Malay text, therefore, will be lost on many Malaysian readers.

There are also several names in the Harry Potter world which are inextricably linked. For example, there is a strong connection between the family name 'Weasley' and the name of their home, 'The Burrow', and also the name 'Stoatshead Hill', the hill in the same village where 'The Burrow' is located. In coming up with these names, Rowling most likely drew inspiration from the wildlife of Britain, as both the weasel and the stoat are small mammals which are common in Britain, and both live in burrows. The link between the names '*Weasley*', '*Burrow*' and '*Bukit Stoatshead*' in the Malay translation, however, may not be very obvious for Malaysian readers. Similarly, Malaysian readers may not be able to make the connection between the name "*Profesor Sprout*" and the subject "*Herbologi*", which she taught.

Secondly, the translation of some of the names into Malay results in the loss of the creative aspect of the name. One figurative element which is employed in the names in the novel is alliteration, as explained by Jackson and Mandaville (2006):

> The magic – and exoticism – of the wizard world in Harry Potter…is partially embodied in the very language and lexicon that constitute its holdings. Names are frequently alliterative ("Moaning Myrtle") and possessed of multiple layer of meanings, such as the case of the lycanthropic Remus Lupin in *Prisoner of Azkaban*.   (p. 49)

Table 1 shows some of the alliterative names found in *Harry Potter and the Goblet of Fire* and their translation.

TABLE 1. The translation of alliterative names in *Harry Potter and the Goblet of Fire*

Alliterative names	Malay translation	Translation procedure
Madame Maxime	*Madame Maxime*	Copy
Mad-Eye Moody	*Mad-Eye Moody*	Copy
Bloody Baron	*Baron Berdarah*	Rendition + Copy
Moaning Myrtle	*Myrtle Meraung*	Rendition + Copy
Fat Friar	*Friar Gemuk*	Rendition + Copy
Nearly Headless Nick	*Nick yang Hampir Tidak Berkepala*	Rendition + Copy
Weasleys' Wizard Wheezes	*Barangan Sihir Weasley*	Rendition + Copy
The Triwizard Tournament	*Kejohanan Ahli Sihir Trio*	Rendition

As seen in Table 1, many of the alliterative names are descriptive. Most are translated using a combination of rendition and copying, resulting in the loss of the alliteration. It is, however, possible to retain the alliterative element in some cases, for example, "*Baron Berdarah*" from "Bloody Baron", and "*Myrtle Meraung*" from "Moaning Myrtle. In the case of "Mad-Eye Moody" and "Madame Maxime", both were copied into the target text; therefore, the element of alliteration in the two names is also transferred into the target text. It is not clear, however, whether the procedure of copying is used for both "Mad-Eye Moody" and "Madame Maxime" because of the need to retain the alliterative form, or whether the translator was unable to find suitable equivalents for these names.

Apart from alliteration, wordplay is another creative element used in some of the names in *Harry Potter and the Goblet of Fire*. For example, "Diagon Alley", the main shopping street in the wizarding world, is a play on the English word 'diagonally'. The wordplay may not be very obvious to Malaysian readers who come across the name "*Diagon Alley*" in the Malay translation. Other examples of wordplay can be seen in the names "Omniculars" and "Spellotape". The wordplay is somewhat evident in the translation of "Omniculars", as the word "*Omnikular*" is similar to the Malay word '*binokular*". The wordplay, however, is most likely lost in the translation of "Spellotape" into "*Pita Spello*". This is due to the fact that while the English name "Spellotape" hints at the adhesive product and alludes to the magical powers of a 'spell' at the same time, the Malay translation, "*Pita Spello*", only suggests an adhesive tape. Unlike its association with the magical world in English, the word "*Spello*" has no such association in Malay.

Finally, there is also loss of the casual style of the source text, primarily through the use of the procedure of addition. One of the functions of children's literature is to educate and to instil positive values in children, in line with societal norms. In Malaysia, there is great emphasis on respect for the elderly, which is reflected in the use of honorific titles as 'Cikgu', 'Profesor', 'Pak Cik', and 'Mak Cik'. Children in Malaysia rarely, if ever, address adults by their first name. This is different from the convention in Britain, where it is considered acceptable for children to address adults by their first name, as reflected in the Harry Potter novel. The analysis has shown that for some of the names which are copied from the source text into the translation, the translator has taken care to add honorific titles to the names of the adults, especially when they are addressed by children. Hervey and Higgins (1992) argued that loss still happens even when additions are made in the translation. When

honorific titles are added in the translation of *Harry Potter and the Goblet of Fire* into Malay to signify respect, what is lost is the casual style of the original. This is replaced with a more respectful style, in line with the values of the target culture.

CONCLUSION

Lathey (2005) stresses that "*...the specifically English nature of the cultural content of the (Harry Potter) books leads to choices between adaptation or preservation of culture-specific items*" (p. 145). The presence of the media conglomerate in the picture, however, leaves little room for adaptation. This is the current situation that governs the translation of the Harry Potter series, and the Malaysian translator has no choice but to play by the set rules. Thus, *Harry Potter dalam Piala Api* is loaded with foreign names. Still, the translator has employed several procedures to deal with the names, and the most common are copying, rendition, and transcription. There is also a fair bit of recreation. These procedures have resulted in some forms of losses, which have been discussed in this paper. These losses, according to Hervey and Higgins (1992), cannot be avoided but it would be interesting to see how and to what extent these losses have greatly compromised the intended functions of the target text. This is one aspect that could be examined further in future studies. It would also be interesting to investigate the differences between the strategies used to translate the names into Malay and into other languages and the reasons for the differences. Finally, it is hoped that this study has not only shed some light on the current situation regarding the translation of children's literature in Malaysia, especially the translation of proper names but also contribute to the field of Translation Studies by highlighting the complexities, challenges and constraints which are inherent in the process of translating.

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ABOUT THE AUTHORS

Atikah Zabir is a Ph.D candidate in Translation Studies at Universiti Sains Malaysia, Penang. She holds a Master of Arts in Translation Studies from Universiti Sains Malaysia.

Haslina Haroon is an Associate Professor in Translation Studies at the Translation and Interpreting Studies Section at the School of Humanities, Universiti Sains Malaysia, Penang. Her research interests include literary translation and translation history.