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Trabajo Fin de Grado

Translation of proper nouns in the spanish and french versions of Harry Potter. Problems with translations

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Abstract: this project is aimed at studying the Spanish and French translations of proper names in *Harry Potter*, the series written by J.K. Rowling. We provide a theoretical basis, defining different concepts related to translation, as the techniques employed by the experts. Besides, we also provide important definitions for this work (children's or young adults' literature, text, or figures of speech). We include too a section devoted to the sound symbolism. In this case, we take into account people's names in *Harry Potter*, and the associations of native speakers of Spanish and English. In the body of the essay, we analyse the translation of some proper nouns from the five books. The focus is on people's names, place names, and a third classification called *Others*. From that analysis, we have a section dealing with the possible problems that the translations may bring about. That section also pays attention to TV shows as *Doctor Who* or *The Simpsons*.

Keywords: alliteration, children literature, conventional proper nouns, figures of speech, loaded proper nouns, method, translation, onomatopoeia, phonetics, phonology, procedure, source language, target language, text and young adult's literature.

Resumen: este proyecto se centra en las traducciones al español y francés de nombres propios en *Harry Potter*, la serie de libros escrita por J.K. Rowling. Aportamos una base teórica, donde se definieron distintos conceptos relacionados con la traducción como las técnicas usadas por los expertos. Además de definiciones importantes para el trabajo (literatura infantil o juvenil, texto, o figuras retóricas). También se incluye una sección dedicada al simbolismo fónico. En este caso, se tuvieron en cuenta los nombres de persona en *Harry Potter*, y las asociaciones de hablantes nativos ingleses y españoles. En el cuerpo del trabajo analizamos la traducción de algunos nombres propios de los cinco libros. Centrándonos en los nombres de persona, lugar y una tercera clasificación denominada *otros*. A partir de esto, también se desarrolla una sección relacionada con los posibles problemas que las traducciones acarrearán. No sólo en *Harry Potter*, sino también en series de televisión como *Doctor Who* o *Los Simpsons*.

Palabras clave: aliteración, figuras literarias, fonética, fonología, lengua meta, lengua origen, literatura infantil, literatura juvenil, método, nombres propios cargados, onomatopeya, procedimiento y texto.

1. Introduction

The aim of this essay is commenting on the translation of proper nouns in the *Harry Potter*¹ series. In the introduction of the project we develop the theoretical part. There, we take into account the translation manuals by Newmark (1996, 1998, 2006), García Yebra (1989), Higgins, et alii. (1995), Moya (200), and Hermans (1988), influenced by Vinay and Darbelnet. Based on them, we define the concepts that are necessary for describing deductively the analysis of the Spanish and French versions of the proper names.

The classification of proper nouns includes three basic types: *people's names*, *place names*, and, *others*. The latter includes the translation of the book titles, the various houses of the school and other terms related to the world of *Harry Potter*. In these three types, I will specify the technique used by the Spanish translators, as well as the French one. In addition, when necessary, I will include the definitions and/or translations according to *Real Academia Española* for the Spanish definitions, *Larousse* for the French definitions and *Oxford English Dictionary* for the English ones. *Diccionario Espasa Grand* was used for the Spanish-French-Spanish translations.

The section of proper names is further divided into two subtypes, one based on semantics, and another on phonetics. The former studies the possible meaning of each name, while in the phonetic part we pay particular attention to alliterations and onomatopoeias.

Finally, I interviewed four native speakers in order to explain the sound symbolism and the problems with translations. Two of them are English speakers, a female (22) and a male (19), both are currently studying a college degree. She is from Canada and he is from Australia. The other two are Spanish speakers. Again a female (17) and a male (18), but both are Spanish.

The core of language is communication and translation is a chief element of it, especially nowadays since we are immersed in the global village. Hence, we shall start by defining what translation is: in general terms, is passing a text from its original language to another; besides, it can also refer to the result of doing so. Nevertheless, this activity is not as simple as it may seem.

1. I will refer to the book series as *Harry Potter* throughout the essay.

In this project we will analyse some of the main processes used in translation and the problems that they may cause, in the light of theory (p. 7-11) to the Spanish and French versions of *Harry Potter* by J.K. Rowling.

Then, the question might be, why *Harry Potter*? This series of books is one of the biggest phenomena in literary history, not only among children but also among all types of readers. According to J.K. Rowling's official website², these books been translated into 77 languages, including ancient Greek and Latin. And they have also sold almost 500 million copies. A third reason for focusing on these books is that J.K. Rowling created a whole world which required new words: names, locations, food..., making this work an interesting example to analyse.

Books	Spanish Translators	French Translator
<i>Harry Potter and the Philosopher's Stone</i>	Alicia Dellepiane Rawson	Jean-François Ménard
<i>Harry Potter and the Chamber of Secrets</i>	Adolfo Muñoz García and Nieves Martín Azofra	
<i>Harry Potter and the Prisoner of Azkaban</i>		
<i>Harry Potter and the Goblet of Fire</i>		
<i>Harry Potter and the Order of the Phoenix</i>	Gemma Rovira Ortega	
<i>Harry Potter and the Half-Blood Prince</i>		
<i>Harry Potter and the Deathly Hallows</i>		

Table 1. Spanish and French translators of *Harry Potter*

It was a difficult work to translate, not only because the books created a magical word, as has been said before, but also because almost every proper noun has a hidden meaning, since there are alliterations, puns, word-plays..., which are always tricky, since the translator has to decide whether to preserve the form or the effect that the word achieves. The problems that this may bring about are also part of this project.

Before getting to the centre of the essay, in this introduction we have to explain some basic terms, namely: *translation*, *text*, *source language*, *target language*,

2. Rowling, J.K. (2012) *J.K. Rowling*. Retrieved March 9, 2014, from <http://www.jkrowling.com/>

conventional proper nouns, loaded proper nouns, children's literature and young adult's literature.

Even though **translation** has already been somehow explained in page four, it should be defined again, but now in Newmark's (1988: 7) words:

Translation is a craft consisting in the attempt to replace a written message and/or statement in one language by the same message and/or statement in another language.

Since translation deals with texts, it is indispensable to explain what a text is.

According to Halliday & Hasan (1976: 1), a **text** is "any passage, spoken or written, of whatever length, that does form a unified whole". Hervey, Higgins & Haywood (1995: 7) defined **source language** as "the language in which the text requiring translation is couched" and **target language** as the language "into which the original text is to be translated". Hermans (1988) proposed two terms to classify proper nouns: they can be **conventional** and **loaded**. The former makes reference to those nouns whose form has no meaning or extra meaning, for example, *Peter* or *London*. Those two names do not have any extra connotation different from their signified. In turn, loaded proper nouns are the type of nouns that have a second or a third meaning. They can be, for instance, the nickname of a character or even a historical or popular figure. These *loaded* nouns are the ones in which we are interested in this essay.

As regards to **children's literature** we can say that it is especially addressed to children. The topics, the vocabulary, the images... everything is presented in such a way to make it attractive for them. In addition, according to Demetriou & Ruiz Mas (2009: 9-13), it is the literature "read by children as well as the books selected by children or by adults (teachers, parents, publishers, experts) as being appropriate for children".

Young adult's literature, on the other hand, deals with topics that are relevant for teenagers. The action is often set in familiar places for them, as schools. But, it can also be developed in imaginary worlds, just as children's literature. Again, in Demetriou & Ruiz Mas (2009: 9-13):

Young adult's literature can be defined as the literary corpus that has been written for teenage readers and which deals with such topics as the physical, mental and psychological development of an adolescent towards adulthood.

Both genres are considered as second-class literature. However, little by little it is gaining certain relevance, as Hunt (1992) states in his book. A perfect example of this can be, precisely, the *Harry Potter* series.

2. Methods and procedures for translation

Translating is by no means a mere random and personal process done without following certain conventions. There are different mechanisms that are employed. Here we will make reference to them and will also develop on those which were essential for *Harry Potter* books.

According to Newmark's classification³ (2006: 45-57), there are different **methods** that can be applied. Translators may choose one or another depending on whether they want to reflect the whole cultural load of the source language or just a part of it and emphasise the target language. Translators establish a gradience scale of methods that comes from the most literal (word-for-word) to the freest translation (a communicative translation, later defined in section 3).

However, methods can only be applied for translating complete texts. They are not suitable for translating smaller linguistic units. Instead, we should talk about translation **procedures**, i.e. techniques applied while translating isolated words. Newmark (2006: 81-90) lists them as:

- **Transference.** As its name suggests, is basically borrowing a word from the source language, for instance *siesta* in English or *laissez-faire*⁴ in Spanish. This is one of the most important procedures in *Harry Potter*, at least in the Spanish text, and to a lesser extent, French.
- **Naturalisation.** By means of this procedure, translator transfers the word from the original language. And also adapts it to the morphological and phonological system of the target language, e.g. *güisqui*. This is the main difference between this procedure and the above mentioned.
- **Cultural equivalence.** It is finding a similar concept in the culture of the target language. For example, *Prime Minister* can be rendered as *Presidente del gobierno*, which may be considered to a certain extent as synonymous because the functions of both figures in their countries is more or less the same. We will see more examples of this in the analysis of the books.
- **Equivalence.** Subdivided into two subtypes: **functional equivalence** takes the word out of its culture and generalises it. That would be the case of translating *brie* as

3. All the procedures that appear in this project are based on Vinay and Darbelnet (1958).

4. All the examples given are my own.

French cheese. **Descriptive equivalence** consists on explaining the cultural term of the source language in the target language, e.g. *soft cow's milk French cheese* for *brie*.

- **Transposition.** It is another fundamental procedure. It is essential in this thesis, especially in the section devoted to locations (5.2.). It consists on modifying the grammar of the original word so that it fits in the target language. I will illustrate it with examples that are not in *Harry Potter* in order not to anticipate information. This is the case of *casa voladora* and *flying house*: in Spanish the noun is modified by an adjective, while in English it is a non-finite form. The literal translation would be **casa volante*. Besides, the word order is also altered.
- **Expansion.** The translator uses more words in the target text than there are in the source text. The following example was provided by Newmark (2006: 90): *atteintes inflammatoires et infectieuses* in French can be translated as *inflammations and infections* into English.
- **Reduction.** The translators use fewer words in the target text than in the source text. For instance, *I will be here tomorrow* in English may be translated as *Mañana estaré aquí* into Spanish. If you translate it like that you are applying reduction, because you need fewer words to express the same idea.

All the above mentioned mechanisms are those used conventionally when translating neologisms, i.e. new words, or existing expressions but with a different sense. That is normally what translators do with brand names and words related to technological advancements. That simply means that J.K. Rowling might be considered to be a *linguistic innovator*, so as might the translators, since she invented many new words and translators had to figure out how to put those neologisms into the target text.

3. Translation of cultural terms

3.1. Introduction

Every author is influenced by different degrees by their context, their history, their society, their culture... Therefore, every translator bears that in mind and tries to reflect all those aspects in the target text, but at the same time make it comprehensible enough for the readers. This is one of the reasons why translation is such a challenging process. In any case, nowadays we live in a globalised world, where the borders are thrown down and internationalisation is the key. The acceptance of foreign words is even more common than it was years ago.

In this section, some procedures for translating cultural terms will be presented, again, according to the arrangement of Hervey, Higgins & Haywood (1995). They proposed a list of six different tools, the majority of which will be exemplified in section 5.

Again, as we did in the previous section, those procedures will be mentioned by creating a gradience scale, from the most literal translation to the freest:

- **Exoticism.** It is maintaining the original word without any change. The examples that González & Scott-Tennent (2005: 167) were related to music genres such as *mambo*, *salsa* or *cumbias*. The three of them are which comes from English and is kept the same in Spanish.
- **Cultural borrowing.** This strategy is closely related with which is a foreign word that has a wider acceptance in the target language and thus, on some occasions it has suffered a little modification. An example of this procedure is *software*, this word comes from English too, but it has even been included in the Real Academia Española dictionary (without any modification).
- **Transliteration.** It has to do with the other two procedures already explained, but in this case, the cultural term in the source language is altered to adjust to the phonology or graphology of the target system, for example, *ski* (/ski/) in Norwegian becomes *esquí* (/eski/) in Spanish throughout prothesis, i.e. adding a vowel at the beginning of the word.
- **Calque.** This takes place when the target language has a similar word equivalent to the word or expression of the source text. That would be the case of, for instance, *skyscraper* (English) which can be translated into Spanish as *rascacielos*.

- **Communicative translation.** This procedure consists on finding a partially identical expression in the target language, but it is not exactly the same in terms of syntax or lexis, e.g. according to González Davies & Scott-Tennent (2005: 167) *wet paint* in English can be translated as *recién pintado* into Spanish.
- **Cultural transplantation,** which is completely adapting the cultural referent to the culture of the target language. To put it in another way, since in Spain the metric system is the system of measurement, Spanish translators normally replace miles by kilometres.

3.2. Translation of cultural terms in literature

The classification of procedures in 3.1. for cultural terms, can be further developed. Now we will concentrate only on literature itself, which is perhaps the most problematic type of text to translate since they are overloaded with meaning, the amount of implications as irony, metaphors, connotations (among many others) that can be found in any paragraph is not the same as the one that exists in a text dealing with an academic text. For that reason I want to emphasise the idea that translators are capable of transmitting to the readers those implications that the author intended, breaking down the language and culture barriers.

As Newmark (1988: 71) pointed out, the translator has to discern whether culture is more important than the meaning, or the other way round. He explains that the purpose of a translation is to standardize language. That is to say, to make the source language fit in the grammatical requirements of the target one. So, many cultural references in literature may disappear or may be naturalised in order to make the text readable enough for the audience. Sometimes connotations will be lost, so another option that he proposes is including all of them in a glossary, explaining what they mean. Hence, maintaining the cultural items as they are in the translated text.

The procedures that are proposed for translating cultural references in literature are basically the same as those explained in section 3.2.: cultural equivalent, exoticism, calque, borrowing... but paying an especial attention to connotations.

4. Sound symbolism

Many words have the capacity of awakening feelings, connections and memories. Furthermore, certain combinations of words can modify our perception of reality. For instance, Ulsar Pietri (1979) explains that George Steiner (literary critic, essayist and philosopher) held that, after the Holocaust, any word in German would bring the terror to mind again. It would be impossible to speak in German without having that feeling of terror because of that association between the language and the historical events. Although this is a radical position towards a whole language, it exemplifies what is proposed in this section. V. García Yebra (1989) also devoted an entire chapter to this phonetic symbolism, explaining that a translated text should also reflect the euphonies that the author created in the source text.

Not only words but sounds too, Crystal (2002) comments on the sensations that an isolated sound or combination of sounds may evoke in an individual. He explains how curious it is that a supposed meaningless particle carries great associations. He makes reference to certain sounds, for instance, final consonants. The author notes that the final sound /p/ conveys the sense of suddenness, when it is preceded by a short vowel, for instance in *pop* or *stop*, this is so because the plosive sound comes out after a short vowel, creating the sensation of quickness.

Now, it is important to briefly remember what exactly **phonetics** and **phonology** are. Generally speaking, they study sounds in human speech: phonetics is the scientific study of language pronunciation, that is, the way in which sounds are produced, transmitted and received. According to Crystal (2002: 236) phonetics is as well divided into three branches: articulatory phonetics, acoustic phonetics, and auditory phonetics. Phonology instead, is related to the study of those units in relation to language, i.e. to what extent sounds are relevant in the construction of meaning.

Associating a linguistic unit with a sensation is a phenomenon that has been studied and illustrated by many linguists such as Jespersen. He stated that sound symbolism was initially the key for developing language, that is, the resemblance between language and reality was closer than it is nowadays.

And, since this project deals with French too, I also include literary authors as Rimbaud or Baudelaire to explain this section. The latter, in his poem *Correspondances*, exploited different cross-relations among senses, also known as synaesthesia, that is, when a stimulus in one sense awakes another sense. However, the case of the former fits

better here, Rimbaud wrote a poem called *Voyelles* (*Vowels* in English), in which he attributed a colour to each vowel:

A noir, E blanc, I rouge, U vert, O bleu: voyelles,
 Je dirai quelque jour vos naissances latentes:
 A, noir corset velu des mouches éclatantes
 Qui bombinent autour des puanteurs cruelles

All these connections between colours and vowels are obviously arbitrary. Not every human being would experiment the same sensations; for one person *red* means passion, but for others it means pain or perhaps nothing at all.

So, in order to ascertain the sound symbolism that the names in the *Harry Potter* novels may convey, I have interviewed two native speakers of English (speaker 1 and speaker 2). I gave to them a list of characters and asked to state what or who they associated those names with⁵.

	<i>Speaker 1</i>	<i>Speaker 2</i>
<i>Bartemius Crouch</i>	Football player	Mr. Scrooge (Dickens' character)
<i>Cornelius Fudge</i>	Chocolate	Chocolate
<i>Rubeus Hagrid</i>	Ruben (a friend)	Ruby (gemstone)
<i>Bellatrix Lestrange</i>	Classy, elegant	Strange person
<i>Neville Longbottom</i>	Clumsy and stupid person	Underwear
<i>Draco Malfoy</i>	Evil, vampire	Dracula
<i>Minerva McGonagall</i>	Professional, authoritative	Stone
<i>Alastor Moody</i>	Moody person	Sky
<i>Poppy Pomfrey</i>	Happiness	Perfume
<i>Quirinus Quirrell</i>	Mischievous and cheeky	Quarrelsome
<i>Rufus Scrimgeour</i>	Smart surname	Dog's name
<i>Kingsley Shacklebolt</i>	Vlogger ⁶	Jail
<i>Death Eaters</i>	Evil, eat life out	Hunger

Table 2. Phonetic Symbolism in native speakers of English

Rowling chose the majority of the names of her characters by paying attention to the connotations and resonances that they might have, creating musicality (harmony) or cacophony (dissonance). Names play an important role in this series. On many occasions, the reader may start guessing whether they are facing a goodie or a baddie

5. See appendix 9.3. for the complete interviews

6. A person who uploads video-blogs on YouTube.

the very first time a name appears. We cannot forget that this is literature for children and teenagers, so translators try to make clearer or more explicit certain connotations intended by author than in adult's literature.

If we look Table 2. containing the opinions of my two interviewers, we can see that some of the associations are completely arbitrary and subjective, while some others seem to be connected. For instance, in the associations of *Minerva McGonagall*, Speaker 2 related it with a stone, while Speaker 1 made the resemblance with an authoritative person. At first sight, both echoes are not at all connected, but an authoritative and professional person may be also hard as a stone, something difficult to break. In the case of *Neville Longbottom*, Speaker 1 said it reminded him of a stupid person, while Speaker 2 thought of underwear. However, a person with an 'underwear' surname does not sound very smart to any reader. There are other cases in which they completely agree, for example, in *Draco Malfoy* and *Cornelius Fudge*.

This is for English native speakers. What about Spanish? This will be shown in section 6 (*Problems with translations*), the Spanish readers will not have the same perceptions, as it is very difficult for translators to reflect those hidden sensations. Besides, some names were not translated at all.

5. The translation of proper nouns in *Harry Potter*

I divided proper nouns according to three different parameters:

1. **People's names.** First names and patronymics. I created as well two different classifications in people names: phonetic (onomatopoeia and alliteration) and semantic.
2. **Locations.**
3. **Others.** Books, creatures, Hogwarts houses....

At the end of the project, in section 10, I have attached a glossary with all the names that are going to be analysed.

5.1 Translation of people's names

Rowling is fond of word-plays. When she names her characters, she uses **figures of speech**, for instance, she arranges the letters in a special way that creates a rhythm and adds extra meaning. The two main figures that are going to take into account are **alliteration** and **onomatopoeia**⁷. According to Baldick (2008) alliteration is the repetition of a consonantal sound or cluster in initial position, as in *perfect picture* or *traditional train*. The same source establishes that onomatopoeia is the combination of words that imitates the sound of the item they designate, for example, *boom* or *splash*.

5.1.2. Phonetics. Alliterations

Table 4. shows the selection I made of names that contain alliteration in the original version of *Harry Potter*, as a sample of all the books.

Name	Alliteration	Spanish	French
Bagshot, Bathilda	/b/	Bagshot, Bathilda	Tourdesac, Bathilda
Beedle the Bard		Beedle el Bardo	Beedle le Barde
Bloody Baron		Barón Sanguinario	Baron Sanglant
Creevey, Colin	/k/	Creevey, Colin	Crivey, Colin
Goyle, Gregory	/g/	Goyle, Gregory	Goyle, Gregory
Gryffindor, Godric		Gryffindor, Godric	Gryffondor, Godric
Lovegood, Luna	/l/	Lovegood, Luna	Lovegood, Luna
McGonagall, Minerva	/m/	McGonagall, Minerva	McGonagall, Minerva
Moaning Myrtle		Myrtle la llorona	Geignarde Myrtle
Patil, Parvati	/p/	Patil, Parvati	Patil, Parvati
Pettigrew, Peter		Pettigrew, Peter	Pettigrew, Peter

7. All the onomatopoeias are found in Onomatopoeia List, (2012, August). *OnomatopoeiaList*. Retrieved March 13, 2014, < www.onomatopoeialist.com >.

Name	Alliteration	Spanish	French
Pomfrey, Poppy		Pomfrey, Poppy	Pomfresh, Poppy
Quirrell, Quirinus	/k/	Quirrell, Quirinus	Quirrel, Quirinus
Slytherin, Salazar	/s/	Slytherin, Salazar	Serpentard, Salazar
Snape, Severus		Snape, Severus	Rogue, Severus

Table 3. Phonetic classification of people's names (alliteration)

This is a deliberate choice by the author, of course. By means of alliterative names, readers, especially the younger ones, can remember the characters more easily, as the names stick to their minds. Besides, they provide an extra nuance to character's personality⁸. This is so in the original version. However, in the translated versions, the translators employ the different procedures that I explained in section 2.

So, for instance, *Bathilda Bagshot* is translated into French as *Bathilda Tourdesac*, by means of calque in the second part, since *sac*⁹ means 'bag', which respects the meaning but not the form, while in Spanish, the name was maintained as it is in English, keeping the alliteration. Calque is a frequent procedure because for instance, *Beedle the Bard* was translated into French and Spanish as *Beedle le Barde* and *Beedle el Bardo*. The same happens in *The Bloody Baron*, that is, *Le Baron Sanglant* in French and *El Barón Sanguinario* in Spanish. However, notice that in the former character alliteration is preserved, whereas in the latter the meaning is preferred over the form. The same happens in *Moaning Myrtle*: in Spanish she is called *Myrtle la Llorona* and in French *Geignarde Mimi*.

The /k/ sound alliterates in *Colin Creevey*. Since the Spanish does not translate it, the figure is maintained, but, in French this name becomes *Colin Crivey*, probably because the pronunciation would partially coincide with *crève* and *crevé*¹⁰, which have rather negative connotations, because the latter is related with sickness and the former with destruction and death. This would not be reasonable because this character is prototypically naïve. Whatever the case may be, in the three versions alliteration is preserved.

There are names which suffer a minute modification in both two target texts but respect the alliteration: *Godric Gryffindor*, *Salazar Slytherin* and *Poppy Pomfrey*. In the

8. Unless otherwise specified, every relation between name and connotation are my own perceptions.

9. The English, Spanish and French definitions were taken from the online versions of the Oxford English Dictionary, Real Academia Española and Larousse, respectively.

10. /'krivi:/-/'kRɛv/ or /'kRəv/.

case of *Godric Gryffindor*, his surname comes from the mythological animal, griffin, whose body is that of a lion but has the head and wings of an eagle. In Spanish, it remains the same, while in French suffers a slight change and becomes *Gryffondor*, because the name of that animal in that target language is *griffon*. *Salazar Slytherin* is another such example, in Spanish it remains unchanged, but in French it becomes *Serpentard*, which replaces the word *slither* with *serpent* (snake). Finally, *Poppy Pomfrey* is changed to *Pomfresh* in French. Curiously enough, the pronunciation in French of the original coincides with *fraîche* (/fʁɛʃ/), being the feminine form of 'fresh' in French, which is the substituting word.

In the French version there is an exceptional translation where neither the alliteration nor the meaning is respected: *Severus Snape* is *Severus Rogue*, that is, literally, *Severe 'Arrogant'*. Finally, the names in which no change has been introduced, i.e., those cases in which the procedure is exoticism, are the following: *Gregory Goyle*, *Luna Lovegood*, *Minerva McGonagall*, *Peter Pettigrew*, *Patil Parvati* and *Quirell Quirinus*, where obviously the consonantal pattern remains.

5.1.3. Phonetics. Onomatopoeias

The second figure of speech we are dealing with is onomatopoeia is the other figure of speech that is present in people's names in *Harry Potter*. I have also arranged a selection of them in a table:

Name	Onomatopoeia
Bagman, Ludo	Bang
Moaning Myrtle	Moan
Pettigrew, Peter	Peewit
Pomfrey, Poppy	Pop
Quirrel, Quirinus	Quiver
Slytherin, Salazar	Slither

Table 4. Phonetic classification of people names (onomatopoeia)

The first name is *Ludo Bagman*, which has a double meaning. Here we will concentrate on the onomatopoeia, and in section 5.1.3. in the semantic association. This character

was one of the best Quidditch¹¹ beaters. Hence, the onomatopoeic word would be *bang*, the sound of beating something. In Spanish it remains the same, and for some people (those who like reading comics, for instance) the effect is perhaps kept. However, in French the semantic meaning is preferred.

Moaning Myrtle is the name of a girl who was killed in the toilet where she was hiding from a classmate who was making fun of her. She is now a ghost who cries all the time and gets offended very easily. The onomatopoeic verb *moan* is in her name, which according to the *OED*, s.v. *moan* v. 4, moan is “to make a long, low, inarticulate sound indicative of mental or physical suffering or (in later use also) pleasure”. But since in the target languages there are no correspondent onomatopoeic words, for *moaning* translators opted for a communicative translation: *llorona* and *geignarde*.

Another character whose name contains an onomatopoeia in its name is *Peter Pettigrew* /pi:tə(r) 'petigru:/, which somehow sounds like *peewit*, the bird whose name is imitative of its cry. In English there is an idiomatic expression that says *a little bird told me*. This wizard betrayed his friends reported to Lord Voldemort, this causing the death of many people. In both the Spanish and French versions, the name is transferred without any change. The sound is maintained in both target languages, but probably the onomatopoeia is lost or not as clear as in the source text. The connotation of a bird singing is perhaps clearer in Spanish, since *Pettigrew* sounds like the name *petirrojo*. What is more, Spaniards have the same expression as in the source language: *me ha dicho un pajarito*. In the semantic classification (5.1.3) we will see another explanation for his name.

Poppy Pomfrey is the nurse in Hogwarts, the wizards' school. She is not only able to cure and fix every ailment, but also does it in a very quick manner (she restored Harry's bones in a minute). The onomatopoeia is the association with the sound *pop*, with the connotations of a quick movement. Of course, it also refers to the flower, but this is going to be developed later (in section 5.1.3.). Again, exoticism is the chosen procedure to translate *Poppy* into the French and Spanish versions. Anyway, the idea of agile actions can also be inferred, because the onomatopoeia *pop* also exists in both target languages.

11. The most famous sport among wizards in *Harry Potter*.

Another example is the case of *Quirrell Quirinus* which is related to the verb *to quiver*¹². This is a very nervous character, who is always in an anxious state. Therefore, a reader can associate the character's name with that verb. The translated versions transferred the name directly, but in these cases the meaning is completely lost, as in the example of *Pettigrew*. This word can also be associated with *squirrell*, but will be explained below, in section 5.1.3.

To end, mention must be made of *Salazar Slytherin*, the founder of the Slytherin House. This character also has a snake as a magical device. The onomatopoeia is the result of the repetition of the /s/ sound and, evidently, it is also explicit in the surname, because leaving aside the spelling, the onomatopoeic verb *slither* is manifest. In Spanish the name remains the same, while in French the surname becomes *Serpentard* thanks to cultural transplantation. However, both translations keep the effect.

5.1.4 Semantic connotations

People's names can also be classified semantically. I created a sample of characters whose names carry extra meaning, and that is not expressed by either of the two ways explained above. We find associations between the form of the name and a real-life item. These associations give the readers clues about their personalities, powers, values... those wizards have. The table below shows the names of the characters that will be commented:

Name	Meaning
Bagman, Ludo	Bagman
Binns, Cuthbert	Bin/Binoculars
Black, Sirius	Black dog (animagus)
Creevey, Colin	Crave
Crouch, Bartemius	Crouch
Fudge, Cornelius	Fudge/to fudge
Lestrangle, Bellatrix	Strange
Longbottom, Neville	Bottom (part of the body, lowest part, trousers)
Lovegood, Luna	Love and good
Malfoy, Draco	Dragon
Moody, Alastor	Moody

12. According to *Onomatopoeialist*, it is an onomatopoeic verb.

Name	Meaning
Pettigrew, Peter	Petty/Pet I grew (animagus)
Pomfrey, Poppy	Poppy flower
Quirrell, Quirinus	Squirrel/quarrel
Ravenclaw, Rowena	Raven
Riddle, Tom Marvolo	Riddle and marvellous/I am Lord Voldemort
Shacklebolt, Kingsley	Shackles/imprison/lock
Slytherin, Salazar	Slither
Snape, Severus	Severe
Sprout, Pomona	Sprout
Umbridge, Dolores	Umbrage
Vector, Septima	Vector (maths)

Table 5. Semantic classification of people's names

The first example can be *Ludo Bagman* that has already been commented on when talking about phonetics (5.1.2.). We focused on the onomatopoeia of his surname, *bang*, but now, we will comment on the meaning of *bagman*. According to *OED*, *bagman* n.1, *bagman* means “a person who travels with a bag”, as he had done for many years, escaping from one place to another. In Spanish the phonetic connotation is preferred, and it is not translated. On the contrary, in French it is translated as *Ludo Verpey*. According to Lowagie (2004), it stands for VRP, *voyageur représentant placier*, the approximate equivalent of *bagman*, in that case, the word is translated by means of cultural transplantation to represent the meaning

Cuthbert Binns is another character that can be included in this classification. He is a teacher at Hogwarts and is notorious among his students for his boring lessons. Therefore, according to Lowagie (2004), *Binns* may refer to *bin*, the place where his lessons should be thrown. Besides, he wears glasses, so, his surname may be taken as an abbreviated form of *binoculars*. The Spanish and French versions do not translate the name, and thus, neither of the meanings is reflected.

Now, regarding *Sirius Black*, we have to explain that this character has the ability of transforming himself into a black dog. So, his surname alludes to that. The procedure used in Spanish to translate it is exoticism, the same as in the French version. However, colours can be considered as basic vocabulary for non-native speakers of English. This is why many non-English speaking readers could understand and associate both elements, the surname and the colour.

An overall explanation of the French translation of *Colin Creevey* was given while dealing with alliteration. Nonetheless, there are other things to add about this character and the associations of his name. This character belongs to a non-magical

family. That is the reason why he was so excited about going to Hogwarts. He could not stop taking pictures and being overly enthusiastic at everything. Thus, his surname can readily be associated with the noun *craving*, which according to the *Oxford English Dictionary*, *craving* n.2, the noun means “earnest or urgent asking; begging”. Exoticism is opted for in both translated versions, leaving aside the connotation of the surname.

The case of *Bartemius Crouch* is more easily recognised since his surname has exactly the same form as the verb *to crouch*, the *Oxford English Dictionary*, *crouch* v.1, defines the word as “to stoop or bend low with general compression of the body, as in stooping for shelter, in fear, or in submission; to cower with the limbs bent”. He was a high-ranking Ministry of Magic, he had a valuable reputation until a series of scandals concerning him and his family were revealed, falling from the top of the world to the bottom of society. In Spanish the name stays the same, but in French the translator adapts the surname through calque, becoming *Croupton*, sounds as if derived from the verb *s'accroupir*. *Larousse*, *accroupir* (s'), it means “to sit on your heels or, dealing with animals, on the rump¹³”, i.e. “to crouch”.

One more surname that has a counterpart is that of *Fudge*. While he was serving as Ministry of Magic, he ignored Harry when he warned that Lord Voldemort had returned. Instead, he published lies about the protagonist in the newspapers. And, according to the *Oxford English Dictionary*, *fudge* n. 2, fudge is “a made-up story, a deceit” and *fudge* n. 5, reads “a soft-grained sweetmeat prepared by boiling together milk, sugar, butter, etc. orig. U.S.”. It is used for covering desserts, and in a figurative manner, he covered the truth. Those meanings are lost in the Spanish and French versions because translators used exoticism.

Luna Lovegood and *Bellatrix Lestrange* are somehow similar cases to each other. This is so because the former has a Latin (or Spanish) word and, the latter also imitates a French construction (article *le* and adjective). Additionally, neither of them is translated into the target languages. The name *Luna Lovegood* reflects many aspects about the character: she is a sweet and tender character, which has an odd side, and this is why her classmates sometimes call her *lunatic*. The reason why *Luna* is left untranslated is because it is a Latin word. Besides, this is also because perhaps the

13. My own translation of: “s'asseoir sur les talons ou, en parlant des animaux, sur la croupe”.

surname is composed of two words that are also understandable, just as the example of *Black* given above. The same happens in the French version, because that target language also has the word *lune* and *lunatique*. Now, as regards *Bellatrix Lestrange*, the surname is a real French name. It is a typical construction in that target language, we find surnames such as *Lemaire* or *Legrand*. In addition, it is like saying *the foreign one*. The name is directly transferred from the source text to the target ones, the reason why this is so in the French one is clear.

The following example is *Neville Longbottom* is presented in the first book as a naïve silly boy. His surname is an indicator of that naivety and the aim of all the mocks, as we explained in section 4., where the two native speakers that were interviewed related the surname with words like *stupid* and *underwear*. In Spanish the meaning is left untranslated, while the French version prefers translating it as *Londubat*, which sounds as *long du bas*, “long at the bottom”, which is a calque of the original surname. *Alastor Moody* is a similar case. This character spent a year trapped in his own trunk, so, when he was freed, Alastor became a paranoid and a somewhat temperamental person. Therefore, *moody*, his name, fits him perfectly. Again, in Spanish, no change has been applied to the name, but in French it has been translated as *Maugrey*, which sounds like *maugrée* ('grumbling'), but with an English-looking spelling. So, it is a calque that respects the form, the meaning and the association of the name.

The associations in *Draco Malfoy* are more evident and plausible in the three versions. The first name, Draco, means *dragon* in Latin. French, Spanish and English have reflexes of the same word. The name can also be associated with *Dracula*, reinforcing the idea of wickedness. The fact that all those associations in English exist, in both target languages, exoticism is the procedure employed. However, in the French translation, the name has suffered some modifications, *Drago Malefoy*. The name was adapted to look more similar to *dragon*. Besides, *male foy* means “bad faith”, this meaning was achieved by adding an <e>. The implications of the complete name are the semantic field of evilness.

Peter Pettigrew is another character whose name has been dealt with before in section 5.1.2. The second meaning of his name is explained now. This wizard has the ability of transforming himself into a rat, *Wormtail*. So, if the reader decomposes the surname into its parts, the result is, according to the Johnson (2014): *pet-I-grew*, because he was actually Neville's pet. Furthermore, his surname also contains the

adjective *petty*. This feature fits the character, who has minor or little importance for his friends. Neither the French nor the Spanish translations reflect this analysis, because the name is transferred without changes. However, the only thing that is translated is the nickname of the rat, *Wormtail*, is *Colagusano* in Spanish and *Queudver* in French. The two translations have been achieved by means of calque: *tail* becoming *cola* and *queu*, together with *worm* being *gusano* and *ver*.

The onomatopoeia in *Poppy Pomfrey* was mentioned before in section 5.1.2., but it carries other meanings related to the poppy flower. According to Rosario Vega (2005: 11-12), morphine and other painkillers are extracted from this flower. Since this character is the best nurse at Hogwarts, the name is totally suitable. This association is not present at all in neither of the translated versions, where exoticism has been applied, because *poppy* is *amapola* in Spanish and *coquelicot* in French. This semantic field of plants is also the one of *Pomona Sprout*. She is the herbology professor at Hogwarts, and hence, there is a clear intention in the second name of this character. In Spanish it is not translated, but in French calque is used, however, the translator chose the relation with the vegetable and called her *Pomona Chourave*. *Chou col* means literally 'Brussels sprouts', but *chou-rave* is 'kohlrabi'. So, he chose a similar word although not the same.

Quirinus Quirrell is a nervous teacher who stutters and is in a constant state of anxiety. His physical appearance bears a resemblance to a squirrel: small and thin. He is also somehow insignificant. The surname also sounds like *quarrel*, which also has to do with the fight between him (being controlled by Voldemort) and Harry Potter. The relation with *quiver* has already been mentioned. All those connotations are completely lost since the name is not translated. However, in Spanish *quirinus* sounds similar to *inquina* (*aversion*), that perhaps also keeps relation with the character's personality.

The semantic relations of *Rowena Ravenclaw* are very similar to those of *Salazar Slytherin*. She is also the founder of one of the houses in Hogwarts, namely, *Ravenclaw*. In her surname, the reader finds her magical device, which is a raven. Traditionally, ravens are considered clever birds, which is a characteristic of her and the students that are assigned that House. In Spanish, the translation procedure is exoticism, leaving aside any implication. French chooses cultural transplantation, since the surname contains the name of a bird connected with wisdom, in this case, the eagle (*aigle* in French): *Serdaigle*. Rowena had a daughter called *Helena Ravenclaw*. She was

killed and became a ghost in Hogwarts. She is now known as *The Grey Lady*. This nickname is translated into Spanish and French: *La Dama Gris* and *Dame Grise*, both by means of calque.

The following name is probably one of the most well-known examples, because the name itself tells the reader there is something to discover about the character, *Tom Marvolo Riddle*. At first, one may imagine that he is a powerful wizard, since *Marvolo* is very similar to *marvellous*. Anyway, the mystery is not at all solved, and the answer only comes out when the letters are rearranged, turning out to be the anagram: I am Lord Voldemort, the most evil wizard and Harry Potter's arch-enemy. This wordplay was perfectly translated into Spanish and French thanks to communicative translation, in French it becomes *Tom Elvis Jedusor* (*Je suis Lord Voldemort*) and *Tom Sorvolo Ryddle* (*Soy Lord Voldemort*) in Spanish, whose graphic adaptation is closer to the source text, it only varies in two letters. Finally,

Continuing with the analysis, *Kingsley Shacklebolt* was responsible for the imprisonment of many criminals. However, this was only when he became Ministry of Magic at the end of the series. Through his surname, Rowling gives a clue of what he is going to do, because we find the word *shackle*, which denotes the chains used for prisoners, and *bolt* to the bar that locks a door. The Spanish and French translators opted for transferring it by means of exoticism, preventing readers to predict that from his surname.

Severus Snape is one of the strictest professors at Hogwarts. At first he belonged to Voldemort's special fraternity, but he was able to cut off all relations and took Dumbledore's side. His name, *Severus*, makes allusion to his severity. In Spanish and French the name was transferred from the source text, although the inference is also present in both versions as the two target languages also have the reflex *severo* and *sévère*. However, in French the first name was translated as *Rogue* which means *arrogant*, as was said above. This was a deliberately decision of the French translator because *Snape* does not refer to that in English, Rowling simply took it from an English village.

Dolores Umbridge worked in the Ministry of Magic and as professor at Hogwarts. She is a wicked character who inflicts physical punishments upon her students. Her surname sounds like *umbrage*, which according to the *Oxford English Dictionary*, *umbrage*, n. 1, it means "shade, shadow". Her first name is Spanish,

meaning 'sorrows'¹⁴. It is logical not to translate that and leave the surname as it is, since the connotation is already portrayed. In French, there is a similar word to *umbrage* with a different meaning, but to some extent related, which is *ombrage*, and the definition in *Larousse*, *ombrage*, n.m., is “foliage that gives a fairly wide shadow”,¹⁵ and is, indeed, the surname chosen in this target language.

Finally, the last name that is commented here is that of *Septima Vector*. She is professor at Hogwarts. Her subject is Arithmancy, a science that predicts the future with maths. A *vector* is a mathematical term related to size and direction. This same term is found in both target languages, in the case of the French one, it is adapted to its system: *vecteur*. The first name is also very similar to the cardinal number *seven* in Latin. Both Spanish and French have the reflex. Translators did not find it necessary to pass it to their languages.

5.2. Translation of locations

Throughout this paper, I have shown through people's names part of the magical world that J.K. Rowling created, but it is impossible to conceive a world without places. The author invented dozens of different locations, from shops to schools (not only *Hogwarts*). Some of them have already been mentioned. This new section is devoted to analyse some of the main places in the series and their renderings. We shall pay attention to the procedures used by the translators and, as I did with people's name, to the possible connotations or hidden meanings, together with the phonetic aspects.

English	Spanish	French
Burrow	Madriguera	Terrier
Diagon Alley	Callejón Diagon	Chemin de Traverse
Durmstrang	Durmstrang	Durmstrang
Floean Fortescue's Ice Cream Parlour	Heladería Floean Fortescue	Glaces Floean Fortarôme
Forbidden Forest	Bosque Prohibido	Forêt Interdite
Gringotts Wizarding Bank	Gringotts Banco de Magos	Gringotts, la banque des sorciers
Hog's Head	Cabeza de Puerco	Tête de Sanglier
Hogsmeade	Hogsmeade	Pré-au-Lard
Hogwarts	Hogwarts	Poudlard
Knockturn Alley	Callejón Knockturn	Allée des Embrumes

14 . However, it is not sure if the English readers would get this connotation.

15. My translation of: “feuillage qui donne une ombre assez étendue”.

English	Spanish	French
Leaky Cauldron	El Caldero Chorreante	Chaudron Baveur
Malfoy Manor	Mansión de los Malfoy	Manoir des Malefoy
Shrieking Shack	Casa de los Gritos	Cabane Hurlante
Tree Broomsticks	Las Tres Escobas	Trois Balais
Weasleys' Wizard Wheezes	Sortilegios Weasley	Weasley, Farces pour sorciers facétieux

Table 6. Translation of places (English-Spanish-French)

The first one to be mentioned is *The Burrow*, the name of the house where the Weasley family lives and everyone is welcome. Besides, it has an unusual architecture. In Spanish it has been translated by means of calque, becoming *La Madriguera*, just as its French version, where it is called *Le Terrier*.

Another name to take into consideration is *Diagon Alley*, especially for its relevance in the story. It is the street where all the wizards can find their magical tools such as wands, books about spells and bestiaries. It is found in the centre of London. There are two elements in the name, *alley*, referring to the type of place and *diagon*. When they are joined together, the result resembles, phonetically, *diagonally*, making allusion to its orientation. In Spanish only one of the senses is rendered and is translated by using a calque, naming it *El Callejón Diagon*. In French, the translator tried an option which is more related to the original version, since it was translated by means of communicative translation as *Le Chemin Traverse*, which is literally *The Shortcut Way*. But *traverse*, is very close to *traversier* meaning “diagonal”.

Another alley in that wizarding environment is *Knocturn Alley*. We find the same word play (nocturnally). The Spanish translator followed the same resource as in the *Diagon Alley*, and named it *Callejón Nocturno*. The French decided on a communicative translation, and changed it into *Allée des Embrumes*.

There are also places where wizards can relax and have a nice time, such as *Floean Fortescue's Ice Cream Parlour*. This long name was translated into both target languages by means of communicative translation and reduction: *Heladería Floean Fortescue* and *Glaces Floean Fortarôme*.

In that magical world there are many schools which wizards attend and correspond more or less with high-school in the British educational system. Two of the most prestigious ones in that world are *Hogwarts* and *Durmstrang*. The Spanish translator was reluctant to change them, and opts for exoticism. On the other hand, the French translator captured the idea in the name of Hogwarts and made use of a cultural

transplantation, calling the school *Poudlard*, where *lard* is 'pig fat' and *pou* 'lou'¹⁶. *Durmstrang*, it is located in the North of Europe and it is likely to be a rearrangement of the name of the cultural movement *Sturm und Drang* which preceded Romanticism. The name is kept the same in the two translated versions.

Hogwarts is an immense castle with many outdoors places to explore. One of them is the *Forbidden Forest*. Students are not allowed to walk in there, except when they are punished by their teachers. In the two target texts, the procedure by which the name was translated is calque: *El bosque prohibido* and *La forêt interdite*. Calque is a very much used technique. It is also found in the translation of *Gringotts Wizarding Bank*. The bank has an implication because we can read *ingots* in its name, that is, a block of gold. However, this is not the case in the translations because there is no *lingotes* or *lingots*. It was translated as a regular proper name: *Gringotts Banco de Magos* (Spanish) and *Gringotts La Banque de Sorciers* (French). Another example of this procedure is in *The Leaky Cauldron*, a tiny pub. It was translated as *El Caldero Chorreante* in Spanish, and *Le Chaudron Baveur* in French. *The Three Broomsticks* is another pub where the students usually go. It is *Las Tres Escobas* in Spanish and *Les Trois Balais* in French. And, finally, *The Shrieking Shack* is the last example of calque analysed here. It is a haunted house near Hogsmeade, it is translated as *La Casa de los Gritos* (Spanish), and *Cabane Hurlante* (French). However, it can be said that in Spanish it is a partial calque, as *shack* is *cabaña* in this target language.

Near Hogwarts there is a little village for wizards called *Hogsmeade*. It is closely related to the school, as can be seen in the form of many places, as many of them contain the word *hog*, as the school. For example, another pub in that town is *The Hog's Head*. In Spanish only the latter is translated throughout calque, and becomes *Cabeza de puerco*, which loses its wink because neither the school nor the village was translated using *puerco*. In French, *Hogsmeade* was translated trying to imitate Rowling's word-play. It is known as *Pré-au-lard*, implying that it is found before arriving at Poudlard (Hogwarts).

16. However, that was not the intended meaning by the author, since she stated that it came up to her mind years after she saw the hogwort flowers.

Finally, our last place is *Weasley's Wizard Wheezes*, where Fred and George sell funny toys, knick-knacks and joke objects. Even the name itself involves that funny side, with the three alliterative words, playing with the sound /wi:z/. The translated versions failed at transmitting that sense. And did it by means of reduction (Spanish) and expansion (French): *Sortilegios Weasley* and *Weasley, Farces pour sorciers facétieux*. In any case, the French translation did achieve the alliterative effect with the /s/ sound.

5.3. Translations of other words

The last part of this section is the translation of words that are not easily classified within an isolated group. So, I listed them as others:

	English	Spanish	French
Press	Daily Prophet	Profeta	Gazette du Sorcier
People	Animagus	Animago	Animagus
	Death Eaters	Mortífagos	Mangemorts
	Half-Blood	Sangre Sucia	Sang-Mêlé
Books	<i>Harry Potter and the Chamber of Secrets</i>	<i>Harry Potter y la cámara secreta</i>	<i>Harry Potter et la Chambre des secrets</i>
	<i>Harry Potter and the Deathly Hallows</i>	<i>Harry Potter y las Reliquias de la Muerte</i>	<i>Harry Potter et les Reliques de la Mort</i>
	<i>Harry Potter and the Goblet of Fire</i>	<i>Harry Potter y el cáliz de fuego</i>	<i>Harry Potter et la Coupe de feu</i>
	<i>Harry Potter and the Half-Blood Prince</i>	<i>Harry Potter y el misterio del príncipe</i>	<i>Harry Potter et le Prince de sang-mêlé</i>
	<i>Harry Potter and the Order of the Phoenix</i>	<i>Harry Potter y la Orden del Fénix</i>	<i>Harry Potter et l'Ordre du phénix</i>
	<i>Harry Potter and the Philosopher's Stone</i>	<i>Harry Potter y la piedra filosofal</i>	<i>Harry Potter à l'école des sorciers</i>
	<i>Harry Potter and the Prisoner of Azkaban</i>	<i>Harry Potter y el prisionero de Azkaban</i>	<i>Harry Potter et le Prisonnier d'Azkaban</i>
Transport	Knight Bus	Autobús Noctámbulo	Magicobus

Table 7. Other translations of proper names

These other words that are worth mentioning in this essay are the names of the books of the saga, the majority of them have been translated through calque. For instance, *Harry Potter and the Prisoner of Azkaban*. But some books followed other procedures, as in the case of *Harry Potter and the Philosopher's Stone*, which was translated into French by means of a cultural transplantation as *Harry Potter à l'école de sorciers*, probably to make it more attractive for the children.

Another term belonging to that magic world is *half-blood* that refers to the wizards whose one or both of his parents are *muggles* (non-magical people). In Spanish the designation was much more offensive and has more negative connotations related to that 'inferiority', since it was adapted and transformed into *sangre sucia*. French is more loyal to the original version and calls them *sang-mêlé* ('mixed blood').

Now, regarding another concept, *animagus*, I have avoided naming it explicitly throughout the essay, but I have made reference to some characters that have the power of changing their shape and becoming animals, this is what an *animagus* is. In Spanish the word suffered transliteration and they are called *animagos*. However, in French it was transferred directly. The two remaining names, which are somehow tricky: *Knight Bus* and *Death Eaters*. The first one has a clear cultural reference to the night buses services in London. Even so, in Spanish it was translated as *Autobús Noctámbulo*, making also explicit what is in the source text, since *noctámbulo* means 'nocturnal' in English. In French it was named *Magicobus*, ignoring the cultural reference, as well as the idea of its operating at night.

Another name that is worth mentioning here is *Death Eaters*, the wizards who follow Lord Voldemort, acting as a kind of terrorist group in that magical world. In the source text the connection with evilness is straightforward, as was stated by the two native speakers who were interviewed (see section 4). In French it was translated as *Mangemorts*, applying reduction, since the two words became one in the target text, anyway, the sinister sense is still present. In Spanish it was translated by means of calque, but with classical roots: *Mortífagos*.

5.4. Summary Tables

In order to recapitulate everything that has been commented on in this section 5. I have created three tables. The first one corresponds to the classification of people's name, the second to locations, and finally, the third to the so-called *others*. They contain all the names that have been analysed, whether they are translated into both target languages, as well as the procedure used. In the case of the people's nouns, I also added the aspect, or aspects, that were dealt with. For the procedures, seven abbreviations were used:

- C: calque
- Comm. T: communicative translation

- Cult. T: cultural transposition
- E: exoticism
- Ex: expansion
- R: reduction
- T: transliteration

Name	Alliteration	Onomatopoeia	Connotation	Procedure	
				Spanish	French
Bagman, Ludo		X	X	E	Cult. T
Bagshot, Bathilda	X			E	C
Beedle the Bard	X			C	C
Binns, Cuthbert			X	E	E
Black, Sirius			X	E	E
Bloody Baron	X			C	C
Creevey, Colin	X		X	E	E
Crouch, Bartemius			X	E	C
Fudge, Cornelius			X	E	E
Grey Lady				C	C
Gryffindor, Godric	X			E	Comm. T
Lestrangle, Bellatrix			X	E	E
Longbottom, Neville			X	E	C
Lovegood, Luna	X		X	E	E
Malfoy, Draco			X	E	E
McGonagall, Minerva	X			E	E
Moaning Myrtle	X	X		C	C, Comm. T
Moody, Alastor			X	E	C
Pettigrew, Peter (Colagusano)	X	X	X	E, C	C
Pomfrey, Poppy	X	X	X	E	E, Comm. T
Quirrell, Quirinus	X	X	X	E	E
Ravenclaw, Rowena	X		X	E	Cult. T
Riddle, Tom Marvolo			X	Cult. T	Cult. T
Shacklebolt, Kingsley			X	E	E
Slytherin, Salazar	X	X	X	E	Cult. T
Snape, Severus	X		X	E	Cult. T
Sprout, Pomona			X	E	C, Cult. T
Umbridge, Dolores			X	E	E
Vector, Septima			X	E	E

Table 8. Summary table of people's nouns.

English	Procedure	
	Spanish	French
Burrow	C	
Diagon Alley	C	Comm. T
Durmstrang	E	E
Floean Fortescue's Ice Cream Parlour	Comm. T	Comm. T
Forbidden Forest	C	C
Gringotts Wizarding Bank	C	C

Hog's Head	C	C
Hogsmeade	E	Cult.T
Hogwarts	E	Cult.T
Knockturn Alley	C	Comm. T
Leaky Cauldron	C	C
Shrieking Shack	C	C
Tree Broomsticks	C	C
Weasleys' Wizard Wheezes	Cult.T, R	Cult.T, Ex

Table 9. Summary table of locations

		Procedure	
		Spanish	French
People	Animagus	T	E
	Death Eaters	Cult.T	Comm. T
	Half-Blood	Cult.T	C
Books	<i>Harry Potter and the Chamber of Secrets</i>	C	C
	<i>Harry Potter and the Deathly Hallows</i>	C	C
	<i>Harry Potter and the Goblet of Fire</i>	C	C
	<i>Harry Potter and the Half-Blood Prince</i>	C	C
	<i>Harry Potter and the Order of the Phoenix</i>	C	C
	<i>Harry Potter and the Philosopher's Stone</i>	C	Cult.T
	<i>Harry Potter and the Prisoner of Azkaban</i>	C	C
Transport	Knight Bus	Cult.T	Cult.T

Table 10. Summary table of *others*

6. Problems with translations

We have seen the different translations and procedures of *Harry Potter* into two languages. In addition, we also anticipated some of the aspects that we will see in this section, namely, problems originated by some translations. Here, we will not only focus on that series of book, but also on some other examples in television.

Firstly, we shall continue with the work we have covered. It has been mentioned that Rowling is fond of puns and word-plays, especially in the names of her characters, complicating the process of translation.

The first problematic name in *Harry Potter* that I will explain is *Death Eaters*. It has been already explained in section 5.3. We have seen that both in English and French the meaning is clear. However, that is not the case in the Spanish version, inasmuch as it was translated as *Mortifagos*. It is also composed of two words meaning *death* and *eaters*, but with classical roots since *-fago* is a Greek suffix meaning “who eats...” and the Latin *morti* that also refers to death. Hence, taking into account that the readership is under sixteen, the idea of wickedness may be lost, and can be considered a learned concept.

All that is closely related to the sound symbolism that was developed before in section 4. This is the reason why I have also interviewed two native Spanish speakers (the names that were given to them were exactly the same as the ones given to the English speakers). Table 8 contains the results, and just as the other two interviews, they are also included in the glossary.

	Speaker 1	Speaker 2
<i>Bartemius Crouch</i>	Footballer	A teacher
<i>Cornelius Fudge</i>	Soccer field	Englishman
<i>Rubeus Hagrid</i>	A friend	Harry
<i>Bellatrix Lestrange</i>	<i>Matrix</i>	Bad person
<i>Neville Longbottom</i>	Snow	Good girl
<i>Draco Malfoy</i>	Dragon	Dragon
<i>Minerva McGonagall</i>	McDonald's	A country
<i>Alastor Moody</i>	Application	Monster
<i>Poppy Pomfrey</i>	A bar	Bubbles
<i>Quirinus Quirrell</i>	Cheese	Strange name
<i>Rufus Scrimgeour</i>	A friend	French name
<i>Kingsley Shacklebolt</i>	Football team	Sportsman
<i>Mortifagos</i>	Bat	Death

Table 8. Phonetic symbolism in native speakers of Spanish

These associations have nothing to do with the ones of the two English speakers, except in the case of *Draco Malfoy*, but then again, it has a classical etymology¹⁷, very close to Spanish.

In contrast with that and continuing with the example of *Death Eaters*, we see how the native speakers found it more difficult to associate the word itself with the intended idea. In the interview (see appendix) neither of the speakers was totally sure of the meaning, while in English or French is very obvious.

Another curious fact is that, by maintaining the names as they are in the source text, the native speakers of Spanish (at least the two that were interviewed) were not able to differentiate the sex of some of the characters. That is the case of *Neville Longbottom* or *Minerva McGonagall*.

However, these problems in translations do not only take place in literature. Translation also plays a relevant role in television. This is why I have chosen some examples from it. *Doctor Who* is one of the most representatives TV shows in British culture, and, as such, it possesses a huge amount of admirers and spectators all around the world. Hence, the translation of *Doctor Who* in those non-English speaking countries where the show is aired normally results in certain misunderstandings.

In many episodes, there is a common question asked by a character: 'Doctor who?'. That is a wink to the audience, but it is difficult to transmit it through the translated versions. Most of the times, Spanish translators choose between two options. The first one is the most literal decision and more faithful to the original: 'Doctor quién?', however, it may not sound very natural to a Spanish native speaker. The second choice results more logical: 'Doctor qué?', which sounds more adapted to this target language. The characters react the same way to both formulations and they continue with the script. The fact that, for the Spanish-speaking audience lacks of any sense is not important.

Another example of problematic translations in this TV show is found in the episode called *The Snowmen*. During the episode there is a pun between *cool* ("cold") and *cool* ("fashionable"). In the Spanish version this part is a complete nonsense, since

17. *Draco* in Latin and *δρακων* in Greek.

there is no a similar pair of words. This is why the following dialogue is not well understood:

The Doctor - Old habits... [looking at himself in the mirror while tying his bow-tie]

Clara Oswald- It's cooler. [looking at the window]

The Doctor- Yes, It is, isn't it? It's very cool. Bow-ties are cool [repeating one of his most celebrated lines throughout the show]

Below, we have the translated dialogue in Spanish as it was dubbed:

El Doctor- Los viejos hábitos...

Clara Oswald- Hace más frío.

El Doctor-Sí, lo hace, es muy guay, las pajaritas molan.

There are many other problems with translations in different shows. Another one that we can include here is *The Simpsons*, especially the translation of religious elements in the show, a phenomenon that Clos (2014) stated in his article. He argues that many words related to religion (in particular, the Protestant one) in the Spanish version are translated as if those terms were Catholic. He says that, for instance, the word *church* is translated as *misa*, while it is not a Protestant ceremony.

All these problems commented here¹⁸ are more visible and even criticised as communication is moving forward, that is, the social networks, web pages specialised on TV shows, films, books... even the video-sharing webs such as YouTube. In all those sites, spectators (or readers) originate pitch battles from every point of the world. All those arguments are about the different versions of the issue at hand. And in this respect, Newmark (1998: 7) said:

Each exercise involves some kind of loss of meaning, due to a number of factors. It provokes a continuous tension, a dialectic, an argument based on the claims of each language.

18. Loss of certain explicit meanings, confusion of puns and adaptation of cultural terms.

7. Conclusion

In this project we have seen different procedures employed by translators to translate names. We have made the distinction between methods, those to translate any kind of text, and procedures, to translate any kind of word. In this essay we paid especial attention to those used for cultural elements. Nevertheless, although they have all these tools, it is still a very difficult task to convey a text from one language to another. In the case of *Harry Potter*, this difficulty is brought about mainly by the non-existent vocabulary, rather than by the existent one.

Proper nouns in *Harry Potter* made translators face, most of the times, not only with neologisms, but also word-plays. Each name has a hidden meaning, except for a few ones. That is the time when the translators have to decide if they maintain the form and respects, for instance, alliteration, or, if they do it by looking for a concrete manner of transmitting the same message intended by the author.

Generally, the French translator chose to translate as many people's names as possible to the target language. He even translated the minutest details, such as the surname of some of the secondary teachers. In Spanish we find a different case, practically no people's name was translated. The most common translation procedure was exoticism, leaving aside any implication and letting Spaniards discover this feature as they read. In the French version it was preferred to bring the text closer to the culture of the readers (taking into account that they are children and teenagers).

What the Spanish version achieves is to make clear the identity of the characters and the text in general, that is to say, the British culture. This last aspect was proved in section 6. In the interviews conducted to the Spanish native speakers, they said about certain names, as in *Neville Longbottom*, that it seemed a typical English name.

We have all heard the proverb *traduttore traditore*. However, it has been shown how difficult it actually is. We have studied many of the factors that come into play, conventions, methods, procedures, culture..., among some others that have not been included in this project. There are no identical languages. That is why it is impossible to express a text in another language without introducing some modification, especially in literary texts. The French translator, as well as the Spanish ones, sought to transmit the essence of the names. In the French case, it could be the word-play and the little clues in

them. In the Spanish version, it probably was the nationality of the characters and transporting the reader to a British atmosphere.

It is true that the reception of a foreign text depends a lot on translation. In the case of Harry Potter, which has been translated into more than seventy languages, it has been an absolute success.

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Appendix 1. Tables generated for the project

Books	Spanish Translators	French Translator
<i>Harry Potter and the Philosopher's Stone</i>	Alicia Dellepiane Rawson	Jean-François Ménard
<i>Harry Potter and the Chamber of Secrets</i>	Adolfo Muñoz García and Nieves Martín Azofra	
<i>Harry Potter and the Prisoner of Azkaban</i>		
<i>Harry Potter and the Goblet of Fire</i>		
<i>Harry Potter and the Order of the Phoenix</i>	Gemma Rovira Ortega	
<i>Harry Potter and the Half-Blood Prince</i>		
<i>Harry Potter and the Deathly Hallows</i>		

Table 1. Spanish and French translators of *Harry Potter*

	Speaker 1	Speaker 2
<i>Bartemius Crouch</i>	Football player	Mr. Scrooge (Dickens' character)
<i>Cornelius Fudge</i>	Chocolate	Chocolate
<i>Rubeus Hagrid</i>	Ruben (a friend)	Ruby (gemstone)
<i>Bellatrix Lestrange</i>	Classy, elegant	Strange person
<i>Neville Longbottom</i>	Clumsy and stupid person	Underwear
<i>Draco Malfoy</i>	Evil, vampire	Dracula
<i>Minerva McGonagall</i>	Professional, authoritative	Stone
<i>Alastor Moody</i>	Moody person	Sky
<i>Poppy Pomfrey</i>	Happiness	Perfume
<i>Quirinus Quirrell</i>	Mischievous and cheeky	Quarrelsome
<i>Rufus Scrimgeour</i>	Smart surname	Dog's name
<i>Kingsley Shacklebolt</i>	Vlogger ¹⁹	Jail
<i>Death Eaters</i>	Evil, eat life out	Hunger

Table 2. Phonetic symbolism in native speakers of English

Name	Alliteration	Spanish	French
Bagshot, Bathilda	/b/	Bagshot, Bathilda	Tourdesac, Bathilda
Beedle the Bard		Beedle el Bardo	Beedle le Barde
Bloody Baron		Barón Sanguinario	Baron Sanglant
Creevey, Colin	/k/	Creevey, Colin	Crivey, Colin
Goyle, Gregory	/g/	Goyle, Gregory	Goyle, Gregory
Gryffindor, Godric		Gryffindor, Godric	Gryffondor, Godric
Lovegood, Luna		Lovegood, Luna	Lovegood, Luna
McGonagall, Minerva	/m/	McGonagall, Minerva	McGonagall, Minerva
Moaning Myrtle		Myrtle la llorona	Geignarde Myrtle
Patil, Parvati		Patil, Parvati	Patil, Parvati
Pettigrew, Peter	/p/	Pettigrew, Peter	Pettigrew, Peter
Pomfrey, Poppy		Pomfrey, Poppy	Pomfresh, Poppy
Quirrell, Quirinus		Quirrell, Quirinus	Quirrel, Quirinus
Slytherin, Salazar	/s/	Slytherin, Salazar	Serpentard, Salazar

Name	Alliteration	Spanish	French
Snape, Severus		Snape, Severus	Rogue, Severus

Table 3. Phonetic classification of people names (alliteration)

Name	Onomatopoeia
Bagman, Ludo	Bang
Moaning Myrtle	Moan
Pettigrew, Peter	Peewit
Pomfrey, Poppy	Pop
Quirrel, Quirinus	Quiver
Slytherin, Salazar	Slither

Table 4. Phonetic classification of people's names (onomatopoeia)

Name	Meaning
Bagman, Ludo	Bagman
Binns, Cuthbert	Bin/Binoculars
Black, Sirius	Black dog (animagus)
Creevey, Colin	Crave
Crouch, Bartemius	Crouch
Fudge, Cornelius	Fudge/to fudge
Lestrangle, Bellatrix	Strange
Longbottom, Neville	Bottom (part of the body, lowest part, trousers)
Lovegood, Luna	Love and good
Malfoy, Draco	Dragon
Moody, Alastor	Moody
Pettigrew, Peter	Petty/Pet I grew (animagus)
Pomfrey, Poppy	Poppy flower
Quirrell, Quirinus	Squirrel/quarrel
Ravenclaw, Rowena	Raven
Riddle, Tom Marvolo	Riddle and marvellous/I am Lord Voldemort
Shacklebolt, Kingsley	Shackles/imprison/lock
Slytherin, Salazar	Slither
Snape, Severus	Severe
Sprout, Pomona	Sprout
Umbridge, Dolores	Umbrage
Vector, Septima	Vector (maths)

Table 5. Semantic classification of people's names

English	Spanish	French
Burrow	Madriguera	Terrier
Diagon Alley	Callejón Diagon	Chemin de Traverse
Durmstrang	Durmstrang	Durmstrang
Floean Fortescue's Ice Cream Parlour	Heladería Floean Fortescue	Glaces Floean Fortarôme
Forbidden Forest	Bosque Prohibido	Forêt Interdite
Gringotts Wizarding Bank	Gringotts Banco de Magos	Gringotts, la banque des sorciers
Hog's Head	Cabeza de Puerco	Tête de Sanglier
Hogsmeade	Hogsmeade	Pré-au-Lard
Hogwarts	Hogwarts	Poudlard
Knockturn Alley	Callejón Knockturn	Allée des Embrumes
Leaky Cauldron	El Caldero Chorreante	Chaudron Baveur
Malfoy Manor	Mansión de los Malfoy	Manoir des Malefoy

English	Spanish	French
Shrieking Shack	Casa de los Gritos	Cabane Hurlante
Tree Broomsticks	Las Tres Escobas	Trois Balais
Weasleys' Wizard Wheezes	Sortilegios Weasley	Weasley, Farces pour sorciers facétieux

Table 6. Translation of places (English-Spanish-French)

	English	Spanish	French
Press	Daily Prophet	Profeta	Gazette du Sorcier
People	Animagus	Animago	Animagus
	Death Eaters	Mortífagos	Mangemorts
	Half-Blood	Sangre Sucia	Sang-Mêlé
Books	<i>Harry Potter and the Chamber of Secrets</i>	<i>Harry Potter y la cámara secreta</i>	<i>Harry Potter et la Chambre des secrets</i>
	<i>Harry Potter and the Deathly Hallows</i>	<i>Harry Potter y las Reliquias de la Muerte</i>	<i>Harry Potter et les Reliques de la Mort</i>
	<i>Harry Potter and the Goblet of Fire</i>	<i>Harry Potter y el cáliz de fuego</i>	<i>Harry Potter et la Coupe de feu</i>
	<i>Harry Potter and the Half-Blood Prince</i>	<i>Harry Potter y el misterio del príncipe</i>	<i>Harry Potter et le Prince de sang-mêlé</i>
	<i>Harry Potter and the Order of the Phoenix</i>	<i>Harry Potter y la Orden del Fénix</i>	<i>Harry Potter et l'Ordre du phénix</i>
	<i>Harry Potter and the Philosopher's Stone</i>	<i>Harry Potter y la piedra filosofal</i>	<i>Harry Potter à l'école des sorciers</i>
	<i>Harry Potter and the Prisoner of Azkaban</i>	<i>Harry Potter y el prisionero de Azkabán</i>	<i>Harry Potter et le Prisonnier d'Azkaban</i>
Transport	Knight Bus	Autobús Noctámbulo	Magicobus

Table 7. Other translations of proper names

Name	Alliteration	Onomatopoeia	Connotation	Procedure	
				Spanish	French
Bagman, Ludo		X	X	E	Cult.T
Bagshot, Bathilda	X			E	C
Beedle the Bard	X			C	C
Binns, Cuthbert			X	E	E
Black, Sirius			X	E	E
Bloody Baron	X			C	C
Creevey, Colin	X		X	E	E
Crouch, Bartemius			X	E	C
Fudge, Cornelius			X	E	E
Grey Lady				C	C
Gryffindor, Godric	X			E	Comm. T
Lestrangle, Bellatrix			X	E	E
Longbottom, Neville			X	E	C
Lovegood, Luna	X		X	E	E
Malfoy, Draco			X	E	E
McGonagall, Minerva	X			E	E
Moaning Myrtle	X	X		C	C, Comm. T
Moody, Alastor			X	E	C
Pettigrew, Peter (Colagusano)	X	X	X	E, C	C
Pomfrey, Poppy	X	X	X	E	E, Comm. T
Quirrell, Quirinus	X	X	X	E	E
Ravenclaw, Rowena	X		X	E	Cult.T

Name	Alliteration	Onomatopoeia	Connotation	Procedure	
Riddle, Tom Marvolo			X	Cult.T	Cult.T
Shacklebolt, Kingsley			X	E	E
Slytherin, Salazar	X	X	X	E	Cult.T
Snape, Severus	X		X	E	Cult.T
Sprout, Pomona			X	E	C, Cult.T
Umbridge, Dolores			X	E	E
Vector, Septima			X	E	E

Table 8. Summary table of people's noun

English	Procedure	
	Spanish	French
Burrow	C	
Diagon Alley	C	Comm. T
Durmstrang	E	E
Floean Fortescue's Ice Cream Parlour	Comm. T	Comm. T
Forbidden Forest	C	C
Gringotts Wizarding Bank	C	C
Hog's Head	C	C
Hogsmeade	E	Cult.T
Hogwarts	E	Cult.T
Knockturn Alley	C	Comm. T
Leaky Cauldron	C	C
Shrieking Shack	C	C
Tree Broomsticks	C	C
Weasleys' Wizard Wheezes	Cult.T, R	Cult.T, Ex

Table 9. Summary table of locations

		Procedure	
		Spanish	French
People	Animagus	T	E
	Death Eaters	Cult.T	Comm. T
	Half-Blood	Cult.T	C
Books	<i>Harry Potter and the Chamber of Secrets</i>	C	C
	<i>Harry Potter and the Deathly Hallows</i>	C	C
	<i>Harry Potter and the Goblet of Fire</i>	C	C
	<i>Harry Potter and the Half-Blood Prince</i>	C	C
	<i>Harry Potter and the Order of the Phoenix</i>	C	C
	<i>Harry Potter and the Philosopher's Stone</i>	C	Cult.T
	<i>Harry Potter and the Prisoner of Azkaban</i>	C	C
Transport	Knight Bus	Cult.T	Cult.T

Table 10. Summary table of others

	<i>Speaker 1</i>	<i>Speaker 2</i>
<i>Bartemius Crouch</i>	Footballer	A teacher
<i>Cornelius Fudge</i>	Soccer field	Englishman
<i>Rubeus Hagrid</i>	A friend	Harry
<i>Bellatrix Lestrange</i>	<i>Matrix</i>	Bad person
<i>Neville Longbottom</i>	Snow	Good girl
<i>Draco Malfoy</i>	Dragon	Dragon
<i>Minerva McGonagall</i>	McDonald's	A country
<i>Alastor Moody</i>	Application	Monster
<i>Poppy Pomfrey</i>	A bar	Bubbles
<i>Quirinus Quirrell</i>	Cheese	Strange name
<i>Rufus Scrimgeour</i>	A friend	French name
<i>Kingsley Shacklebolt</i>	Football team	Sportsman
<i>Mortifagos</i>	Bat	Death

Table 8. Phonetic Symbolism in native speakers of Spanish

Appendix 2. Complete Interviews

Name: Speaker 1

Nationality: Australian

Bartemius Crouch: it reminds me of a football player called Pete crouch, because they have the same surname.

Cornelius Fudge: reminds me of chocolate, I guess... because fudge is like food, like chocolate fudge or something.

Rubeus Hagrid: reminds me of a friend of mine called Ruben because his first name is spelled similar to Rubeus.

Bellatrix Lestrange: it sounds very classy, her surname, Lestrange, sounds very elegant.

Neville Longbottom: the surname sounds like the person can be a bit clumsy and stupid.

Draco Malfoy: it sounds evil because Draco it kind of reminds me of a vampire.

Minerva McGonagall: it sounds very professional, someone who has a lot of authority.

Alastor Moody: the surname reminds me of the word mood, so, maybe that person may be very moody, as if they can be very happy at one time and very angry the next, so, maybe his mood changes a lot.

Poppy Pomfrey: it sounds very happy, Poppy sounds very happy, like happy has double p, and also de name sounds very happy as a poppy flower.

Quirinus Quirrell: it sounds like the person is very mischievous and cheeky because Quirrell it just sounds like squirrel and squirrels are very like quick and getting food and they just look very cheeky.

Rufus Scrimgeour: it reminds me... the surname is very long, but it sounds like a person that can be very smart, I don't know, it looks like a smart surname.

Kingsley Shacklebolt: well, Kingsley reminds me of a person on YouTube whose channel is Kingsley, Bitch and he is very funny, he is a black American.

Death Eaters: the names says it all, Death Eaters, it is a bad thing, there would be people dying or something dying and they are eating, I'm guessing they eat the life out of people. It is a scary name.

Name: Speaker 2

Nationality: Canadian

Bartemius Crouch: reminds me of the angry guy from the Scrooge movie.

Cornelius Fudge: it reminds me of chocolate.

Rubeus Hagrid: Rubeus, ruby, like the jewel.

Bellatrix Lestrange: reminds me of somebody who is very strange.

Neville Longbottom: reminds me of underwear.

Draco Malfoy: reminds me of Dracula.

Minerva McGonagall: reminds me of a stone.

Alastor Moody: reminds me of the sky, I don't know why.

Poppy Pomfrey: reminds me of a perfume.

Quirinus Quirrell: reminds me of people fighting, like arguing.

Rufus Scrimgeour: reminds me of a dog's name.

Kingsley Shacklebolt: reminds me of jail.

Death Eaters: makes me hungry.

Name: Speaker 1

Nationality: Español

Bartemius Crouch: me recuerda a un jugador de futbol por su apellido. Puede que sea bueno.

Cornelius Fudge: se parece al nombre de un campo de futbol que se llama Cornellà.

Rubeus Hagrid: Rubeus me recuerda a mi amigo que se llama Roberto.

Bellatrix Lestrange: el nombre se parece a Matrix ja ja. Ese es bueno.

Neville Longbottom: me da la sensacion de nieve y frío.

Draco Malfoy: ese está claro, a un dragón... es malo.

Minerva McGonagall: el apellido del chico es como el McDonald's.

Alastor Moody: su apellido me recuerda a una aplicación para el iPhone.

Poppy Pomfrey: Poppy es como un bar de mi pueblo. Y no sé por qué, pero puede que sea malo.

Quirinus Quirrell: tiene nombre de queso.

Rufus Scrimgeour: me recuerda a un amigo mío.

Kingsley Shacklebolt: el apellido se parece al de un equipo que se llama Schalke 04. Entonces es bueno, fijo.

Mortífagos: me suena como a murciélago, aunque no se parece mucho.

Name: Speaker 2

Nationality: Spanish

Bartemius Crouch: a profesor con gafas, pero de una época antigua.

Cornelius Fudge: parece un nombre inglés y también tiene pinta de ser bueno.

Rubeus Hagrid: Hagrid suena como Harry, así que puede ser que sean amigos y él haga magia también.

Bellatrix Lestrange: tiene nombre de mala, pero no sé... no me dice nada.

Neville Longbottom: esta chica puede ser buena persona. Y parece que también es un nombre típico de ahí.

Draco Malfoy: el primer nombre suena a dragón, tiene que ser malo.

Minerva McGonagall: es un nombre muy largo, me suena a un país.

Alastor Moody: se parece un poco a la palabra monstruo ¿no?

Poppy Pomfrey: suena a burbujas. El personaje tiene que ser alegre, optimista y aniñado.

Quirinus Quirrell: suena como a un nombre súper raro, como a estos de elfos inventados. Con cara de ratilla...

Rufus Scrimgeour: parece un nombre francés y suena a que lleva una tienda de antigüedades, muy viejo, encorvado...

Kingsley Shacklebolt: a deportista, como a Bolt. O también a un jugador alemán.

Mortífagos: ¿a muerte?

