

Translation of Names in Children's Fantasy Literature: Bringing the Young Reader into Playⁱ

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ABSTRACT

This paper discusses the translation of names in children's fantasy literature and highlights the importance of names in translating this particular text type. First, it defines what it is meant by "names" and attempts to present some of the most important types of "meanings" usually conveyed by names. Then, it discusses the issue of readability in the translation of these narrative elements. Next, building on Hermans's (1988) ways of rendering names from L1 to L2, it offers a classification of ten translation procedures that were identified in the Portuguese-English Parallel Corpus of Children's Fantasy Literature, namely PEPCOFL.

KEYWORDS: children's fantasy literature, names, readability.

There is a widespread disposition that names should be transposed unchanged in textual writings (...). Indeed, a naive or inexperienced translator (...) may look forward to the proper names in a text as islands of repose – unproblematic bits to be passed intact without effort into the new linguistic texture being created – translated in the sense of carried across the language gap without alteration, in the sense that a saint's relics are translated from one resting place to another (Tymoczko 1999: 223).

1 Introduction

The idea of names as "islands of repose", as criticized by Tymoczko (1999) in the epigraph to this paper, sounds like a romantic belief held by innocent minds. In fact, there is more to the treatment of names than such "disposition" would lead us to believe. As Nord (2003: 182) has pointed out, just a quick glance at translated texts can reveal that translators do all sorts of things with names; such as substitute, transcribe and omit them. In highlighting the problems concerning the translation of names, scholars usually subsume the issue under a discussion of culture-specific references, where names are seen as culture-specific items (CSIs)ⁱⁱ and as such are approached in terms of the complexity of translating cultural patterns (see Aixelá 1996; Tymoczko 1999; and Davies 2003). Although the issue of cultural specificity in the translation of names is undeniable, there are also other aspects of names that should be taken when translating them. This paper discusses the theoretical issues in translating names based on the role these names play in literary works, with a special emphasis on children's fantasy literatureⁱⁱⁱ, where names have a fundamental role in creating comic effects and portraying characters' personality traits, which will often guide the reader throughout the plot of the story (see subsection 3.1).

Before I go on to discuss some of these roles, I will contextualize and define what I understand by “names”, focusing on the functional aspect that these elements may have in a literary piece of work. Then I will offer a classification of ten translation procedures that were identified in The Portuguese-English Parallel Corpus of Children’s Fantasy Literature (PEPCOCFL).

2 Contextualisation and Definition of Names

According to Crystal (1997: 112), the science that studies names is known as *onomastics* (Greek *onomastikos* from *onoma* ‘name’), usually divided into the study of personal names (*anthroponomastics* from Greek *anthropos* ‘human being’) and place names (*toponomastics* from Greek *topos* ‘place’). In more popular usage, the term onomastics is used to refer to personal names and toponomastics for place names. The division is ultimately an arbitrary one, as places can be named after people (e.g. *Alberta* in Canada is named after the fourth daughter of Queen Victoria, Princess Louise Caroline Alberta) and vice versa (e.g. *Israel* is also used as a first name). As most name studies fall under one of these two major headings, other categories of names (e.g. institutions, objects and food) are usually excluded from this categorisation. Thus, in order to avoid such tendency the term ‘name’ is preferred instead, since it encapsulates all categories of names.

The special nature of names is often described in terms of the differences between *proper nouns* and *common nouns*; however, it is outside the scope of this paper to present a full account of the issue (for a detailed discussion, see Marmaridou 1991). Suffice it to say that a proper noun is interpreted here as “the name of a specific individual or of a set of individuals distinguished only by their having that name” (Matthews 1997: 300). The name “Griphook”, which is applied to a specific *goblin* in *Harry Potter and the Philosopher’s Stone* by J.K. Rowling or “Bri” which is applied to one specific *talking horse* in *The Horse and His Boy* by C.S. Lewis are examples of proper nouns. A common noun, on the other hand, is a name whose “application is not restricted to arbitrarily distinguished members of a class” (Matthews 1997: 61). For instance, a *goblin* or a *horse* is a common noun that may be used in reference to any individual characterisable in general as a goblin or a horse. Things start getting really complicated when a common noun is turned into a proper noun, and this is exactly what happens, for instance, in *The Chronicles of Narnia* by C.S. Lewis, where the animal characters in the story are named according to the category of living creatures they represent (e.g. The Beaver, The He-Owl, The Bulldog).

This is another reason why I prefer not to use the term proper name, since there are times when the distinction between *common* and *proper* gets blurred, thus being of little or no usefulness for the isolation of the narrative elements being investigated. For the purposes of this paper, *names* are thus defined as 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 (see Nord 2003: 183). In this sense, names possess a certain deictic quality in that they point directly to a single, concrete referent; however, sometimes they may also acquire a semantic load which takes them “beyond the singular mode of signification” (Hermans 1988: 12). Therefore, names are viewed as mono-referential – they refer to a single entity – but not as mono-functional, since they may function as carriers, for instance, of semantic, semiotic, and/or sound symbolic meanings in literary works. This issue is further explored below.

3 What do Names Convey in Children's Fantasy Literature?

It has already been observed that names in literary works are often used to convey a message to the reader (Marmaridou 1991). In fact such works seem to operate on at least two levels of communication. One is the "level in text" at which some narrative elements of the novel communicate with one another. The other level is that "between the author of the work and the reader and somehow operates above the text" (Marmaridou 1991: 88). It is at this above-text level that names can function to convey semantic, social semiotic and sound symbolic meaning(s) directly from the writer to the reader in relation to, for instance, a character, place, or object being referred to in the narrative. Let me now briefly discuss these three important types of meaning separately in order to obtain a clear grasp of what type of information names usually convey in children's fantasy literature.

3.1 Semantic Meanings

In semantic terms, names have a prominent role in children's literature where they usually have their meaning potential activated in order to describe a certain quality of a particular narrative element and/or create some comic effects. The former situation is typically found in the allegorical tradition where, for instance, a character's personality is summed up by their name, where characters are seen as "personifications of either vices [or] virtues or of general qualities relevant to human life" (Manini 1996: 165). In fact, personal names have been frequently used in literary narratives as dense signifiers in the sense that they may contain in themselves clues about the destiny of a character or indications of the way the storyline might develop. The surname "Fowl" in the *Artemis Fowl* series by Eoin Colfer is a good example. Fowl /faul/ has the same pronunciation as the English word "foul" /faul/, which means "morally polluted" or "treacherous" (The Concise Oxford Dictionary 1964/1995). This semantic meaning, in turn, gives the reader an idea of what they are about to expect from the members of the Fowl family, which has its maximum expression in the figure of Artemis Fowl, the anti-hero and master-mind of crime in the story.

As regards comic effects, Embleton (1991) has already pointed out that names in children's literature rely on many disparate techniques for their humour, but much of their comic effects derive particularly from pun and double entendres (Embleton 1991: 175). The name of a magical creature in *Harry Potter and the Prisoner of Azkaban*, Hagrid's pet hippogriff "Buckbeak", exemplifies this other aspect of semantic meaning. The name "Buckbeak" is formed by analogy with "bucktoothed", which in turn humorously describes one of the most prominent physical attributes of such a creature. Therefore, translators of children's literature not only need to face the usual problems of translating semantically-loaded names, but also the problem of retaining such comic effects.

3.2 Semiotic Meanings

From a semiotic perspective, names in many cultures act as signs, generating ancient or more recent historical associations (e.g. *Ptolemy*, *Archimedes*, *Wolfgang Amadeus Mozart*), indicating gender (e.g. female: *Hermione*, male: *Ronald*), class (e.g. *Sir Nicolas De Mimsy-Porpington*), nationality (e.g. *Carlo Montana* and *Marco Andretti* are typically Italian names), religious identity (e.g. *David* and *Gabriel* are biblical names), intertextuality (e.g. *Sherlock Holmes*), mythology (e.g.

Banshee, *Centaur*, *Unicorn*) and so on. According to Tymoczko (1999), names are often the semiotic elements of a text that are most urgent and at the same time the most problematic to be translated, especially due to their semiotic significance which is often culture-bound (Tymoczko 1999: 224). In this sense, the difficulties in translating names are related to the complexity of translating cultural patterns as mentioned above. Aixelá (1996) views some proper names as CSIs because their historical or cultural associations transform them into dense signifiers which translators need to deal with so as not to overload the information flow of the translated text (Aixelá 1996: 59). In children's literature, for instance, this overload may induce the child reader to stay "at a distance" and miss the message underlying the plot; for this reason some translators opt for setting the story in the receiver's own cultural world instead of a strange and exotic world that sometimes the source culture may represent, thus enabling a young readership to identify such message. As an illustration, Nord (2003: 185) mentions one of the Brazilian translations of *Alice in Wonderland*, "where all the culture markers, including proper names, are consistently adapted to the target culture".

However, it is important to stress that names conveying semiotic meaning do not always present obstacles to translation. After all some of these names may have an international character, in the sense that they are conventionally adopted by the target culture in the same form as that of the source culture (e.g. *King's Cross Station*, *Oxford*, *Big Ben* are the same in Brazilian Portuguese). Additionally, sometimes some names exist in the same form both in the source and target culture, and this way are kept despite their changes in pronunciation (e.g. En: *Mabel*, BrPort: *Mabel*). Moreover, the long tradition and continuous use of such names contributes to their high degree of integration into the lexical systems of many languages, which perhaps might have been one of the driving forces behind the emergence of *exonyms*. Exonyms are names "by which one people or social group refers to another and by which the group so named does not refer to itself" (Answers.com). Examples of exonyms between Portuguese and English are *Pedro* ↔ *Peter*, *Tiago* ↔ *James*, *Inglaterra* ↔ *England* and *Londres* ↔ *London*, and, as observed by Nord (2003), such names do not pose a problem for translation due to their conventionalized nature, that is, translators have at their disposal a number of conventionalized forms that they may either use or not (Nord 2003: 184).

3.3 Sound Symbolic Meanings

According to Matthews (1997), sound symbolism refers to "the use of specific sounds or features of sounds in a partly systematic relation to meanings or categories of meaning" (Matthews 1997: 347). Among the typological significations that sound symbolism subsumes, there are two worth mentioning here: imitative sound symbolic meaning and phonesthetic meaning. Imitative sound symbolic meanings are related to the use of onomatopoeia. An imitative sound symbol represents a sound actually heard, but its actual component speech sounds may only vaguely resemble the imitated sound (Shisler 1997). Some examples of imitative sound symbolic meaning can be found, for instance, in names such as "Madame Norris" (a cat in the Harry Potter series), "Breehy-hinny-brinny-hoohy-hah" (a horse in the Chronicles of Narnia Series), and "Rumblebuffin" (a giant, also, in the Chronicles of Narnia Series), which attempt to imitate respectively the angry hiss and growl of a cat, the whining of a horse, and the booming voice of a giant. Imitative sound symbols often have component phonesthetic sound symbols. Phonesthetic meaning has to do with the use of sound symbolic elements called *phonesthemes*. A phonestheme is a sound, sound cluster, or sound type that is directly associated with a meaning (Shisler 1997).

The initial cluster /gl/, for instance, occurs in the following words: glisten, glow, glare, glent, glimmer, glimpse, glister, glitter, glim, and because they share the same common denominator /gl/, they are usually associated with “light” and “shining”. Another example is the initial cluster /sl/ which can be found in words such as slime, slug, slithery, slobbery, slog, and they are usually connected with “unpleasantness”. In *Harry Potter* the name of *Salazar Slytherin* – the founder of the ill-reputed *Slytherin* house in *Hogwarts School of Wizardry and Witchcraft* – follows this phonesthetic pattern, thus showing how useful such a concept can be to understand some patterns of naming. The shared cultural response to a phonestheme is called *phonesthesia*, and the study of *phonesthemes* and *phonesthesia* is called *phonesthetics*.

Having briefly discussed some of the semantic, semiotic, and sound symbolic meaning(s) that names usually convey, I would now like to focus on an important issue that translators usually have to tackle in translating children’s literature, namely that of readability.

4 Readability and the Translation of Names in Children’s Literature

Puurtinen (1995) suggests that the presence of many foreign names and an abundance of unusual phonological sequences or even rare spellings in a translation bring with it the risk of creating linguistic barriers for young readers. Name forms such as “Nguyen Xuan”, “Walden McNair”, and “Ahoshta Tarkaan” clearly illustrate how unfamiliar phonology and/or orthography can pose obstacles, for instance, to Brazilian young readers who may not identify with them, and which in turn may cause a backlash against the reading development of these kids. Lia Wyler (2003), the translator of the *Harry Potter* series in Brazil explains why the title-role name of the series could not be adapted to the Brazilian Portuguese phonological and morphological system:

Giving native names to characters contributes to children’s positive/negative identification with them, so this is the current procedure in translating for children. Young Brazilians who are not yet proficient in reading find English words difficult to pronounce. By contract, however, Harry Potter’s name could not be altered, even if children had to struggle to pronounce an aspirated “h” and retroflex “r’s” – an ability found only in seven out of twenty-six states in Brazil (Wyler 2003: 12).

Another interesting point concerning readability is that names have to be memorable if they are to fulfil their primary function of referentiality. According to Tymoczko (1999), the referential function of names presupposes a certain “recognizability” and “memorability”, that is to say, names must in “some way be memorable so as to serve their function as indicators of unique objects” (Tymoczko 1999: 225). In order to fulfil this function, a name itself must have a certain uniqueness in context that makes it distinct from other names, and it is easy to see that unfamiliar foreign names with unusual phonology and orthography can interfere negatively with memorability as it becomes hard for the receptor audience to “keep the names straight in literary works” (Tymoczko 1999: 226). In other words, in order to facilitate the memorability of a name to a young audience, translators are usually expected to deal with foreign names in a way which enables young readers to recognize them according to the phonological and orthographic conventions of the target language. Therefore, in addition to serving as identifying labels and conveying semantic, semiotic and sound symbolic meanings, names must in some way be readable so as not to alienate children from reading.

The readability of a name is a complex multilevel phenomenon, as names must be analysed at various levels (i.e. orthographic, phonological, semantic, etc). Moreover, the reading process of a name cannot be understood only as a linear decoding of meaning which resides in the structure of such a name. Name structure and meaning are not fixed but dependent on the context in which they are inserted and on each individual reader. In other words, the readability of a name varies in accordance with the interaction between its structure, referentiality, significance, and the reader's background knowledge (cf. Spiro et al. 1980). In the case of young readers, readability is likely to require more attention due to their developing decoding skills and smaller functional memory capacity (Adams 1980: 12-13). A full discussion of the factors and strategies involved in readability is unnecessary in the present paper; only a few basic assumptions pertaining to translation have been presented so as to give the reader a general idea of the importance of readability in the translation of names. A comprehensive discussion on readability can be found in Pearson et al. (1984), Spiro et al. (1980) and Van Dijk and Kintsch (1978)^{iv}. In the next section, I concentrate on the translation of names and show some of the things that translators usually do when translating names in children's literature.

5 Translation of Names in Children's Literature

From a translational perspective, names can be broadly divided into two categories (i) *conventional names* and (ii) *loaded names* (see Hermans 1988: 88). *Conventional* names are those seen as 'unmotivated' for translation, since they apparently do not carry a semantic load; their morphology and phonology do not need to be adapted to that of the target language system; or perhaps because they have acquired an international status (e.g. Minerva, Heathrow and Westminster). *Loaded* names, which are those seen as 'motivated' for translation, range from faintly 'suggestive' to overtly 'expressive' names and nicknames. They include those fictional and non-fictional names in which historical and cultural inferences can be made on the basis of the 'encyclopaedic knowledge'^v available to the interlocutors of a particular culture. The distinction between them is one of degree: expressive names link with the lexicon of the language (e.g. "Butler" in the Artemis Fowl series, "Dark Stranger" in The Worlds of Chrestomanci, and "Strawberry" in The Chronicles of Narnia), and hence the semantic load of the name is more in evidence than in the case of 'suggestive' names (e.g. "Voldemort" in the Harry Potter series, "Throgmorten" in The Worlds of Chrestomanci, and "Maugrim" in The Chronicles of Narnia]). According to Hermans (1988), theoretically speaking there appears to be at least four ways of rendering names from one language into another:

They can be *copied*, i.e. reproduced in the target text exactly as they were in the source text. They can be *transcribed*, i.e. transliterated or adapted on the level of spelling, phonology, etc. A formally unrelated name can be *substituted* in the target text for any given name in the source text (...). And insofar as a (...) name in a source text is enmeshed in the lexicon of that language and acquires 'meaning', it can be *translated* (Hermans 1988: 13).

Hermans goes on to explain that various combinations of these "modes of transfer" are possible and that deletion of a source-text name or the insertion of a new one is also a possible translation procedure (Hermans 1988: 14). These different ways of translating names are interpreted by Hermans (ibid.) in terms of the relationship between Target Text (TT) and Source Text (ST) along two poles of a continuum: *adequacy* vs. *acceptability*. According to Toury (1995), a translation is termed *adequate* when the translator makes an attempt to follow source rather than target linguistic and literary norms. On the other hand, a translation is termed *acceptable* when the translator has

adhered to those norms of the target system (1995: 56-57). In this respect, when translators, for instance, copy a foreign name into the TL text they are apparently privileging adequacy, and when, for instance, they transcribe or substitute a foreign name in the translated text they are apparently favouring acceptability. As a matter of fact, there are times when copy cannot be interpreted as a procedure based on adequacy in the case, for instance, of “bicultural” names (see Nord 2003: 185) where the same name form exists in both source and target cultures (e.g. Portuguese: Jane, English: Jane). Moreover, in the case of transcription, there are names that, despite being transcribed in order to conform to the phonological and morphological conventions of the target language, continue sounding alien to the target audience and recognized as not belonging to the target cultural setting (e.g. Batilda Bagshot ↔ Bathilda Bagshot in the Harry Potter series). Therefore, an effect of adequacy may be achieved by either preserving a foreign name, but also by creating a new name not present in the source text, and while the addition of some explicit clarification of a name may make the target text more accessible, so may the deletion of this particular name. In view of this, as Davies (2003) has already observed, there seems to be no clear correlation between the use of a particular procedure and the degree of *adequacy* or *acceptability* obtained in the target text.

Building upon Hermans’ classification of the ways onomastic material is handled in order to produce an appropriate translated text, I propose a set of ten procedures in the translation of names based on information extracted from PEPCOCFL – The Portuguese-English Parallel Corpus of Children’s Fantasy Literature. PECOCFL is a bilingual electronic parallel corpus which consists of 24 fantasy books (12 originals + 12 translations) extracted from four English fantasy series translated into Brazilian Portuguese in the period between 2000-2003.

5.1 Rendition

This is a “coincidental” procedure and is used when the name is transparent or semantically motivated and is in standardized language (see Newmark 1988: 75), that is, when the name in a source text is enmeshed in the lexicon of that language, thus acquiring “meaning” to be rendered in the target language (Hermans 1988:13). Examples of rendered names are shown below.

TT	ST
A <u>Mulher Gorda</u> tinha saído para fazer uma visita noturna e Hermione ficou trancada do lado de fora da torre da Grifinória.	The <u>Fat Lady</u> had gone on a night-time visit and Hermione was locked out of Gryffindor Tower. (Harry Potter)
<u>Gato</u> lembrava-se do órgão tocando e das pás da grande roda girando no céu azul.	<u>Cat</u> remembered the organ playing and the paddles beating the blue sky. (The Worlds of Chrestomanci)

The table shows that the main procedure for translating motivated names like the ones above is that of rendition. It is curious to observe, though, that the translator of the Harry Potter Series opted for translating the word “Lady” into “Mulher”, which means “woman” in Brazilian Portuguese. This goes to show that the translator has freely chosen the use of a “superordinate” (woman) instead of a more specific word such as “senhora” or “dama” (= lady).

5.2 Copy

This procedure bears resemblance to Vinay and Darbelnet's (1995) concept of "borrowing" as the simplest type of translation (Vinay and Darbelnet 1995: 31). In this procedure, the names are reproduced in the translated text exactly as they appear in the source text without suffering any sort of orthographic adjustment. Some examples of copied names are displayed below.

TT	ST
Harry Potter era um bruxo – um bruxo que acabara de terminar o primeiro ano na Escola de Magia e Bruxaria de Hogwarts.	Harry Potter was a wizard – a wizard fresh from his first year at Hogwarts School of Witchcraft and Wizardry. (Harry Potter)
Aos treze anos o objeto, de nosso estudo, Artemis Fowl , mostrava sinais de um intelecto muito superior ao de qualquer ser humano desde Wolfgang Amadeus Mozart .	By the age of thirteen, our subject, Artemis Fowl , was showing signs of an intellect greater than that of any human since Wolfgang Amadeus Mozart . (Artemis Fowl)

It is interesting to observe that the procedure of *copy* is used with the name of the protagonists of the two series above. This is perhaps due to copyright issues in which such names are seen as "brands" or "commodities" and as such they are usually kept unchanged in the TL (see Gehringer 2004). From a phonological perspective, however, Nord (2003: 187) points out that these names often acquire a different pronunciation in the TL. For example, in the name Artemis, which is the name of the Greek Goddess of Hunt, the stress is placed on the second syllable in Brazilian Portuguese [ar'temis] and on the first syllable in British English ['ɑ:temis]. Therefore, despite being copied, these names often acquire a different character in the target context.

5.3 Transcription

This is a procedure in which an attempt is made to transcribe a name in the closest corresponding letters of a different target alphabet or language. In other words, this procedure occurs when a name is transliterated or adapted at the level of morphology, phonology, grammar, etc., usually to conform to the target language system (see Hermans 1988: 13). The use of the term "transcription", however, is different from that made by Newmark (1988:75) in the sense that the latter uses "transcription" as a synonym for "adoption", "transfer" or "loan-words", whereas in this study "transcription" is seen in the light of Aubert (1994: 64-68) as a synonym for "transliteration". Examples of transcribed names are displayed below.

TT	ST
Quando voltei, apareci no meu quarto, onde a outra menina, que na verdade se chama Romília , estava escrevendo em seu diário antes de ser arrastada de lá no meio de uma frase.	I got back to my bedroom, and the other girl – she's called Romillia really – had been writing her diary. She got called away in mid-sentence and left it lying there, so I read it. (The Worlds of Chrestomanci)
Assim posto, ela persuadiu o meu pai a prometer-me em casamento a Achosta Tarcaã .	And so she persuaded my father to promise me in marriage to Ahoshta Tarkaan . (The Chronicles of Narnia)

The apparent unmotivated names "Romillia" and "Ashosta Tarkaan", with their graphological forms alien to a Brazilian audience, have been transcribed into "Romília" and "Achosta Tarcaã" respectively. In transcribing these two names, the translators have marked the stress in Brazilian

Portuguese by means of an acute accent and a tilde. Additionally, they have also suppressed, added, and changed the position of letters, probably as a way to preserve the readability of the text in the TL context.

5.4 Substitution

In this type of procedure, a formally and/or semantically unrelated name is a substitute in the target text for any existent name in the source text (see Hermans 1988: 13). In other words, the TL name and the SL name exist in their respective referential worlds, but are not related to each other in terms of form and/or semantic significance (see examples below).

TT	ST
Jamais vira o menino. Talvez fosse <u>Ernesto</u> . Ou <u>Eduardo</u> .	He'd never even seen the boy: It might have been <u>Harvey</u> : Or <u>Harold</u> . (Harry Potter)
Mas a velha ficou pensativa. – Até <u>Aquenaton</u> voltar... eu conheço isso. Artemis também conhecia. Era praticamente todo o código verbal de detonação da granada sônica do Povo das Fadas que estava magneticamente presa em baixo da mesa. Um dos pequenos equipamentos de segurança de Butler. Eles só precisavam de mais uma palavra e a granada explodiria, lançando uma sólida parede de som pelo prédio, explodindo cada janela e cada tímpano.	But the old woman looked thoughtful. ' <u>Richard of York</u> ... I know that.' Artemis knew it too. It was virtually the entire verbal detonation code for the fairy sonix grenade magnetized to the underside of the table. One of Butler's little security devices. All they needed was a mom word and the grenade would explode, sending a solid wall of sound charging through the building, blowing out every window and eardrum. (Artemis Fowl)

It is interesting to note that the translator of the Harry Potter series not only replaced the two SL names (i.e. Harvey and Harold) with two unrelated names in the TL (i.e. Ernesto and Eduardo), but also took into consideration the alliteration (i.e. the use of the same letter or sound at the beginning of words that are close together) present in the original. The translator of the Artemis Fowl series in turn opted for replacing the name of the historical figure “Richard of York”, which is a mnemonic device to help remember the colours of the rainbow (“**R**ichard **O**f **Y**ork **G**ave **B**attle **I**n **V**ain” – **R**ed, **O**range, **Y**ellow, **G**reen, **B**lue, **I**ndigo, and **V**iolet), with “Aquenaton” (a Brazilian exonym for Akhenaton/Akhenaten), a Pharaoh of the Eighteenth dynasty of Egypt, which does not have any association with the word “arco-íris” (= rainbow). This association is very important in the story as the word “rainbow” is the verbal detonation code for the grenade, but it has not been retextualized in the translated text.

5.5 Recreation

This type of procedure consists of recreating an invented name in the SL text into the TL text, thus trying to reproduce similar effects of this newly-created referent in another target cultural setting. It is important to stress that recreation differs from substitution in the sense that in recreation the lexical item does not exist in the SL or in the TL.

TT	ST
– Bem, a goles , a bola vermelha meio grande, é a que faz os gols.	Well, the Quaffle – that's the biggish red one – is the one that scores goals. (Harry Potter)
O Sr. Olivaras chegara tão perto que ele e Harry estavam quase encostando os narizes.	Mr Ollivander had come so close that he and Harry were almost nose to nose. (Harry Potter)

The procedure of recreation was mostly found in the translations of the Harry Potter series where these neologisms are very common. Moreover, it is important to note that the name Quaffle, which is the name given to one of the balls used to play Quiddich, has not been capitalized in Brazilian Portuguese. This decision is in line with the Brazilian grammar rule in which the name of objects are not usually capitalized. The invented surname Mr Ollivander, whose referent owns a shop that sells magical **wands** in the story, has been recreated by transcribing (Oliv- / Olliv-) and rendering (-vara/- (w)and), thus resulting in the harmonious and humorous form *Senhor Olivaras*.

5.6 Deletion

This procedure is usually considered a rather drastic way of dealing with lexical items, but even so it has been often used by translators (see Baker 1992: 40-42). Deletion (Ø) as a translation procedure involves removing a source-text name or part of it in the target text. It usually occurs when such names are apparently of little importance to the development of the narrative, and are “not relevant enough for the effort of comprehension required for their readers” (Aixelá 1996: 64).

TT	ST
Ø	'Bet it's that one behind the statue of Gregory the Smarmy that we found in our first week. See you.' (Harry Potter)
Naquela época vivia em Londres uma garota que se chamava Polly .	And in those days there lived in London a girl called Polly Plummer . (The Chronicles of Narnia)

In the examples above, one can see that the full name Gregory the Smarmy and the surname of one of the main characters in the Chronicles of Narnia were apparently of little importance to the story's plot development. And as such these names were (partially) deleted by the translators of the two series in question.

5.7 Addition

This is a procedure in which extra information is added to the original name, making it more comprehensible or perhaps more appealing to its target audience (see Giles's (1995) “framing information”). Sometimes it is used to solve ambiguities that might exist in the translation of a particular name. Examples of added names are displayed below.

TT	ST
– Sr. Pintarroxo , seria capaz de nos dizer para onde levaram Tumnus, o fauno? (BT: Mr Robin)	Then she turned to the Robin and said, "Please, can you tell us where Tumnus the Faun has been taken to?" (The Chronicles of Narnia)
Falou o Sr. Castor , finalmente: – Bem, em nome de Aslam, quem são vocês?	"Well?" said the He-Beaver at last. "What, in the name of Aslan, are these?" (The Chronicles of Narnia)

Addition was a procedure detected only in The Chronicles of Narnia, where titles of address were added to the name of animals in order to disambiguate their sexual identity, since in Portuguese the majority of these names have just one form for both male and female (e.g. castor – he-beaver or she-beaver).

5.8 Transposition

This procedure is defined as the replacement of one word class with another without changing the meaning of the original message (Vinay and Darbelnet 1995: 36). For Chesterman (1997), this procedure also involves structural changes, “but it is often useful to isolate the word-class change as being of interest in itself” (Chesterman 1997: 95).

TT	ST
Harry Potter e a Pedra Filosofal (adjective)	Harry Potter and the Philosopher ’s Stone (noun) (Harry Potter)
Artemis Fowl - Código Eterno (adjective)	Artemis Fowl – The Eternity Code (noun) (Artemis Fowl)

The Concise Oxford Dictionary (1964/1995: 1462) defines titles as distinguishing “names” given to – among other things – “books”. As such these narrative elements play an important naming role in literature, since they denominate and identify specific individual works. Because of this particular role played by titles, I have decided to include them in the analysis of names. The procedure of transposing nouns into adjectives in the titular units above show that the translators tried to anchor these units in the target context by producing more acceptable translated titles. After all, this procedure could have been replaced with another more commonly used and equally available procedure, namely rendition.

5.9 Phonological Replacement

This is a procedure in which a TT name attempts to mimic phonological features of a ST name by replacing the latter with an existing name in the target language which somehow invokes the sound image of the SL name being replaced (see Kelly’s (1979) “phonemic translation” and Catford’s (1965) “phonological translation”). Phonological Replacement must not be confused with transcription (see subsection 5.3). The latter involves adaptation of a SL name to the phonology/morphology of a target language while the former involves the replacement of a SL name with a TL name which is phonemically/graphologically analogous to it. Examples of this procedure are shown below.

TT	ST
“Muito misterioso. E agora, com <u>Jorge Mendes</u> , o nosso boletim meteorológico. Vai haver mais tempestades de corujas hoje à noite, Jorge?”	'Most mysterious. And now, over to <u>Jim McGuffin</u> with the weather. Going to be any more showers of owls tonight, Jim?' (Harry Potter)
– Ouvi você falando da coitada da <u>Murta</u> – disse Pirraça, os olhos dançando. – Que grosseria com a coitada.	'Heard you talking about poor <u>Myrtle</u> ,' said peevy, his eyes dancing. 'Rude you was about poor Myrtle.' (Harry Potter)

Phonological replacement is a procedure detected especially in the translations of the Harry Potter series, whose translator seems to resort frequently to this kind of procedure. The examples above show that names apparently unmotivated were replaced with names that have a similar orthography and phonology.

5.10 Conventionality^{vi}

This final procedure occurs when a TL name is conventionally accepted as the translation of a particular SL name. It is commonly used with names of historical/literary figures and geographical locations. These conventionalized names in the target language are usually referred to as *exonyms* (see Section 3.2).

TT	ST
E <u>Arquimedes</u> , o matemático grego.	And <u>Archimedes</u> , the Greek mathematician. (Artemis Fowl)
– Mas não foi um sucesso. A esposa dele fugiu para a <u>Sicília</u> com um bruxozinho enebado.	"But it was not a success. His wife ran off to <u>Sicily</u> with a greasy little warlock." (The Worlds of Chrestomanci)

The examples above show that a historical and a geographical name in the source texts (i.e. *Archimedes* and *Sicily*) were replaced with two conventionalized forms in the target culture, namely *Arquimedes* and *Sicília*. By and large, historical and geographical names do not usually pose a problem to Brazilian translators, since they usually have a wide array of conventionalized forms (exonyms) for these kinds of names at their disposal. Finally, it is important to say that combinations among all the procedures described above are possible, as names can be rendered, copied, transcribed, or substituted and deleted (e.g. Larva Kelp – Grub Kelp; Lili Fronde – Lili Frond; Polly – Polly Plummer).

6 Conclusion

In this paper I have attempted to show that names in the translation of children's literature cannot be seen as “islands of repose” as they are often loaded with some sort of meaning. In other words, they may act as semiotic and sound symbolic signs indicating a wide array of socio-cultural information to the reader. In Tymoczko's words, “they are dense signifiers, signs of essential structures of human societies” (1999:223). Based on this assumption, I have discussed some of these different types of meaning that names can convey and have also stressed the relevance of the readability factor when translating names in children's literature. I showed what translators usually do with names and the way names in children's fantasy stories are usually translated in the

Brazilian context. However, although these procedures describe the way names in children's fantasy literature are translated in Brazil during a certain period of time, there is no reason to believe that these procedures are language-pair-specific. In principle, this set of procedures could provide a useful conceptual tool to analyse and report the way translators usually deal with a particular literary element (i.e. names).

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Notes

ⁱ This paper is based on the author’s unpublished PhD thesis entitled *Brazilian Practices of Translating Names in Children’s Fantasy Literature: A Corpus-based Study*, Universidade Federal de Santa Catarina, Florianópolis, 2004.

ⁱⁱ For Aixelá (1996: 58), CSIs are “textually actualized items whose function and connotations in a source text involve a translation problem in their transference to a target text, whenever this problem is a product of the non-existence of the referred item or of its different intertextual status in the cultural system of the readers of the target text”.

ⁱⁱⁱ This paper focuses on one particular subgenre in children’s literature, namely fantasy. Although fantasy is one of the many subgenres in children’s literature which uses ‘unreal elements’ in its narratives, what makes it different from other subgenres which also use these elements (such as the folk tale, fairy tale, and animal stories) is that while these other subgenres assume magic in the same way that the realistic novel assumes its absence, fantasy does not. When fantasy incorporates an unreal element, “that element, far from being assumed, is fantastic relative to the realistic aspects of the work” (Knowles and Malmkjær 1996: 17), that is to say, “fantasy is a story based on and controlled by an overt violation of what is generally accepted as possibility” (Irwin 1976: ix cited in Knowles and Malmkjær 1996: 224). In this sense, fantasy portrays some obvious deviance from consensus reality which according to Hunt (2001) is usually provoked by violations of the laws of nature (Hunt 2001: 271). As an illustration of these violations, one could possibly mention flying broomsticks, talking creatures and self-refilling plates.

^{iv} For a general review of the various formulae used to measure readability, the following studies can be a useful point of departure: Davison and Kantor (1982), Zakaluk and Samuels (1988) and Klare (1974). In the context of translation research, Puurtinen (1995) introduces some psycholinguistic concepts related to readability and evaluates the pros and cons of some readability testing methods in the investigation of syntactic patterns in translated texts.

^v According to Matthews (1997: 114), encyclopaedic knowledge is the “knowledge of the world as distinguished from knowledge of the language system”.

^{vi} I would like to thank Dr. Stella Tagnin for suggesting the use of the term and showing me the necessity of refining the categories employed in the classification of procedures belonging to the model herein proposed.