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ΚΥΠΡΟΥ

DEPARTMENT OF ENGLISH STUDIES

TRANSLATING CHILDREN'S LITERATURE

IN A CHANGING WORLD:

Potteromania

AND ITS ARTICULATIONS INTO GREEK

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ΠΕΡΙΛΗΨΗ

Η μετάφραση της παιδικής λογοτεχνίας σε έναν κόσμο που αλλάζει: Η Ποτερομανία και οι μεταφράσεις της στα ελληνικά

Η παρούσα μελέτη επιχειρεί μια εις βάθος ανάλυση της μετάφρασης της παιδικής λογοτεχνίας από τα Αγγλικά στα Ελληνικά, χρησιμοποιώντας το παράδειγμα του *Χάρι Πότερ* και των μεταφρασμάτων του στο γραπτό λόγο και στα πολυμέσα. Ακολουθώντας τη θεωρητική προσέγγιση των *πολυσυστημάτων*, η διατριβή αρχικά διερευνά το ρόλο της μετάφρασης μέσα από την τοποθέτηση της παιδικής λογοτεχνίας στη λογοτεχνική κοινότητα-στόχο. Η εξέλιξη του εν λόγω λογοτεχνικού είδους στον ελληνικό λογοτεχνικό χώρο, τόσο στην πρωτότυπη όσο και σε μεταφρασμένη μορφή, εξετάζεται από μια ιστορική οπτική, ενώ η παράμετρος του μέσου στην μετάφραση της παιδικής λογοτεχνίας αναλύεται σε σχέση με τη στροφή από τον έντυπο στον ηλεκτρονικό πολιτισμό.

Η κειμενική ανάλυση επικεντρώνεται σε πολιτισμικά στοιχεία όπως η ονοματοδοσία, πολιτισμικές έννοιες, γλωσσικές ποικιλίες (εκλαϊκευμένες εκφράσεις, διάλεκτος, προφορά), γλωσσικά χαρακτηριστικά, καθώς και μεταγλωσσικά ζητήματα όπως οι περιορισμοί του χρόνου και του χώρου στην περίπτωση του υποτιτλισμού και της μεταγλώττισης. Χρησιμοποιώντας την κειμενική ανάλυση ως αφετηρία, η μελέτη εστιάζει στο φάσμα των μεταφραστικών στρατηγικών που χρησιμοποιούνται κατά τη διαδικασία της μεταφοράς ενός πολιτισμού, και ιδιαίτερα στις στρατηγικές *οικειοποίησης* και *ξενισμού*, καθώς και στις επιπτώσεις τους. Οι μεταφράσεις του *Χάρι Πότερ* (σε έντυπη μορφή και στις ταινίες) μελετώνται υπό το πρίσμα της *υπόθεσης της επεξήγησης* με στόχο να προσδιοριστούν τα στοιχεία του κειμενικού είδους και οι επιπλοκές που προκύπτουν κατά τη μεταφορά τους στα Ελληνικά.

Υποστηρίζεται ότι οι σύγχρονες έννοιες της παγκοσμιοποίησης, οι οποίες αποτελούν πρόκληση για τις παραδοσιακές θεωρίες της μετάφρασης, μπορούν να συμβάλουν στην επεξήγηση του φαινομένου της «Ποτερομανίας». Η παγκοσμιοποίηση του πολιτισμού και της γλώσσας προσεγγίζεται υπό την οπτική της θεώρησης των ενηλίκων ως μεταναστών στη νέα εποχή της τεχνολογίας και των παιδιών ως γηγενή πληθυσμού. Η παγκοσμιοποίηση και η μετάφραση της παιδικής λογοτεχνίας είναι άμεσα συνδεδεμένες, καθώς το παιδί-αναγνώστης αντιμετωπίζεται ως «αθαγενής» στον παγκοσμιοποιημένο κόσμο, είναι πιο εξοικειωμένος με ξένες μορφές από τον ενήλικα και, κατ'επέκταση, έχει

λιγότερη ανάγκη από ερμηνεία. Αυτή η θεώρηση αποκαλύπτει τις ανταγωνιστικές διαπολιτισμικές πραγματικότητες που λαμβάνουν χώρα στις μέρες μας και αντανακλά έναν κόσμο που αλλάζει και απαιτεί επαναξιολόγηση των εννοιών του «οικείου» και του «ξένου». Ως εκ τούτου, η παρούσα μελέτη εισάγει τις παραμέτρους μιας νέας αντίληψης για τις μεταφραστικές στρατηγικές στην εποχή της παγκοσμιοποίησης, με ευρύτερες επιπτώσεις για τα σχετικά επιστημονικά πεδία.

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ABSTRACT

The present thesis offers an in-depth analysis of children's literature translation from English into Greek, using *Harry Potter* books and their multimedia translations as a case study. Drawing on the polysystems approach, the thesis initially investigates the role of translation in positioning children's literature in the receiving literary community. The genre's evolution in the Greek literary space, both in its original and translated form, is studied from a historical perspective, while the parameter of medium in the translation of children's literature is analysed in terms of the shift from imprint to electronic culture.

The analysis of the texts involved concentrates on cultural elements such as name assigning, culturally bound concepts, language variation (colloquialism, dialect, accent), lexical features, as well as meta-linguistic issues such as time and space restrictions in the case of subtitles and dubbing. Using text analysis as a starting point, the study focuses on the spectrum of translation strategies used in the process of transferring culture, and especially the strategies of *domestication* and *foreignisation* and their implications. The *Harry Potter* translations (books and film adaptations) are also studied in the light of explicitation hypothesis in order to identify the impeding generic elements and the complications arising from their transfer into Greek.

It is argued that contemporary notions of globalisation that challenge traditional views of translation can help explain the phenomenon of "Potteromania". The globalisation of culture and language is here approached by viewing adults as immigrants in the new era of technology and children as indigenous population. Globalisation and the translation of children's literature are interrelated, since the child reader, as a native of the globalised world, is more familiar with foreign forms than any adult, hence in less need of interpretation. This view can unveil the competing transcultural realities in which translation currently takes place and reflects a changing world that requires a re-evaluation of notions such as 'home' and the 'foreign'. Thus, the present study introduces the parameters of a new understanding of translating strategies in the era of globalisation, which can have wider implications for the related academic fields.

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CHAPTER 1: INTRODUCTION

1.1. Object of Study

Exploring the crossing paths of translation and children's literature is undoubtedly a challenging task, especially when it concerns two academic fields (translation and children's literature) that have been relatively neglected or, rather, less esteemed and acknowledged as autonomous and self-sustained. The present thesis aims at approaching this combination of fields, by offering an in-depth analysis of children literature translation from English into Greek. Thus, the field is studied in the context of Greek as a receiving culture, a context which has so far remained unexplored. The object of study concerns the *Harry Potter* books and their multimedia translations. The primary text that is analysed in depth is *Harry Potter and the Philosopher's Stone*, the first *Harry Potter* book in a series of seven and its translation into Greek, although examples are drawn from other books in the series, as well as from translations into other languages. The thesis additionally deals with the electronic version of the book in the movie adaptation and its respective script translations in the form of subtitles and dubbing. The totality of data as described above is used as a case study for investigating the broader issue of globalisation, as it affects translation practice and theory.

The design of this thesis has taken into account the following specifications in relation to the object of study. Firstly, one of the main aims was to study a book of contemporary children's literature, written originally in the English language. Although a detailed definition for children's literature is undertaken in 3.1. it is deemed necessary to give the fundamentals of what constitutes a literary piece for children. Children's literature may be summarised here as a category of books addressed to children that is produced and published by people who do not belong in the target group of the intended readership.

Secondly, this book had to be of sufficient proportions so as to allow the researcher to study linguistic and cultural phenomena in detail and not merely a picture book with only a few pages of written material, as happens with a considerable number of children's books. Third, for the same reasons, the text under investigation should not only address an inexperienced audience with no reading skills but also older ages, which are prototypical of the category of children as readers¹. Fourth, the text under analysis should be popular in the source community or, at least, successful enough to fulfill the fifth condition for its

¹ The issue of readership and the child reader is elaborated on in Chapter 3.

selection as an object of study, which requires an official translation of it to have been published in the target language (in our case, Greek). According to the specifications set for the object of study, the researcher opted for a piece of children's literature that received wide acceptance from the target community in order for its study and conclusions to have wider repercussions. The sixth requirement for the book chosen was its availability in another medium, preferably in the form of film or video so as to offer the possibility to examine other forms of translation of the same (or similar) source text such as subtitling and dubbing.

The text of *Harry Potter* proved to be the ideal material, which satisfied all the set pre-conditions that the researcher sought in her object of study. It is a book of contemporary children's literature, originally written in British English.² The second condition is more than met, as the first *Harry Potter* book is quite extensive (around 223 pages) – much more extensive than the average book pages of a children's book, which usually counts a few dozens of pages at best³. Additionally, it was announced from the first publication that the book was planned to have a sequel of six books to correspond to the seven study years of the hero at Hogwarts School of Wizards. This provided an abundance of material for research, perhaps more than could be handled in a single thesis. For this reason, I have selected to take the first book and its corresponding translation into Greek as the main text for analysis, although several examples from the other books of the series are also employed where relevant. In addition, the acceptance of the book was admittedly greater than what its creator or publisher ever had expected.⁴ Not only did it make a huge impression on children of all ages (literate or not), but it also managed to attract and win over a vast number of adult readers.

In relation to the reading audience, one needs to point out that the complete series of the books was released in a time span of ten years. This entails that the reading audience that followed the story from the first to the seventh *Harry Potter* book grew both mentally and physically as the characters grew in the book. This in turn, means that if a child of ten started reading the first Harry Potter book, he/she most probably completed reading the last

² It is worth noting that the text underwent intralingual translation following its success in Britain to meet the needs of the American publication and its reading audience. Such 'rewritings' are particularly important, as will be argued below, for the question of globalisation.

³ Remarkably so, the first book in the series is the shortest one in length. Successively, the books become lengthier reaching the fifth book in the sequel (*Harry Potter and the Order of the Phoenix*) which is by far the longest; a lump of 870 pages!

⁴ Audience acceptance of *Harry Potter* world wide is elaborated on in section 1.4.3.

story in his/her late teens. By consequence, the books have inevitably attracted readers of a wide range of ages, escaping the strict limits of childhood. Harry Potter readership would thus be of interest to investigate as a separate research object, focusing on the extent to which language, plot, characters, themes and spirit of the Harry Potter texts are compatible with the overall growing process of the addressed audience.

The success of the book, as seen below, has been phenomenal not only in its original English version, but in all linguistic settings into which it was translated. This undoubtedly formed a strong motive for its production as a film, which, as expected, also had tremendous success. This fact came to meet the final pre-condition set above, as the film travelled all around the world and, naturally, was subtitled or dubbed for the needs of a foreign speaking audience. Fortunately, the first *Harry Potter* film is available in both Greek subtitles and Greek dialogues as a dubbed version. This proves extremely useful, since for the same script two translations offer themselves to the disposal of the researcher.

Admittedly, the figure as well as the story of *Harry Potter* has become a globalised instance, perhaps in the same way as other all time classics of children's books such as *Winnie the Pooh*, *Pinocchio*, *Little Women*, *Alice in Wonderland*. There is, however, a decisive difference between Harry Potter and the rest. What came to be known as all time children's classics imperceptibly underwent a process of several decades – even centuries – before they rightfully earned their title. Harry Potter, on the other hand, became a recognizable figure, not only among children but also among adults, in a matter of less than a year – a phenomenon without precedence for such a literary genre and perhaps among all genres. Such a phenomenon ought to have been and indeed it already has been the subject of academic and non-academic research, an indicative selection of which includes Anatol (2003), Gupta (2003), Heilman (2003), O'Keefe (2003) and Lurie (2004).⁵

At the same time, there is a point of convergence in the issue of popularity of *Harry Potter* and the rest of the books acknowledged as world classics:⁶ none of these texts would enjoy such fame in any other society than the one they were originally created for, had it not been for the medium which enabled them to reveal themselves to the rest of the world i.e. the medium of translation. In all cases, it was translation which comprised the vehicle through

⁵ An extensive list of bibliography on Harry Potter worldwide has been compiled by Rémi (2008), containing hundreds of references, available at <http://www.eulenfeder.de/hpliteratur.html>.

⁶ Classics here refer to children's literary pieces that have become established in the realm of the world's literature as a result of their longstanding commercial success not only across time but also across receiving cultures around the world. A definition is provided in Chapter 3 by O' Sullivan.

which such texts here introduced into hundreds of cultures and led to their becoming globalised instances of world literature. *Harry Potter*, however, published for the first time at the turn of the 21st century, had a vantage point. It was naturally aided in its rapid globalised and, one would dare say, globalizing effect by the totality of multimedia including television, radio, printed press, internet and so on. Additionally, whenever these mediums were employed in non-English speaking communities to communicate information about Harry Potter in the target audience, it was again through some form of translation that this was achieved, be it audiovisual translation for the needs of the film or translation proper for the needs of the book, magazines or internet websites.

To conclude, *Harry Potter* is a central instance of children's literature which satisfies the criteria set above in the design of this thesis: it is a modern classic text in English, a book of substantial length, intended for older children – and one has to suppose unintentionally enthusiastically received by an adult audience, as well.⁷ One of the main criteria that make it susceptible to study is its phenomenal popularity, which has made its circulation an international event. A consequence of this popularity has also been its diffusion through several media. Translation in its various forms (written, dubbing, subtitling) has played a central role in articulating *Harry Potter* into different cultures. For all the above reasons, the *Harry Potter* texts and its subsequent articulations offer themselves as a focal case, which brings together issues of language, culture and the historical context from which it emerged and interacts therewith.

1.2. Research questions

An intriguing fact in relation to *Harry Potter* is that such a culturally specific text, with the colour and scent of the British culture run all over it, managed to capture in a triumphant way the target audience of most speech communities into which it was translated and created a global trend, whereby it became common property of dozens, if not hundreds of cultures. If one seeks the reasons behind this unprecedented and phenomenal success, a number of answers suggest themselves.

An important factor for this global success of a children's book has already been mentioned and involves the catalytic role of multimedia in today's world. Once a piece of

⁷ In fact, the publishers of the series had originally focused the sale of the books in a reading audience between 8 and 15 years old (http://el.wikipedia.org/wiki/%CE%A7%CE%AC%CF%81%CE%B9_%CE%A0%CF%8C%CF%84%CE%B5%CF%81).

writing takes the form of a commodity in the hands of publishers and image promoters, a marketing process is initiated locally – and in rarer occasions, worldwide – whose sole purpose is to render it commercially viable. This process entails that the multimedia will be fully employed to facilitate the ultimate goal of creating a ‘discourse marketing community’ that will include and involve the specific audience addressed. This audience is expected to recognise, obtain, read (or watch) and spread – in our case – the word of Harry Potter. Although the contribution of marketing to the consolidation of the image of Harry Potter at an international level has been considerable, it must be clarified at the outset that such metalinguistic issues and processes fall outside the scope of analysis of the present thesis, which aims at looking into culture and other metalinguistic frames of reference through a close study of the linguistic strategies of the book’s translation.

The source language has been an additional factor which admittedly helped the text’s globalizing effect. One cannot dismiss as accidental the fact that the original language of Harry Potter is English, a language of high status, ready to lend itself easily to translation and its resulting globalizing effect. This certainly may be said to have contributed to the ‘imperialist imposition’ of the product at global level. However, it is not certain that the source text language and marketing will ensure that the product will accomplish success, no matter its context, essence or quality. The aspects of marketing promotion and importance of the source language should be considered in the context of historical circumstance, which in this case involves the technological spread of the internet, offering the ability to access inconceivable lumps of information all at once. Such circumstance was unavailable, even inconceivable, in the past in relation to other cases of children’s classics. It is a central contention of this thesis that one needs to have a deeper and a more comprehensive grasp of a range of factors in order to understand the phenomenon of ‘Potteromania’. The analysis of the text and its successive articulations through translation are central in this understanding.

A third aspect of the book’s popularity relates to the story and how the audience identifies (or not) with it. A story of wizardry and magic such as that of Harry Potter can be assumed to be commonly present and at the same time commonly exotic (in the sense of the supernatural) as a theme among most, if not all, cultures. In the present thesis, I would like to venture the claim that the foreignness of the text in correlation with the equally exotic, foreign, extra-normal theme of magic not only produced a text which could easily be received by the source audience due to the element of the unknown, the uncontrolled and

supernatural, but could also lend itself to an unimpeded acceptance by the target audience. The foreign, exotic rendering of the setting, the plot and the text in translation would thus be perfectly in line with its magical, supernatural theme. The foreignness of the translated text arising from aspects of the British source culture is therefore perceived as normal when incorporated within the overall theme and world of wizards and witchcraft. A basic task of research is thus to examine how patterns of language, vocabulary and overall text structure contribute to the reception of foreignness in the target culture.

Such questions evidently bring to the fore the role of the translator. The creation of a globalizing effect in the target community crucially relies on the translator and the technique he/she chooses to employ in the translating process. Depending on the type of strategy, the text is ascribed with a specific character through the adoption of norms, which direct the decision making task. These norms need to be located and identified in *Harry Potter* and must be explored in the question of translation of children's literature in general and translation into Greek in particular.

To sum up, *Harry Potter* has to be examined as a phenomenon which owes its popularity to reasons of marketing and promotion, use of a dominant language and a point of historical circumstance. These aspects, moreover, have to be approached through a close analysis of the *Harry Potter* texts in terms of their more crucial linguistic aspects as they are brought forth in the process of translation.

Within this framework, the research questions of the present thesis are:

1. How is the translation of *Harry Potter* an instance of mediation between cultures?
2. What are the implications of employing a specific translation strategy rather than others?
3. In what way does the genre of children's literature influence the translation of *Harry Potter* and how is it influenced by it?
4. Is the outcome of the *Harry Potter* phenomenon in the source (British) and receiving (Greek) cultural and literary space a matter of marketing, a matter of dominance of the original language written, of historical circumstance, a matter of the text's content and the translation thereof or a combination of the above?
5. What is translation's contribution to the globalizing effect of *Harry Potter*? And vice versa, what may be the contribution of children's literary pieces, such as that

of *Harry Potter*, in our understanding of the processes taking place in the discipline of Translation Studies in a constantly changing world?

In this light, the present thesis intends to investigate a popular piece of children's literature, originally written in the English language, namely *Harry Potter* and its translation into the Greek literary setting. More specifically, the thesis aims to examine in depth the first *Harry Potter* book in the series of seven and its multimedia manifestations (in the film version) in correlation to their respective renderings into the Greek language in the imprint form (book version) and electronic form (subtitled and dubbed version) for the needs of the film.

Such an undertaking will unfold the role of translation, in this case the *Harry Potter* Greek translation, as mediator between the British and Greek culture through the analysis and description of the techniques used by translators of a contemporary piece of English children's literature into Greek, such as that of *Harry Potter*. In particular, it aims at investigating how close the translation remains to the original text (by the use of foreignising techniques) or how far it moves from it so as to approach the target culture (by the use of domesticating techniques). This will be argued mainly through the analysis of specific translated instances of cultural elements such as customs, habits, religious activities, name assigning, material cultural references, language variation, fixed lexical features such as idioms and fixed expressions.

The points of interest for discussion with regard to the decision making strategies of the translators of the books, as well as those of the subtitling and dubbing in both films involve such linguistic issues as grammar, idiomaticity of language, issues of colloquialism, dialect, accent, culturally bound concepts and expressions, terms of address, exclamatory language, playful language and rhythmic language as well as meta-linguistic issues such as restriction of time and space for the subtitles, speech of the actors (hesitations, pauses, slower and faster speech etc). These constitute important factors which direct and often dictate the strategies a translation - be it translation proper, subtitling or dubbing - should employ. In the case of dubbing and subtitling, where meta-linguistic issues come into play, the restrictions are more imperative and the translator very rarely can discard them.

The examination of the actual strategies employed by the Greek translator in the *Harry Potter* case study in view of the globalizing forces at play allow for assumptions and shed light to the effect that the transfer of culture through translation has in facilitating these

globalizing procedures. Extending this line of argumentation, the analyses will unveil how the ongoing globalisation process may facilitate the task of translation, directing the strategic methods of translators. As a consequence, we propose that our overall view and understanding of Translation may now be faced from a new perspective that considers the ramifications of the processes of globalisation on the practice of translation and by extension on the discipline itself.

1.3. Methodology

Due to the fact that *Harry Potter* brings together all the aforementioned issues, it is necessary to employ a broad range of analytical tools in its examination. My starting point in the study of translation is Polysystem Theory and this is followed by an eclectic selection of theoretical concepts that serve the overall aims of the research. The polysystem comprises a useful theoretical foundation, as it places linguistic and extra-linguistic systems in a hierarchical order, disclosing power relations between the elements composing these systems and their sub-systems. This, by extension, helps to illustrate the relation of language and culture in terms of systems and their correlation with a larger, higher system. Unlike other linguistic models such as those of Jakobson (1980) or Snell-Hornby (1988) or cultural models such as the one suggested by Nida (1964, 1969, 1996), Polysystem Theory manages to merge the two instances of language and culture in a joined theoretical model and reveal their relations.

In addition, Venuti's re-interpretation of the polysystem has also proved useful for the present research and I will therefore profit from it in order to study the imbalances in the hierarchical order of cultures and systems, as well as the effects of the decision making process primarily on the text and by extension on the overall system. Other concepts and models of analysis are also employed in the present thesis to examine specific aspects of translating strategies.

My argumentation combines theory and practice in the analysis of a case study, that of *Harry Potter*, and its multimedia translations into Greek i.e. the series of the *Harry Potter* books, the subtitled as well as the dubbed version of the script in the related films. A comparative analysis of the book and the subtitled version provide an insight into the translation strategies undertaken by the translators and the restrictions confronted, where culture-bound concepts are concerned.

The comparative analysis of the texts involved will be achieved by contrasting the source and target texts – imprint and electronic – (see data analysis below) with a focus on the specific issues raised above. The primary task of the researcher was to establish the aspects of culture present in the original text (as described above) that would form the object of investigation and discussion in the ST and TT and at a second level to locate these lexical items or phrases in the ST and their respective renderings in the TT so as to proceed with text analysis.

In the same vein, the researcher proceeded with the electronic material, i.e. the film version of the *Harry Potter* books. As expected, both in the original English film script and the translated subtitled and dubbed version, the corresponding cultural instances traced in the books were far fewer in number, since the majority of descriptions of material culture (buildings, institutions, food, beverages, clothes, religious activities, habits and customs) are expressed through the visual medium and rarely through verbal expressions in the film. In any case, an ample sample of data was selected from the electronic film version of the book which was analysed in terms of both the linguistic and metalinguistic restrictions that are posed on the translator and the translating task. Such metalinguistic restrictions involved space and time for the case of subtitling and dubbing respectively.

The linguistic analysis of the texts chosen is accomplished through a separate discussion of the rendering of each lexical item or phrase as well as through an overall discussion of the sum of strategies employed by the translator in the rendering of one particular aspect of culture (for instance, name assigning). This enables us to make generalisations as to the translating tendencies observed regarding one particular issue and to verify whether there is consistency on the handling of the totality of issues concerned. This, by extension, may allow for hypotheses concerning translation strategies of the genre of contemporary children's literature from English into Greek.

1.4. Presentation of the data

A brief account of the primary object of research of the present thesis is a necessary background to the arguments put forth in the following chapters. For this reason, this section firstly introduces the story of Harry Potter and discusses the plot and the characters unveiling the fantastic world of wizardry. This is followed by a presentation of the primary texts and their succeeding articulations into other media, which are of direct interest to the present thesis. Finally, the reception of the *Harry Potter* series at local and global level is

discussed with respect to the audience reaction of the books in their original and translated form across the world.

1.4.1. The story

Harry Potter has been compared with other popular books of children's fiction which include the element of adventure such as Peter Pan or Alice in Wonderland (Zipes, 2002b, Manlove, 2003). The distinguishing feature of Harry Potter is that it has infatuated a large number of readers of young ages. Its approval has been linked to the fact that it promotes reading to children who normally lack motivation to read. There are several books written on magic and the occult, but none is so inventively packaged to capture children's attention in the manner that Harry Potter did.

The book of Harry Potter is a fantasy story about a lonely, oppressed 11-year-old orphan, who finds out that he is actually a wizard, when he is magically invited to attend Hogwarts School of Witchcraft and Wizardry. Harry is a skinny kid with glasses and a thunder-bolt scar on his forehead, which marks that he is the only one who survived from evil Lord Voldemort's attack at the age of one. As a result of this attack, the infant Harry was left an orphan, but at the same time managed to deprive Voldemort from his evil powers. The scar remained on his forehead to remind everyone of the child's strength and his triumph over evil.

After his parents' death Harry lives for the next ten years with the Dursleys (his aunt and uncle on his mother's side), unaware of his magic powers that were kept from him by his oppressive relatives. On his eleventh birthday things change radically, when he reads a mysterious letter sent by the friendly giant Hagrid, who informs him that he is a wizard and that he has been accepted at Hogwarts School of Witchcraft and Wizardry.

Hogwarts is a boarding school for wizards (witches and warlocks), which Harry accepts to attend with pleasure and where he progressively develops his innate talents in magic. In this way, Harry is led to his destiny to destroy the evil in the depths of Hogwarts, the same evil that once killed his parents. In this adventure he has the help of two trusted friends, Ron and Hermione, who courageously take on evil and danger and naturally defeat it.

1.4.2. Data: the Greek and English publications and products

J. K. Rowling planned from the start a seven-volume series of the Harry Potter books – one book for every year that Harry spends at Hogwarts. All seven books of the series have

already been completed in a time span of ten years: the first was published in 1997, while the last was released in 2007. After the publication of the first Harry Potter book, Rowling signed a contract for a series of 6 more Harry Potter books, which followed by about one year interval between them. The total of seven books were published in the following chronological order:

Harry Potter and the Philosopher's Stone (1997),
Harry Potter and the Chamber of Secrets (1998),
Harry Potter and the Prisoner of Azkaban (1999),
Harry Potter and the Goblet of Fire (2000),
Harry Potter and the Order of the Phoenix (2003),
Harry Potter and the Half-Blood Prince (2005), and
Harry Potter and the Deathly Hallows (2007).

The data of the present thesis include the *Harry Potter* books both in English and their translations into Greek, as well as the film scripts of the two *Harry Potter* films and their corresponding scripts either in the form of subtitling or dubbing. As a starting point, the initial and most important source for discussion is the primary text, i.e. the original book of *Harry Potter and the Philosopher's Stone* in the Bloomsbury edition (referred to as **ST 1** in the following) and its translation into Greek *Χάρι Πότερ και η Φιλοσοφική Λίθος* (Εκδόσεις Ψυχογιός, Μετάφραση: Μάια Ρούτσου) [Psychogios Publications, Translation: Maya Rutsu] (**TT 1**). ST1 and TT1 comprise the main material for discussion in the thesis. The rest of the texts in the series are employed on several occasions to illustrate a point but are not as systematically studied as the first Harry Potter book.

Chronologically, all translations of the aforementioned English publications of Harry Potter are the following:

Χάρι Πότερ και η Φιλοσοφική Λίθος (1998),
Χάρι Πότερ και η Κάμαρα με τα Μυστικά (June 1999),
Χάρι Πότερ και ο αιχμάλωτος του Αζκαμπάν (November 1999),
Χάρι Πότερ και το Κύπελλο της Φωτιάς (2000),
Χάρι Πότερ και το Τάγμα του Φοίνικα (2003),
Ο Χάρι Πότερ και ο Ημίαιμος Πρίγκηψ (2005), and
Ο Χάρι Πότερ και οι Κλήροι του Θανάτου (2007).

The first translated text into Greek was chosen precisely because it set the way for all following translations of the remaining texts in the series of seven, although it is interesting to note that all translations after the first one were undertaken by another translator, namely Kaiti Economou.

In addition to the primary sources of books, the English film production of the first book by Rowling comprises the second part of the analysis. There is ample material for the discussion of translation strategies in the English script of the film (**ST 2**), along with its translation into Greek both in the form of subtitles (**TT 2A**) and in the form of dubbing (**TT 2B**). It is necessary to mention that the translation for the subtitling and the dubbed version were undertaken by different companies. This is quite useful for the analysis, since it provides important material for the examination of different translating strategies in the rendering of the same source text. The exclusions, inclusions or additions that have occurred in the creation of the English script based on the book are also of interest, because this multimedia piece of writing constitutes a form of intersemiotic translation. In this case it is a form of adaptation or a variation of an original text in the same language that it was originally written. Consequently, one also needs to become aware of the leap from written to oral semiotics and vice-versa in the cross analytical framework of the primary texts.

In all, there are four texts (TT 1, ST 2, TT 2A, TT 2B) relating to the primary source text, the original Harry Potter book (ST 1). Employing these primary texts and their respective translations into Greek in a cross-analytical task provides ample subject matter for the examination of the strategic handlings of translators in the case of written and oral instances, as well as in the instance of the adaptation from written to oral semiotics. The case of *Harry Potter* is thus not in the least peculiar in that two or three different renderings of the same or almost the same source text are found. The rationale behind such renderings becomes the research target for this thesis, as it leads to findings which can shed light on the nature and scope of translation studies. The employment of, on the one hand, imprint material (the book of Harry Potter in its original form and its respective Greek translation) and, on the other hand, multimedia material (the script of the film version, along with its respective translations in the subtitled and dubbed versions) serve to underline the shift from imprint literature to electronic media and thus from print to electronic culture.

The details for the data of the present thesis are summarised in the Table below:

Abbreviation	Data	Title	Author	Language	Year
ST 1	Source Text 1	<i>Harry Potter and the Philosopher's Stone</i>	J.K. Rowling	English	1997
TT 1	Target Text 1	<i>Ο Χάρρι Πότερ και η Φιλοσοφική Λίθος</i>	Translation: Maya Roussou	Greek	1998
ST 2	English screen play	<i>Harry Potter and the Philosopher's Stone</i>	Steve Cloves	English	2001
TT 2a	Dialogues of the Greek dubbed version	<i>Ο Χάρρι Πότερ και η Φιλοσοφική Λίθος</i>	Audiovisual enterprises: Aggelos Kontis	Greek	2001
TT 2b	Greek Subtitles	<i>Ο Χάρρι Πότερ και η Φιλοσοφική Λίθος</i>	—	Greek	2001

Where necessary, the other primary texts in the series are employed or referred to in the thesis in order to facilitate the examination of the issue under discussion.

Before any analysis of the texts involved is attempted, a clarification has to be made as to the notion of target text. In the case of dubbing, dialogues are performed and become a written text only when they are transcribed into paper and used for analysis. In the case of subtitling the translation is a ready-made text, even if fragmented in the form of captions to fit constrictions of space and coordination with the acting out of dialogues. The five texts discussed here are segmented in the way the subtitles are divided in the film to aid discussion of the constraints and restrictions on audiovisual translation. Punctuation points, such as commas and exclamation points, in the written form of the dubbed Greek version have been placed in the text after consideration of speech pauses, loudness, rising or falling of intonation and so on. It must be noted that the placement of punctuation points in the text is subjective and thus not absolute; other variations are possible. Where their position in the text is essential to the argument, a special note will be made as to the point in question. Moreover, the dubbed Greek version uses names of people or places unchanged, as they are pronounced in the film by the English actor. One cannot be sure of how they would be spelled if written down e.g. in the Latin or the Greek alphabet, though modified according to the Greek phonology. For the texts in question, the spelling of these words was chosen on the basis of either the Greek subtitles or their Greek translation in the books.

1.4.3. The reception of Harry Potter: *Potteromania*

J. K. Rowling completed *Harry Potter and the Philosopher's Stone* in 1993 and first published it in Britain in June 1997. The books' enthusiastic reception has not been exclusive to the audience in the form of public opinion. The Harry Potter books, individually as well as a series, have received a number of enviable literary awards, disproving all those who are reserved in paying due praise to this children literary work. The book quickly became a huge success among children and adults alike and won numerous awards, including the British Book Awards' Children's Book of the Year. The series books have won major awards in England including the National Book Award, the Nestlé Smarties Book Prize, FCBG Children's Book Award 1997, while in the United States it received the New York Public Library Best Book of the Year Award (1998) and *Parenting* Book of the Year Award (1998). The Harry Potter series also won the Hugo, Bram Stoker and Whitebread awards, the Scottish Arts Council Children's Book Award 1999, the Booksellers Association / The Bookseller Author of the Year 1998, Whitaker's Platinum Book Award 2001, Children's Book Award in 9-11 category 2001, Newsweek Best Book of the Year – 2007.

Harry Potter is an unprecedented phenomenon in the publishing world of children's books, and adult books even. A fair prediction is that the Harry Potter series will continue to monopolise the highest positions in best selling children's books lists for some time in the future, ultimately resulting in a place among children's classics. Claims that the phenomenon of Harry Potter was the mere result of media bombarding is challenged by the fact that each of the books in the series as well as packaged collections of the Harry Potter books have obtained the first positions on bestseller bookshelves of bookstores in Britain. The last three volumes of the series comprise the fastest selling books in history. When the fifth book in the series (*Harry Potter and the Order of the Phoenix*) was released in 2003, it broke the previous record for first-day sales, which had been set by *Harry Potter and the Goblet of Fire*. The fourth book sold 372,775 copies in the United Kingdom the day it was released, while the fifth one sold almost 1.8 million. *Tesco* reported that it sold an average number of 220 copies a minute in the first 24 hours, while *WHSmith* estimated a rate of eight sold per second! Among the thousand sites on Harry Potter on the internet there was a particular one counting down the days, minutes and seconds to the release date of the 6th book in the series; i.e. *Harry Potter and the Half-Blood Prince*. *Amazon.com* reported the new book to have been the largest pre-order they ever had, selling 313,000 copies before

its release. Another amazing record of the series in the USA is that every single book reached number one on the *New York Times* bestseller list.

Most remarkably, this is not exclusive to the country and language it originates from. Translations – as well as the English original version – of the Harry Potter series have equally become bestsellers and hold the place of most popular books in bookstores all over the world. Equally in Greece, the numbers of sales have been phenomenal. It is one of a few times that the first edition of any book in Greece is published in such great number of copies, a fact that constitutes a landmark in Greek publishing history. Without precedence in the history of books in Greece was also the news that the 93,000 copies of the Greek version of the fifth book in the *Harry Potter* series had been pre-sold before its official release. The sixth book established a sales record of more than 100,000 copies (2007, http://tovima.dolnet.gr/print_article.php?e=B&f=15124&m=S02&aa=1).

The attention Rowling received as the creator of one of the most popular children's characters in publishing history has changed the status of authors in the social hierarchy (Eccleshare, 2002: 109). The author has succeeded in something that rarely occurs in the literary world: she has brought children's books to the attention of adults, rendering the books open for reading by a wide range of audience. This, in turn, fired an unmatched interest on behalf of the publishing house that undertook the series (Bloomsbury), a house that previously lacked willingness to invest on children's book advertising. As a result, the Harry Potter series received a huge amount of marketing promotion, which empowered even more the Harry Potter rush. In this sense, the book had to prove itself before it could earn its marketing push and not the other way round as it is unfairly claimed.

In 2000, the 35-year-old author became the highest-earning woman in Britain, earning around £20.5 million (about \$30 million) in a single year. By the year 2004, according to *Forbes* magazine, it was estimated that Rowling had earned around £576 million, which amounts to more than a billion US dollars, while in 2008 alone she had more than 300 million dollars income. This means that Rowling is the first person ever – male or female – to become a billionaire from writing books and it must be stressed that these are not novels, drama or poetry books, as one might expect, but children's books. This renders Rowling the most successful literary author in history.

The reward for Rowling was not merely an economic one. Her official website lists a number of awards offered to the author as a token of appreciation and recognition of her lifelong work. Among others, Rowling received the following awards: *Order of the British Empire (OBE)*, 2001, *Prince of Asturias Award for Concord, Spain*, 2003 *The Edinburgh Award*, 2008, Honorary Degrees from a number of Universities in the UK and the USA including Harvard University, *Author of the Year and Lifetime Achievement Award, British Book Awards*, 1999 and 2008, *Outstanding Achievement Award, South Bank Show Awards*, 2008.

Harry Potter first hit the top of the adult hardcover bestseller list in England in less than a year. It has been estimated that the *Harry Potter* series has sold so far more than 380 million copies worldwide.⁸ Potteromania is a fact. Fans of Harry Potter storm in on the net and express with passion their obsession for the heroes and plot of the story. The Harry Potter font is easily recognisable in any text or product and any child can make reference to

HARRY POTTER when spotting letters written down on paper or on the screen such as the ones I am currently using in order to illustrate my point.

It suffices to take a look at the number of sites on Harry Potter that can be traced on the internet after a quick search on a random search engine such as *Google* on two random days in order to grasp the dimensions that *Potteromania* has taken.

Google 6 th June 2005	Results 1 - 10 of about 12.400.000 for <i>Harry Potter</i>
Google 8 th March 2010	Results 1 - 10 of about 95,500,000 for <i>Harry Potter</i>
Google 30 th December 2010	Results 1 - 10 of about 482,000,000 for <i>Harry Potter</i>

These figures can be compared to the results on the same days and hours for other literary works, which are considered to be the best-selling imprint material of all times:

Results	Google 6 th June 2005	Google 8 th September 2010	Google 30 th December 2011
<i>Winnie the Pooh</i>	1,680,000	9,330,000	63,100,000
<i>Alice in Wonderland</i>	1,340,000	26,800,000	206,000,000
<i>Robinson Crusoe</i>	1,050,000	2,790,000	11,300,000
<i>Pinocchio</i>	942,000	5,460,000	25,500,000
<i>Max und Moritz</i>	882,000	238,000	3,910,000
<i>Moby Dick</i>	806,000	2,670,000	27,300,000
<i>Don Quixote</i>	743,000	3,110,000	8,640,000
<i>Gulliver's Travels</i>	321,000	824,000	9,370,000

⁸ http://el.wikipedia.org/wiki/%CE%A7%CE%AC%CF%81%CE%B9_%CE%A0%CF%8C%CF%84%CE%B5%CF%81)

No other known children's or other classics of world literature can compete against the abundance of information related to Harry Potter found on the internet. This is, to a large extent, due to the wide range of Harry Potter articles, products or collectible merchandise found on the internet, including dolls, bookends, figurines, story scopes, collectors' stones, plush characters, key chains, video games, playing cards, even material for teaching English as a foreign language.

One of the most controversial issues that over-flooded the internet with regard to Harry Potter has been the specific theme it employs (i.e. witchcraft and wizardry), as well as the religious aspect and the discussion of whether it is moral or proper for children to engage in such readings. The titles of articles or websites listed in Appendix I are only indicative of the controversy that this book has initiated, not only in the English speaking world but in all countries it was translated into.

Despite Harry Potter's extreme popularity in Greece, with sales reaching unprecedented limits, the books have equally received strong criticism by certain religious and other groups with respect to their content of wizardry. Books and articles have been published, calling parents to protect their children from the dangers entailed in the readings of Harry Potter. In particular, a book under the title *ΝΑΙ ή ΟΧΙ στο Χάρι Πότερ; - Εγκόλπιο Αυτοπροστασίας* (YES or NO to Harry Potter? – A Manual of Self-protection) has been published by the Hellenic Parents' Union for the Protection of the Greek Orthodox Civilisation, Family and the Person. The book attempts to present “the occult phenomenon of “Potteromania” of our times that has reached such worrying levels that international researchers consider as the greatest danger against humanity” (my translation, Διάλογος 2000). According to the author, the publication of the book will contribute to the “correct informing of the public, especially of parents, teachers and all interested parties so as to realise the great danger from the invasion of this new threat – the covered-up satanic war – against us” (ibid).

Androulaki (2002) also published an article on the site of the Hellenic Parents' Union for the Protection of the Greek Orthodox Civilisation, Family and the Person under the title “Do you wish to initiate your children to magic? Harry Potter”. The article includes data of the levels Potteromania has reached in Greece. “Indicative of the ‘craziness’ called Potteromania is the number of letters, phone calls and emails that Ψυχογιός [Psychogios]

Publications receives everyday about Harry Potter”. Moreover, Harry Potter has invaded classrooms, where teachers “assign children with homework based on the Harry Potter books, proposing an extensive bibliography on magic and occultism. Certain foreign language private institutions in Athens use the original books in their classrooms in order to develop the students’ reading skills. Many of the parents and teachers who are ignorant say they are very happy that their children, who hated reading, are now enthusiastically reading the books of Harry Potter”.⁹

The comments on the *Harry Potter* series in Greece were, of course, not all negative. Teachers and children’s book authors have expressed their approval of the texts, stressing the educational and entertaining character of the books and urging parents to start reading the books to their children to “share with them the adventures of Harry, reading with them, and if they fear the number of pages and the big chapters [...] it is almost certain that [parents] will want to continue on their own” (De Castro 1999).

Official translations are known to have been produced thus far in more than 60 languages¹⁰, including Latin and Ancient Greek, while there is a great number of pirate material, published on the internet mainly by Harry Potter fans, or unofficial translations by unauthorised publishing companies (e.g. in Zulu). The interest in the translations into Latin and Ancient Greek is merely academic and serves the purpose of teaching material in the classroom as an incentive for students to be involved with new and admittedly more interesting readings. According to Andrew Wilson, his translation of Harry Potter into Ancient Greek forms the longest text translated into the language in over 1500 years (BBC news online, 8 February, 2004). It is also interesting to note that Harry Potter has been translated into local languages as in the case of Spain and India, while there have been instances where it was translated into two different dialects of the same language (i.e. Portuguese) in two different countries (namely, Brazil and Portugal).

In sum, Potteromania encompasses the lengths which the word of Harry Potter has reached in every corner of the world and reinforces the significance of employing such a widespread piece of writing as the main object of study of the present thesis. Given the fact that *Harry Potter* managed to penetrate so many cultures and touch so many millions of

⁹ This material is available at: http://www.ppu.gr/greek/hp_andoul_gr.htm. All translations are mine.

¹⁰ A complete list of official translations of Harry Potter is available at http://en.wikipedia.org/wiki/Harry_Potter_in_translation#List_of_translations_by_language

people by means of translation, it is even more imperative to approach and delve into the paths of translation that led to this phenomenon.

1.5. Structure of the thesis

The present research incorporates a comprehensive discussion of the dynamic relations between the academic fields of children's literature and translation in six chapters, integrating issues of globalisation as the result of this dynamicity. To this direction, the first Chapter has introduced the object of the present study by arraying the research questions to be tackled in the following chapters and has provided the methodological framework through which answers to these questions are proposed. Additionally, the primary data of research has been presented.

The employment of a specific theoretical model for exploring the questions examined in the thesis needs to be incorporated within a wider historical framework so as to indicate the dynamic interrelation of both preceding and following models through time. The second Chapter of the thesis thus attempts to unveil the historic development in the field of translation and direct the discussion to a point in time when translation is acknowledged as a discipline proper among academic fields and is viewed as a system to be analysed and incorporated within the wider arrangement of systems in the social strata. Chapter two outlines the principles of Polysystem Theory and its implications for translation theory and discusses how it may be linked to the genre of children's literature. It then moves to suggest a place for translation within the hierarchical cultural systemic construction drawing from the systemic approach to culture. Norms as a prominent concept in the translation of culture are further investigated, followed by a discussion of the post-polysystemic period. This is achieved through the uncovering of potential weaknesses and gaps in the systemic model, while proposing alternatives in the interpretation of translation strategies. Language and translation are here analysed under the spectrum of approaching translation strategies in the process of transferring culture. To this end, the general strategies of *domestication* and *foreignisation* in the translation-making task are put forth in relation to the notion of globalisation, resulting in universalizing versus local effects of the produced translated text. Chapter two concludes with the implications of the resulting 'domesticating' or 'foreignising' outcome of a text, by proposing Venuti's *remainder* as the link between cultures in the process of translation.

The main focus in Chapter 3 is on the interrelation of the genre of children's literature with the discipline of translation. The extraordinary expansion of children's books translations and their high quality observed in the past decade at a global level force the researcher to investigate the historical perspective of children's literature as a genre. After a discussion of the role of children literature, as it is diachronically perceived, drawing on readings of Puurtinen (1995), Hunt (1999), Oittinen (2000), Zipes (2002) and others, the attention is drawn on the role of translation in mediating children's literature. The chapter moves to give a historical perspective of the genre in the Greek literary space putting forth the trends in the genre of children's literature throughout time. The discussion then proceeds to indicate the extent to which translation plays a role in placing the genre of children's literature at a central position within the literary canon with a focus to texts translated into the Greek language. In this context the features pertaining to the genre are analysed, while linking the translation of children's texts to the notion of interpreting communities with the aim to shed light on the translating strategies in the transfer of culture. The concluding sections of Chapter three discuss the extent to which media may help to spread the genre of children's literature and explores the changes that have come about with the advancement of technology in the electronic, multimedia conjuncture we are progressively moving toward.

Chapter 4 goes right to the heart of the matter with the undertaking of an analysis of the case study of the present thesis, i.e. the books of Harry Potter and their translations into Greek, producing evidence that relate to the concepts put forth in the preceding theoretical chapters. The Chapter also purports to unveil the relevant generic elements specific to the original English book of Harry Potter. A close examination of the primary texts confirms the complexity of translation for books that are culturally bound and reveals the inconsistencies between the generic traits of the British and Greek culture with regard to children's literature. The analysis then concentrates on the findings produced from an examination of the *Harry Potter* texts vis-à-vis explicitation hypothesis, in the context of which the choice of the translator is linked to a domesticating approach to translation. A further section registers the dilemmas posed to the translator of *Harry Potter* with regard to issues of the medium into which the texts are translated, namely written or spoken language in the books or film adaptations of Harry Potter, respectively.

The focus of the second half of Chapter four is on the translating strategies with respect to culture-bound concepts, naming strategies, language variation, edible culture, colour

naming, as well as language specific instances such as cases of exclamatory language, of rhythmic language taking the form of poems, songs and riddles as well as self-referring language. This task is manifold in that it entails the study of specific linguistic instances in the *Harry Potter* books and film adaptations in the form of dubbing and subtitling with reference to the theoretical framework set in the previous chapters. The analysis of specific translating strategies with regard to idiomatic, culture-bound concepts in children's literature is useful in making assumptions about translation strategy patterns from one language to another, in our case from English to Greek. At the same time, this practice reveals telling facts about the nature of translation itself.

The findings of Chapter 4 about the translation strategies of *Harry Potter* articulations into Greek point to a complex picture with divergent strategies. Chapter 5 places these findings in a wider frame by returning to the concepts of the domestic and the foreign as binary oppositions in the translation of culture. In the changing era of globalisation, these oppositions must be understood in terms of a contrast between the universal and the local. Chapter 5 pinpoints the competing transcultural realities in which translation takes place and reflects on this changing world, while it underlines the role of the media to this effect. The concluding section of the chapter suggests norms in the era of globalisation that may serve to comprehend the complexity and repercussions entailed in the task of a translator in a fast-changing globalised world.

The final chapter of the thesis brings the discussion to a conclusion, summing up the findings, key issues and implications arising from the preceding chapters. It also recapitulates the alternatives proposed for studying children's literature translation in general and its specific implementation from English into Greek.

CHAPTER 2: TRANSLATION AS MEDIATION BETWEEN CULTURES

2.1. Introduction

The present Chapter introduces the theoretical framework of translation and cultural studies upon which the practical discussion in Chapter 4 is based. Specifically, the first section provides a brief outline of the main trends in translation theory as they were advanced through time, with an emphasis on the polysystemic approach to culture and, by extension, on the translation of languages as inherent aspects of culture. Polysystem theory is thoroughly analysed as a descriptive model of translation in the third section of the present chapter. According to the theoretical model, translation as a system interacts cross-systemically, influences and receives influences by other sub-systems of the social strata. The dynamicity of sub-systems in the hierarchical order of the various systems indicates the role of power relations and canonised versus non-canonised forms within each and across systems.

The next section moves on to link the pre-defined notion of system to the genre of children's literature and discusses how the polysystem relates to this integral discipline. Children's literature is thus placed both in the wider hierarchical order of the literary strata and the literary system itself in order to reveal its constituent elements and the related power relations disclosing the inequalities in the canon. Translated children's literature is a further genre placed in the hierarchy of the cultural system in relation to original literature and indicates the dynamicity and mobility created by the introduction of new elements in target systems through the process of translation.

Norms are a central theoretical notion discussed in the present thesis, since canonical and non-canonical positions in the literary system are regulated by prevalent norms, which bring to the surface the relations within systems and comprise a useful tool for translators who wish to systematise the task of transferring languages and, by extension, cultures from one system to the other.

Section five of the present chapter sums up the value of the polysystem theory in offering a binary opposition of central and peripheral preferences. At the same time, it suggests that the theory is lacking in its account of the changes arising due to the shift from imprint to

multimedia culture, of which current literature forms part. To this end, this section puts forward an alternative view that takes into account the inter-semioticity of our times.

How language and culture interrelate is the main focus of section six, that primarily sets out to demonstrate the arrangement of cultures and languages vis-à-vis the systemic approach, bringing to the fore how differences in languages reflect the diversity of cultures. Various theoreticians such as Benjamin (1923), Neubert & Shreve (1992), Vinay and Dalbernet (1958), Hervey et al (1995) and Venuti (2000) are reviewed in order to delineate the approaches diachronically put forth with respect to culture and language both in theoretical and practical terms, as well as in terms of strategies proposed on how one may approach cultural ‘stumbles’ in the translation making task. The most central notions in this relation are those of domestication and foreignisation as well as their re-interpretation and their intermediary gradations in the turn from source to target culture and language. These theoretical notions are discussed with respect to the object of our study, namely children’s literature, indicating the prevailing preferences of translators and disclosing at the same time the upshot on the ‘transparency’ of the translator.

The final part of Chapter 2 draws the wider repercussions of translation for world literature in terms of the localizing versus universalizing techniques, which render translated texts globalised entities. The notion that enables cultural crossings through translation is Venuti’s *remainder*, which contributes to the effect of texts such as *Harry Potter* and allows research to make generalisations about translation theory as a whole.

2.2. Basic notions in Translation Studies – Before polysystem theory

If we are to venture a discussion of a specific theoretical model in Translation Studies, it is necessary to provide, first of all, a brief diachronic account of the discipline, as this would enable us to pinpoint the historical and ideological setting out of which each theoretical trend came to the surface and was developed. At the same time, the fundamental problems and issues tackled in translation theory can be viewed from a historical perspective, always in relation to the main questions dealt with in the thesis. The theoretical assumptions of a long, cross-cultural and innately multi-cultural tradition of a discipline such as that of Translation Studies are unquestionably determined by their preceding diachrony. This diachrony also establishes the dominant perceptions about the role of those directly involved in the translating task, namely authors, translators and their audience.

A brief account of the historical course of Translation Studies may be initiated with George Steiner's division of four periods in translation theory, as presented in his much-quoted book *After Babel* (1975). The first period discerned by Steiner focuses on empirical evidence, used for the first time in translation theory in order to derive principles and findings concerning the discipline in question. The second period is related with theory and hermeneutic approaches to translation, which lead to a vocabulary and specific methodological frameworks for handling the translating event, while the third period is associated with machine translation and the introduction of structural linguistics and communication theory as approaches to translation. The final period runs parallel with the previous one and is characterised by a "reversion to hermeneutics", by the inclusion of several other disciplines in translation theory in a cross-disciplinary way.

In a nutshell, Steiner's main argument suggests on the one hand a gradual progression towards more scientific approaches to translation, while on the other he purports that translation is influenced by cross-disciplinary considerations. His division is insightful to a certain extent but is also limited, since in the course of time there appeared a need to study methodologies outside their chronological context. Following Steiner's rigid division into these four periods, Bassnett (1991) has produced a more useful framework of theoretical thinking on translation, which was directed toward the study of methodological traditions and dominant perceptions. The latter do not necessarily have to be placed within a fixed chronological framework, as they may come and go through time, depending on the role and function of translation at each point in time. The distinction, for example, between word for word and sense for sense translation, already found in the Roman thought on translation, can be traced to this day in one form or another as a point of theoretical confrontation. Bassnett has thus summed up the entirety of theoretical notions related to translation theory in the following oppositions (Bassnett 1980, cf. Goutsos, 2001: 17-29):

1. the opposition between word for word, and sense for sense translation
2. the opposition between free and faithful translation
3. the perception of translation as access to meaning as opposed to translation as a cause for the creation of meaning
4. the opposition between the spirit and the letter of the original text
5. the opposition between creation and machine translation and,
6. the opposition between nation-oriented and non-nation-oriented translation.

All the above stated oppositions, as they appear in translating strategies employed by translators throughout time, albeit of use in the frame of the relevant theories, they are mainly intuitive and are not based on firm criteria. For instance, how one defines and achieves a free or a word-to-word translation is far from clear and cannot be easily systematised. Nevertheless, such oppositions can be usefully incorporated into an approach which views translation as a system that belongs to higher systems of social strata. The dividing line between such previous, impressionistic analyses and modern translation theory can be placed in the emergence of new theories, which were mainly related to functionalism, namely the practical, descriptive studies of translated works putting forward the claim that focus should be given to placing translation practice in a time-continuum establishing a genealogy for the practice of translation (Holmes, 1988).

The two most influential functional theories that appeared almost at the same time were Skopos-theory and polysystems. Both placed emphasis on functional equivalence, the translator's intent and the intended audience rather than on notions of sameness or equivalence between source and receiving language. It is important to note the contribution of Skopos theory to developing these notions, in parallel with the target-oriented polysystems approach, forming the quasi counterpart to literary translation (see Snell-Hornby 2006). The present thesis employs a polysystems approach, since its focus of discussion is on the position that children's literature obtains in the systemic arrangement of the cultural sphere rather than on the functions it may be argued to fulfil. This emphasis on systematicity in the cultural sphere was thoroughly developed with Polysystem Theory, as will be argued below.

2.3. Polysystem: Translation as a system

Translation is by nature cross-cultural. In the modern age of globalisation, cultures intermingle, systems merge and change, and there is constant interference and cooperation between spheres of theory and practice. Even-Zohar's work has tried to account for such changes and interweavings by producing a theoretical framework, that of *Polysystem Theory*, which he specifically elucidated and related to translation studies. Polysystem theory has particularly affected and shaped the field of Translation Studies, as a systemic discipline that transcends cultures, nations and languages. Polysystem advanced thinking in Translation Studies by claiming that each culture involved in translation forms a system of its own. Translation is thus cross-systemic and deals with interrelated and interwoven systems.

The notion of *system* in this context originates in the work of the Russian literary theorists Jurij Tynjanov and Roman Jakobson (1978) and Boris Ejxenbaum (1978). Tynjanov was the first to introduce the term and provide a definition for it as a structure of multiple layers, which comprises elements that interact with each other in a dynamic way. Due to its nature, the term could be applied not only to isolated works but also to entire literary genres and traditions and, by extension, to the entirety of the social order. Additionally, the process of literary evolution was viewed, in Tynjanov's words, as a "mutation of systems" (Shuttleworth in Baker 1998: 177).

The notion of system, however, only gained ground in the work of a group of translation scholars, led by the Tel Aviv scholar Itamar Even-Zohar in the early 1970s. By viewing translation as a system, polysystem enables the passing from prescriptive models of translation to descriptive models, in which literature, for instance, is viewed as "a system operating in the larger social, literary and historical systems of the target culture" (Munday, 2001: 108). The theory's main aim was to identify norms and laws of translation (op. cit.: 109) which would be applicable across systems.

Before the emergence of polysystem theory, translation was viewed more on a word to word level and in terms of text equivalence, as shown in Bassnett-McGuire's distinctions presented above. Through polysystem theory translation became linked to notions such as culture, language, literature, society and so on, which are equally important in both the study of translation and the decision-making tasks it involves. Thus, translated works shifted from being treated as isolated elements to being examined, understood and analysed collectively in the subsystem of the larger literary system of the target culture in which they function.

The realisation that culture has a decisive role to play in the study of Translation Studies led Even-Zohar to focus his research on this particular area. Even-Zohar specifically aimed at shedding light on the dynamics and the heterogeneity of culture. To this direction his work gave emphasis to the cross-cultural interactions and processes that different cultures undergo in order to become or define themselves as separate cultural entities. The descriptive, hence not prescriptive, semiotic nature of polysystem theory was proven to be quite useful in these cross-cultural readings.

In this vein, Even-Zohar suggested that “semiotic phenomena, i.e. sign-governed human patterns of communication (such as culture, language, literature, society), could more adequately be understood and studied if regarded as system rather than conglomerates of disparate elements” (1990 [1979]: 9). He, consequently, made the claim that translation or translated works should not be treated on an individual basis but on the basis of a common system within which all these works fall. He specifically argued that translated works correlate with each other in at least two ways:

- (a) “in the way their source texts are selected by the target literature, the principles of selection never being uncorrelatable with the home co-systems of the target literature” and
- (b) “in the way they adopt specific *norms*, behaviors, and policies – in short, in their use of the literary repertoire – which results from their relations with the other home co-systems” (Even-Zohar 2000 [1978/revised 1990]: 192).

Hence, the idea of viewing human patterns of communication in connection to each other and as a part of a system, instead of in isolation, came to replace the traditional idea which suggested that data should be analysed based on their material substance and not on their relation with each other. Data thus were viewed as systems detecting “laws governing the diversity and complexity of phenomena” (ibid.), as opposed to classifying and placing these phenomena into different, isolated categories.

Even-Zohar points out in his review of Saussure’s approach, which has been dominant in linguistics, that the system is viewed as a static network of relations, where each item had a value as a function of a specific relation. These functions and rules are detected and acknowledged by Saussurian linguistics but changes and variations cannot be accounted for and thus the diachronic factor is eliminated. The linguistic scene before Saussure’s time where there had been “heavy concentration on historical change”, conceived in non-systemic terms, also presented an obstacle to the discovery of how language operates as a system - in relation to itself and to other systems.

A polysystem consists of a hierarchical order of different systems. The synchronic state of the system is possible because of the tensions between the various strata on a horizontal level and the diachronic one is possible because of the prevalence of systemic options of one set over another over time on a vertical level. The polysystem does not have one center, one periphery, but several such positions are possible. In the traditional view of canonised strata, peripheries were considered extra-systemic and several problems arose because of this. Firstly, there was no awareness of the tensions within the system as

various items and components of them were not identified and thus their existence was ignored. As a result, changes within the system could not be accounted for and the explanations given were unsatisfactory as changes remained uninterpreted. By contrast, polysystem theory has dealt with issues of centre and periphery within a system and has tried to come up with answers as to why these changes and shifts from centre to periphery, and vice versa, take place and how they are realised in practical terms.

In any society, various institutions tend to promote preferred cultural repertoires and position the undesired ones in a lower status. From this emerged the idea of *canonised* and *non-canonised* options, prefigured in the work of Viktor Shklovsky ([1917] 1966). Canonised would be those norms and works accepted as legitimate by dominant groups in a literary institution, whereas non-canonised are the norms rejected and unacknowledged by the group. Canonicity, therefore, is a matter of power relations. The pressures exercised by the non-normative challenges on the normative repertoires guarantee the evolution and preservation of the system (op. cit: 22). This dynamic friction is thus essential for the continuation and evolution of systems, as it ensures their existence.

Even-Zohar's polysystem theory rejects value judgements on culture or cultural products and maintains that it is always necessary to study both peripheral and central strata of the system in order to disclose the dynamics within it. As he points out, "standard language cannot be accounted for without putting it into the context of the non-standard varieties; literature for children would not be considered a phenomenon *sui generis*, but related to literature for adults; translated literature would not be disconnected from original literature" (Even-Zohar 1990: 13). Even-Zohar was a pioneer in developing the idea that literary works should be studied within the broader literary system, which was defined as "a system of functions of the literary order which are in continual interrelationship with other orders" (Tynjanov 1971 [1927]: 72, cited in Munday 2001: 109). This has important implications for children's literature, which can be seen as forming a valid, integral systemic entity, a sub-system itself, equally valid as poetry or drama, within the larger system of what we have come to call literature.

2.4. Implications of Polysystem theory

The concept of system as a choice of arranging the social order had been expressed long before Even-Zohar postulated a thorough analysis of the systemic approach to language and by extension to translation in the 1970s. Polysystem theory came to revolutionise the

theory of translation, by providing an alternative to the traditional static view of translation. Placing the various components of the social order into layers governed by hierarchical principles that entail central (normal, canonical) and peripheral (non-canonical) options signified a shift from the traditional stagnant perception of society, culture, language, translation and other possible systems of the social strata. This meant that each entity of the social order did not exist in a vacuum. Power relations within systems involve friction and friction, in turn, involves mobility away from or toward the center. At the same time, such friction and interchange is possible across systems and time.

Polysystem's contribution to translation theory has been tremendous in that it has given answers to longstanding theoretical questions and has helped to explain change not only within, but also across systems, giving evidence for the fluidity of systemic elements, of resistance to inevitable change as well codification of laws (norms) governing change. Although polysystem theory was elaborated in the field of Translation Studies, it may very well apply to any field or level of the social strata and comprise its theoretical backbone. To this end, the following sections reveal its relation to the second point of interest of the present thesis, namely children's literature.

2.4.1. The relevance of polysystem to children's literature

As argued above, polysystem is significant because it views literature and translation as systems of hierarchical arrangements with centers and peripheries. Taking culture to be the system of the highest level in the arrangement of the social strata one may array literature and its subsystems in lower level positions. The account of literary sub-systems can be illustrated in a figure such as Fig. 1 below. If one were to place children's literature hierarchically in figure 1, it would obtain a position on the same level as other possible genres derived from the higher level strata of literature.

Fig. 1: Literary sub-systems

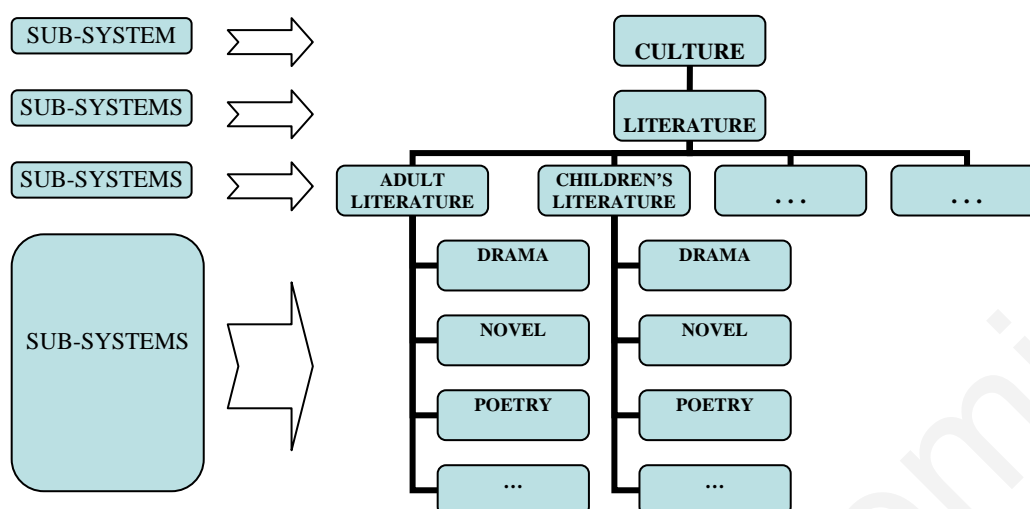
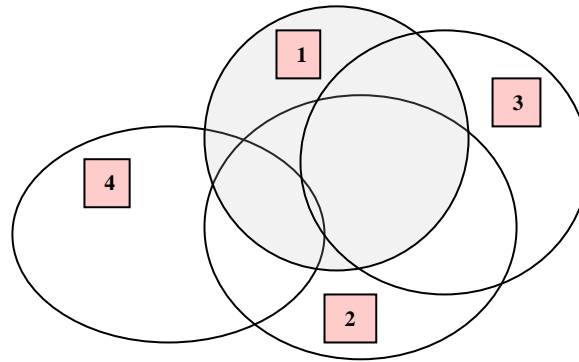


Figure 1 indicates that children's literature is one of many subsystems contained in the higher system of literature. This approach of viewing the arrangement of social strata, however, has a serious drawback; it conceals one important aspect of the relations within systems, namely the hierarchical relation (center vs. periphery) between the componential elements of each level. In other words, the mere consideration of the relation of systems vertically, i.e. taking into account only one dimension which consists in the relation of systems to higher or lower strata, does not suffice to provide a full picture of the dynamics present within each particular level. It is now appropriate that we move to a horizontal consideration of the figure so that we may produce a two-dimensional account of things and disclose the imparity of sub-systems co-existing in one particular level of the strata.

Concentrating on the lower level of subsystems of the figure above, and on the interrelation of its members,¹¹ I would suggest an additional level of correlation between them, itself based on power relations, placing the different members into more canonical or peripheral positions within the wider system of literature.

¹¹ The list of members produced here that belong to the wider system of literature is by no means exhaustive. It merely employs few of its more clear-cut members to indicate their interrelation within the broader system.

Fig. 2: The sub-system of literature



- 1. NOVEL
- 2. DRAMA
- 3. POETRY
- 4. CHILDREN'S LITERATURE

Figure 2 indicates that, within the field of literature, genres such as the novel, poetry, drama and children's literature, inter alia, form sub-fields which make up the whole. These subfields have no clear-cut border distinctions, but there is a point of convergence of each subfield with other subfields that irrevocably connects them all together. The point where all merge is where the canon lies and where one is able to detect the favored (canonised) genre(s) in a certain literary community, which are thought to be representative examples of a particular form, genre or culture, in that they adhere to the standards of the community in question.

One would effortlessly place the novel in a more centralised position in the figure (marked in grey colour), as it is apparent that novel creators enjoy more respect and receive more money and acknowledgement. The rise of the novel between the 12th and the 17th century, mainly in Europe and particularly in England and Spain, came to challenge existing epic writings (the romance), by using the word *novel* (from the Italian term 'novella', which referred to a short tale in prose) for the first time. During the 18th century the novel developed into one of the major genres in the literary canon, gradually gaining since then a high status and prestige for the works produced under the label of fiction and came to be "arguably the most important genre in English literature after the mid-eighteenth century" (Kershner 1997: 4, cf. Allen 1954, Watt 1957 and McKeon 1987).

To the contrary, the peripheral role of children's literature can be detected in the way in which originals and translated children's books, as well as the translators of the genre in question, are treated within the target culture by the editor, the company that undertakes

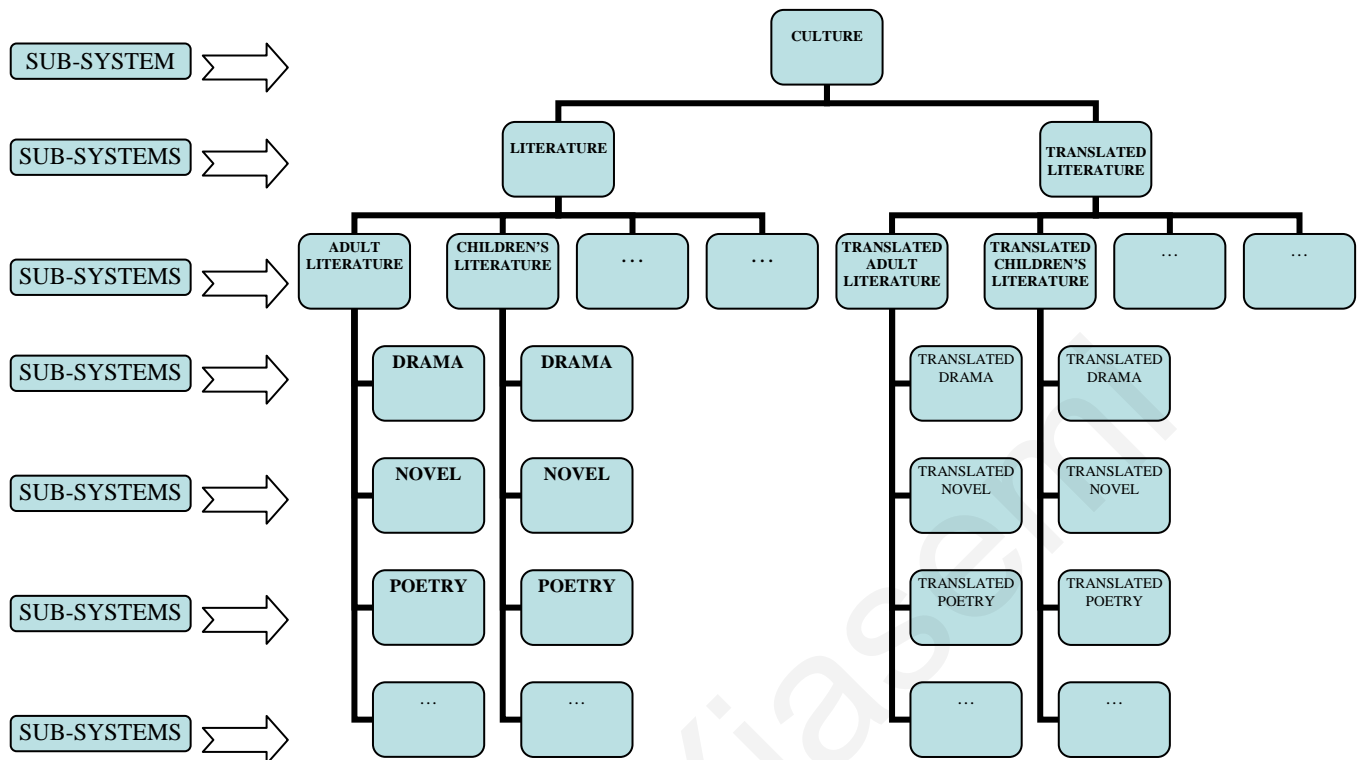
the translating task and the buyers (audience). Puurtinen, among others, asserts that “children's literature is generally seen as a peripheral and uninteresting object of study despite the manifold role it plays as an educational, social and ideological instrument” (1998: <http://www.erudit.org/revue/meta/1998/v43/n4/003879ar.html>). Once again, the issue concerns hierarchical relations of power and how one genre interacts with another within a specific culture.

Having outlined the role of preferences in the literary system, we should keep in mind that there is no inherent canonicity in cultural products and all could thus potentially become part of the canon at one point in time or another. In other words, as the Polysystem Theory has repeatedly argued, any system is characterised by dynamicity and not stagnancy.

2.4.2. The place of translation in the hierarchical cultural system

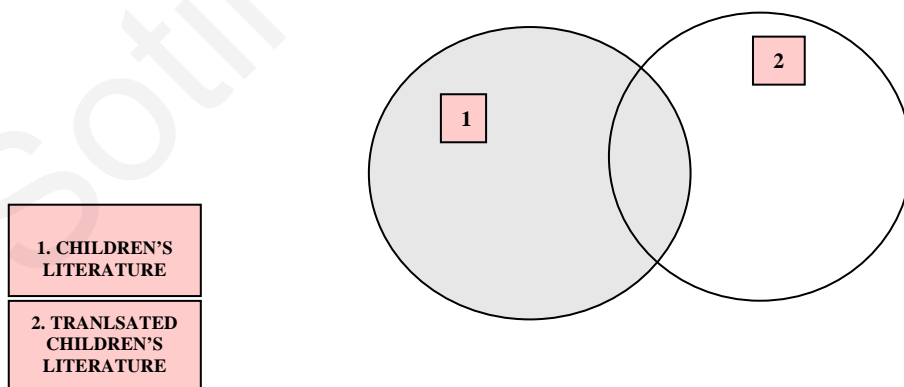
If one considered the relation between central and peripheral functions in terms of strength and potency of their influence, systems could be organised according to a hypothetical notion of hierarchy of strata and be distinguished between various levels within the broader polysystem. As far as translation is concerned, Karamitroglou maintains that “the translational system is seen to maintain a secondary position in societies where original literary works seem to prevail, or a primary position if it plays a more important role and dominates original literary creations” (2000: 27). We can go back to figure 1 and express this relation through a more elaborated version in the form of figure 3 that discloses an additional dimension of the cultural hierarchical continuum; that of translated literature and its corresponding translated subsystems in an analogous way as in the system of original literature.

Fig. 3: Translation in the literary polysystem



The systems not only interrelate and co-influence each other on a vertical level but also on a horizontal level, producing ‘turbulence’ in the center of systems and allowing for changes and subversions in the canon at any given point in time and place. This relation may be illustrated in Fig. 4 below, which depicts the interweaving and co-influencing occurring between original children’s literature and translated children’s literature¹².

Fig. 4: Children’s literature as sub-system



Original children’s literature, marked with grey in the figure, is at a more centralised position than translated children’s literature, irrespective of the status it maintains within

¹² A similar figure may be produced for adult literature and its translation that would indicate the respective relations and influences between the two systems.

the larger literary system. Power relations of cultures and languages seem to be the issue at hand here.

Even-Zohar discussed the role of translation in order to show its central and active position in the literary system. He developed his point by arguing that “when new literary models are emerging, translation is likely to become one of the means of elaborating the new repertoire”, because “foreign works, features are introduced into the home literature which did not exist there before” (Even-Zohar 2000: 193). In other words, a culture undergoes innovation and productive change through the introduction of new elements during the translating event. Translation, thus, actively contributes to the reshaping of cultures and ultimately contributes to progress. If translated literature maintained a peripheral role, this would mean that it has no influence on major processes and is following norms already conventionally established by the dominant type in the target literature. This would also entail that translated literature contributes to conservatism, which is not the case, as Even-Zohar argues.

2.4.3. Translation as source of dynamicity

Even-Zohar’s view of translation can be reinforced by Benjamin’s notion of the *afterlife* of a literary piece, which is manifested through translated works that have the capacity to indicate the constant and dynamic life of an original. This is rendered possible because the original in the afterlife is transformed and renewed as a living organism that undergoes changes (Benjamin in Venuti 2000: 17). Commenting on Benjamin’s idea of the afterlife, Stephanides considers that “the impulse to salvage lies at the heart of the process of translation” (2002: 48). It is an innate tendency to salvage the past through renegotiations in the present. Translation, therefore, reshapes past notions and values in the present by renewing and ‘inoculating’ them in another literary and cultural system.

Benjamin quite eloquently uses the metaphor of a vessel in order to describe what he calls “a greater language” within which the original and its translation must be incorporated and recognised as such. This idea is encapsulated in the following quote:

A translation, instead of resembling the meaning of the original, must lovingly and in detail incorporate the original’s mode of signification, thus making both the original and the translation recognizable as fragments of a greater language, just as fragments are part of a vessel (Benjamin in Venuti 2000: 21).

The significance of translation in making the literary space whole is reinforced by Venuti (2000), who suggests that the domestic space is not complete but seeks extension and

fulfillment through translation in order to become complete and make up for the innate 'deficiency' in the translating culture. Because of this need to fill up a pre-existing space in the target culture there arises the community. "The translator seeks to build a community with foreign cultures, to share an understanding with and of them and to collaborate on projects founded on that understanding, going so far as to allow it to revise and develop domestic values and institutions" (Venuti in Venuti 2000: 469). Thus the translation of a canonised, foreign text often becomes the source of emergence of communities, which may challenge current canons, standards and ideologies. In the end, even "the greatest translation is destined to become part of the growth of its own language and eventually to be absorbed by its renewal" (Benjamin in Venuti 2000: 18). Therefore, there is a constant process of renegotiation of values and interchange of positions within each system. Translation's contribution to this 'upsetting' of systems can be argued to be noteworthy.

Summing up, one may pinpoint the pioneer concept that has emerged in cultural studies, which is encapsulated in the principle that the total of the social strata is arranged in systems. These systems have three characteristics:

- a) they are hierarchically arrayed from higher to lower level systems and subsystems,
- b) each of the systems establishes centre and periphery relations therein, which result in the creation of a canon that includes the preferred and favoured components of the system, and
- c) systems are dynamic in that canonicity is not a static attribute for one particular group of components in a specific system throughout time and space. Interchanges are possible, within and across systems, due to the dynamic character of systems in affecting canons not only vertically, i.e. across time, but also horizontally, across other systems.

A fourth characteristic may be suggested to be Benjamin's purport that the entire systemic construction is only complete when it 'extends' itself to or allows the 'hosting' of other cultures through translation in order to satisfy the need for communication, for a bridge with other systems.

2.5. Norms in the translation of culture

It becomes clear that literary works need to be studied in terms of their correlation to other systems and not in isolation. The new elements introduced into a literary system depend upon the canonised ones, in that they derive their value not through similarity to what is

normal but through their difference. *Normality* and *norms* are important terms in the search of what is canonical (normal) and what is peripheral within a given system. “There is an inherent co-relation between the notions of systems and norms” (Benjamin, [1923, trans.1968] 2000: 18). A system consists of the norms which operate in it and a norm can be seen as the reason behind the emergence of the behavioral pattern of a system (op.cit: 28). This in essence entails that norms have a regulating role, as they are responsible for the resulting make-up of a system.

A community norm is connected to other norms within that community to create a system. The norms pertaining to each kind of translation can be identified with the ultimate aim of stating laws of behavior for translation theory in general and shedding light to the principles governing the decision making task. Linguistic norms are important in the study of translation in two respects. Firstly, translation is concerned with the linguistic norms of a source language and a target language, in that it tries to identify such norms in the SL and reproduce them, where possible, through texts and utterances in the TL. Secondly, the discovery of relations and regularities between the two linguistic systems, which arises from the investigation and contrastive analysis of these systems, forms a good basis of guidelines for translators, who employ this knowledge in the practice of translation (Schäffner 1999: 3). Consequently, the task of the translator is to be alert to these relations and regularities and to be able to produce the respective norms in the target system.

The notion of norms was not originally meant to apply to the field of translation but to a wide range of human behaviour. According to Ross (1968), norms are sets of rules, obtained and belonging to a unified group. These norms as a whole are unique to a community and render this group as a separate entity, different from any other group. Through shared knowledge and interaction these norms take value and are recognised as such. Norms come into being the moment a command or prescription is uttered and a relationship is created between giver and receiver of the command (in Karamitroglou 2000: 16). Norms derive from social facts and cultural predispositions and inevitably operate during the translation process.

According to Toury, norms are “the translation of general values or ideas shared by a certain community – as to what is right or wrong, adequate or inadequate – into specific performance instructions appropriate for and applicable to particular situations, providing they are not (yet) formulated as laws” (2000 [1978]: 55). They constitute socio-cultural

constraints specific to a culture, society and time. Toury used the term *initial norms* to refer to a general, basic choice, made by translators to conform either to the ST norms and thus produce an *adequate* text or to the norms of the target culture and thus produce a merely *acceptable* text. He distinguishes between *preliminary* and *operational* norms, which comprise these *initial* norms. Preliminary norms have to do with considerations regarding “the existence and actual nature of a definitive translation policy, and those related to the directness of translation” (Toury 2000: 202). Operational norms are perceived to be those which direct “the decisions made during the act of translation itself” (ibid). Chronologically and logically preliminary norms precede operational ones. Preliminary and operational norms are target language-oriented, because they deal with the nature and decision making task of translation, while they are examined as facts of the target culture. Toury’s notion of initial norms aids the analysis of translated texts and the formation of a theoretical frame, since it relates the idea of adequateness of a translated text to foreignising techniques, on the one hand, and the idea of mere acceptability of a translated text to domesticating techniques, on the other, that are discussed in detail below.

2.6. Beyond polysystem: Weaknesses and alternatives

Although the undoubtedly innovative work of Even-Zohar constitutes a turning point in the study of translation, as argued above, this does not imply that the theoretical framework and claims of polysystem theory are flawless. Although polysystem is acknowledged and appreciated for its contribution in the study of translation, it may be argued that we are now moving toward a post-systemic approach, as evidenced by the need to approach polysystem theory critically and point out its weaknesses.

Polysystem theory proposes a successful binary distinction (hegemony vs. periphery) but does not adequately account for change within systems. As a structuralist model, it does not take subjectivity and agency into consideration, which are the factors ultimately responsible for transformation and change. Nevertheless, we should not fail to acknowledge that polysystem theory remains a useful tool that enables us to approach our object of study as an intersemiotic system, even though it was exclusively elaborated and applied to printed texts when it was originally introduced. The emergence and fall of imprint culture in the course of time as well as the changes and technological revolution in all forms of the media (from the traditional book to the audiovisual versions of stories) require an intersemiotic approach. The manipulation and/or readjustment of the polysystem

theory could adequately serve to meet contemporary needs in the rapidly ground-gaining discipline of translation.

Drawing thus from the general theoretical framework of polysystems in combination with complementary alternatives presented by a post-polysystemic approach that incorporates agency and intersemiotics into translation-related analyses, we may reach a theoretical postulation that satisfies the current challenges in translation theory as well as those emerging in the present thesis.

2.7. Translation mediating between cultures

In order to evaluate the role of translation in serving as the mediator between two or more separate cultures, it is necessary to review approaches that have diachronically been proposed in relation to culture and language, establishing models and strategies in the translation of culture. In the following section it will be argued that the notions of domestication and foreignisation culminate this discussion of translation as mediation between cultures.

2.7.1. Culture and language

When dealing with terms such as culture and translation a definition is necessary before a description of their interrelation is discussed. For the purposes of the present thesis, only the definitions of culture most commonly employed in Translation Studies will be used and considered in order to set some limits to the vast number of definitions available that have been produced throughout time and across fields¹³. E. B. Tylor defined culture as “that complex whole which includes knowledge, belief, art, morals, law, customs and any other capabilities and habits acquired by man as a member of society” (in Aziz 1982: 25). Similarly Hymes (1964) gave a concise description of the notion of culture into which “all socially conditioned aspects of human life fall” (in Snell-Hornby 1988). In an equally concise manner Gode termed culture as “the sum total, through time and space, of the manifestation of life in a given society” (1964: 23). All these definitions concur that culture includes all aspects, manifestations and expressions of human life within a given society, including things non-perceivable to the bare eye such as ideas, concepts, customs and languages.

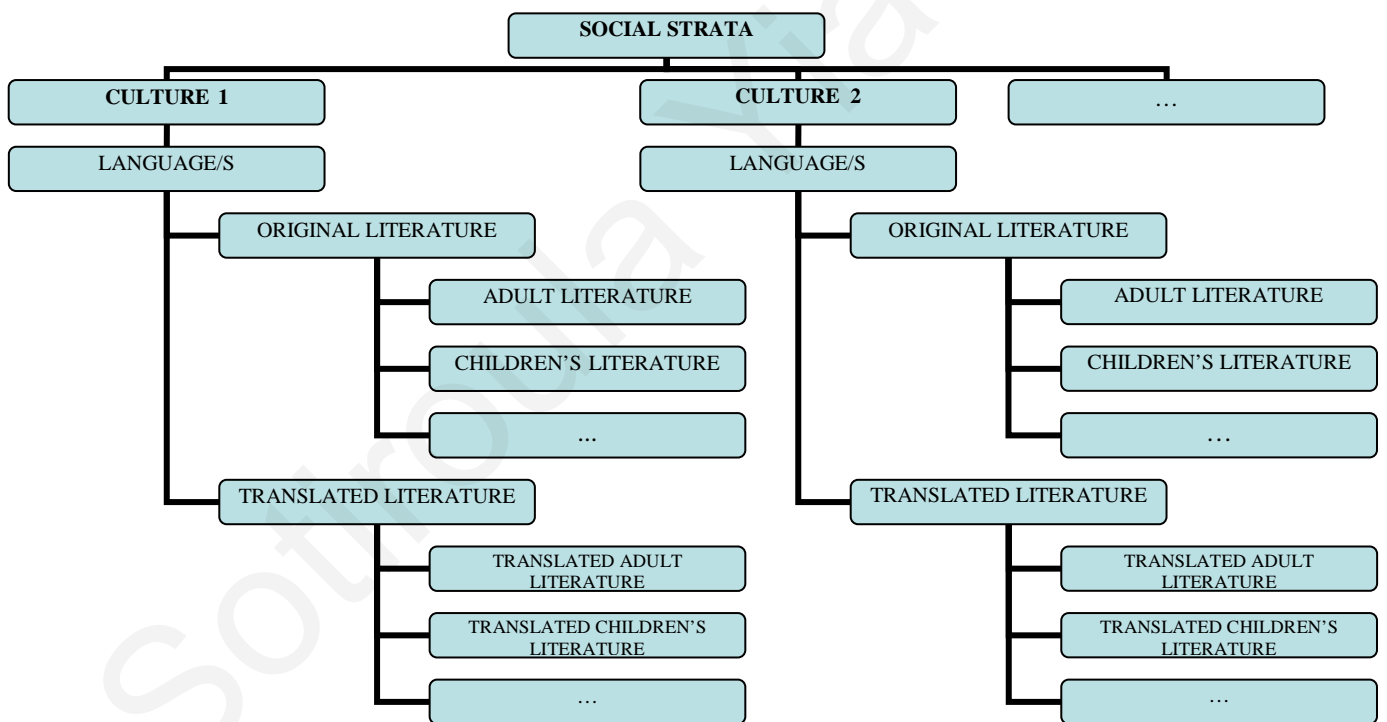
¹³ Kroeber and Kluckhohn (1954) offer a review of more than 150 concepts and definitions of culture.

Wilhelm von Humboldt was the first to connect the concept of language with culture and to assert the dynamics within language expressed by culture and the individual speaker whose perception of the world is achieved through linguistic stimulants (Snell-Hornby 1988: 41). Gode similarly demonstrated the irrefutable interrelation of culture to language:

“if a society manifests and hence expresses itself, by definition, in its culture, it does so of necessity also in its language. Language and culture are neither opposable nor juxtaposable: language, as an expressive manifestation of life, is a component of culture” (1964: 23).

If we were to illustrate this relation we may go back to figure 1 and move a level upward incorporating additional levels (subsystems) so as to demonstrate in simple terms how language and culture interrelate. This is illustrated in figure 5 below, where the sum of social strata potentially includes innumerable cultures and their respective languages which form the tool which renders literatures possible (translated or not).

Fig. 5: The position of culture in polysystem



From the figure above it becomes clear that one cannot approach a culture without engaging in some sort of translation. Culture and language are interrelated in such a way that they reflect one another in the way they function. In this vein Nida points out that “words only have meaning in terms of the culture in which they are used, and although languages do not determine culture, they certainly tend to reflect a society’s beliefs and practices” (1996: 18).

Therefore, language quite eloquently reveals the culture it represents. By extension, translation does not take place between languages alone, despite the abundance of such claims for a large period of time; most importantly, it takes place between cultures. Vermeer affirms this by stating that “translation is not the transcoding of words or sentences from one language to another, but a complex form of action, whereby someone provides information on a text (source language material) in a new situation and under changed functional, cultural and linguistic conditions, preserving formal aspects as closely as possible” (1986 in Snell-Hornby 1990: 82). For this reason, there is a precipitated need to examine and analyse translation as an act realised within a specific source and receiving culture.

Language always functions within a geographical space and is spoken by a society or language community, which shares a common culture, including common habits, customs, religion, beliefs, rules of contact and so on. Language, as employed within a specific setting, cannot function independently of cultural prerequisites present in the culture and cannot help but reflect the cultural elements specific to the community in question. Language differences are thus related to the diversity of cultures in the world.

The degree to which language interacts with culture ultimately relates to the question of whether translation is possible. One may argue that, since each culture is unique, ideas are impossible to put across in another culture, especially through the medium of language, which is culturally-bound. Humboldt’s theory of inner and outer form in language maintains that translation is indeed possible. Humboldt views that “translation is a ‘recoding’ or change of surface structure in representation of the – non-linguistic and ultimately universal – deep structure underlying it” (Snell-Hornby 1988: 41). Similarly, Benjamin argues that languages share a common goal, i.e. what they want to express. The *intention* which underlies all languages cannot be sustained by one single language but by the totality of all languages’ intentions, which supplement each other (in Venuti 2000: 18).

Languages are structurally alike in several ways and “the fact that all languages exhibit so many structural similarities guarantees the potential for effective interlingual communication” (Nida 1996: 10). Moreover, the very fact that there is communication between people of different cultures and that there are innumerable translations of all types of texts from one language to another indicates that translation is indeed possible despite potential difficulties. Naturally, some elements cannot be put across, perceived or

appreciated in the same effortless way as in the original culture but they certainly can be conveyed, in some form or another, in the target language and culture.

As stated above, culture has a unique relationship with the language it employs. A person who employs the language of the society within which he/she lives is able to make associations and tackle connotative meanings that a non-native speaker would be unable to handle unless s/he was already aware of them. In Nida's words, "no two words in any two languages ever have precisely the same designative and associative meanings" (1996: 21). As a result, speakers of different languages may not conceptualise an idea or a word in the same manner because they bring to it extra-linguistic information related to their culture. Even though a target language may have a similar expression to the source language, the evoked meaning may produce different connotations than the original and thus have a different effect than the original. Consequently, "the process of transfer, i.e., re-coding across cultures, should allocate corresponding attributes vis-à-vis the target culture to ensure credibility in the eyes of the target reader" (Karamanian 2002: <http://accurapid.com/journal/19culture2.htm>).

Before proceeding to an analysis of different methodologies for handling the phenomenon of culture in translation, it is necessary to incorporate both notions within a theoretical framework which will serve as the basis upon which the various approaches can be discussed. Neubert & Shreve (1992) distinguish between seven models of translation: the Critical Model, the Practical Model, the Linguistic Model, the Text-linguistic Model, the Sociocultural Model, the Computational Model and the Psycholinguistic Model. For the purposes of the present thesis the Sociocultural Model is employed to demonstrate how culture and translation interrelate on a theoretical level. This model moves away from the linguistic orientation of translation and "defines translation primarily as an attempt at cross-cultural communication" (1992: 25). The sociocultural model maintains that texts are "either not translatable or are corruptions of the original sources" and hence "the translation's ability to overcome historical and sociocultural barriers is limited" (ibid), because textual situations are incompatible. Translation, according to this model, can only gain a glimpse at the reality of the other culture where there exist different perceptions of things. Translations should always read like translations so as to maintain the sociocultural and linguistic differences of the original text, which function as indicators of the reader's journey into "an alien territory". A variation of this model can be found in the work of Venuti on the resistance of translation discussed below.

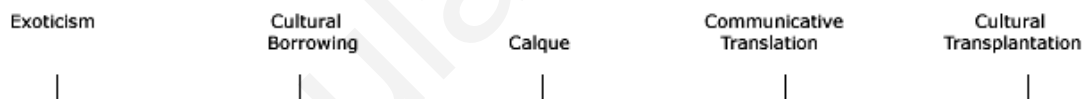
2.7.2 Strategies in the translation of culture

Various methods of approaching cultural problems in translation have been put forth throughout the years by translation theorists. A taxonomy of translating methods has been provided by Vinay and Dalbernet (1958 [trans.1995]) and includes the following:

- direct and oblique translation (i.e. exoticism)
- borrowing
- calque (borrowing of an expression which is then translated literally)
- literal translation (word for word)
- transposition (replacing one word class for another e.g. noun phrases for verbs phrases)
- modulation: change in the point of view in order to avoid awkwardness in the way an expression was translated thus retaining the desired stylistic effect
- equivalence: finding the corresponding words expressions that have the same sense (onomatopoeic words, idioms etc.) so as to be communicatively comprehensive (in Venuti 2000: 84-91)

The categories presented by Vinay & Dalbernet are similar, though not identical to the taxonomy produced by Hervey et al (1995) several years later, as can be seen in fig. 6:

Fig. 6a: Translation strategies (from Hervey et al. 1992: 28)



Hervey et al. provide an explicit model for dealing with the transfer from one culture to another (1995: 28). The sum of proposed strategies in translation is encapsulated in the notion of cultural transposition, which, according to Hervey et al., constitutes “the various degrees of departure from literal translation that one may resort to in the process of transferring the contents of a ST into the context of a target culture” (ibid). There are several degrees in cultural transposition, including *exoticism*, *cultural borrowing*, *calque*, *communicative translation*, *cultural transplantation*, as shown in figure 6 above.

The two taxonomies share many similarities and it is quite probable that Hervey et al. borrowed several of Vinay and Dalbernet’s terms when producing their model. Their main point of convergence is that they are consistent as to the domesticating and foreignising nature of the methods in the two extremes. Taking the taxonomy of Vinay & Dalbernet that starts with the method of direct translation and ends with that of equivalence, the

continuum consecutively arrays the methods from the most exotic to the one closer to the receiving culture. This is a quite useful way to identify and analyse different techniques undertaken by translators, as one can produce fruitful conclusions when employing this multi-faceted dichotomy of domestication and foreignisation in the translating process.

Exoticism is the most extreme case of literal translation and involves rendering the source text word for word. This would make the text very transparent as to the fact that it is a translation. “A TT translated in an exotic manner is one which constantly resorts to linguistic and cultural features imported from the ST into the TT with minimal adaptation, and which, thereby, constantly signals the exotic source culture and its cultural strangeness” (op.cit.: 30). Thus, this strategy makes the text appear foreign and sound foreign to the receiving target culture.

Cultural borrowing involves transferring a ST expression verbatim into the TT (op.cit.: 31). This method also makes the text look and sound exotic, since it transfers words ‘untouched’ from a foreign text to the translated one and makes the foreign element apparent in the translation. This method is more frequent in texts of history or of social and political matters, where political terminology has to be used as was first introduced in its socio-historical framework worldwide.

A calque is “an expression which consists of TL words and respects TL syntax, but is unidiomatic in the TL because it is modelled on the structure of a SL expression [...] it is a form of literal translation” (op.cit.: 32). When calques are used regularly in a TL, they become, after a period of time, cultural equivalents of the SL original expression. A typical example of this is the German word *kindergarten*. The major problem with using calques as a translation device is that the translated expression may be vague as to its meaning. Successful calques need no explanation, such as an additional note or a glossary at the end. The calque exhibits only “a certain degree of exoticism, bringing into the TT the cultural foreignness and strangeness of the source culture” (op.cit.: 34). As a result, it is not recommended in texts where exoticism is inappropriate, such as in instruction manuals, whose main function is to provide explicit information.

Communicative translation occurs when a literal rendering of a word is not appropriate. This happens in cases of proverbs, idioms, clichés, where there usually are communicative equivalents in the target language. The aim of this strategy is to keep the stylistic effect

which the original wished to produce. When cliché expressions do not exist in the TL the appropriate choice is to render “the situational impact of the phrase in question with a TT expression that is not a cliché but is nevertheless plausible in the context defined by the TT” (op.cit.: 32).

The final alternative suggested by Harvey et al. is cultural transplantation where the “transplanting of entire setting of the ST results in the text being completely rewritten in an indigenous target culture setting” (op.cit.: 30). This technique is more often used in the translation of literary texts, poetry and theatrical plays, where the result is more aesthetic rather than informative. It thus depends greatly on the function of the text.

The continuum provided by Hervey et al. describes in a quite elaborate manner the possible options of the translator when a ‘culturally charged’ text needs to be translated and articulates clearly under what circumstances one option is preferable to another. Naturally, there are intersections between the different methods and the categories are not absolute as to the start and end point. Although a translator may interchangeably use two or three of these methods when rendering a text into a target culture, he/she is not likely to use methods in the two far extremes systematically in a text. The translator will either choose to approach the source or the target culture: he/she will either opt to have a more domesticated or a more foreignised text. This depends, to a large extent, on the type or genre of the source text. A child’s book, for example, is more likely to be translated in a rather domesticated manner, because the desirable end result is the comprehension of the text by children, who form a unique audience whose peculiarities undoubtedly need special consideration in translation undertaking. A children’s book thus needs to be acceptable by a child and not merely adequate, to use Toury’s terms. Otherwise, the primary desired effect, which is the comprehension of the text, will not have been fulfilled.

Although other sets of different approaches to dealing with translating problems emerging from cultural diversities have been suggested (see Nida, 1964; Nida et al, 1969; Bassnett, 1980; Newmark, 1988), the present thesis employs the taxonomies suggested by Vinay & Dalbernet, as well as Hervey et al. whose criteria for differentiation between translating strategies are well-supported and stratified within the continuum serving the line of argumentation followed by the author. These translating methods can be argued to have both positive and negative elements. If a translator makes the choice of using the one over the other, s/he at the same time makes the choice of giving up some elements while gaining

others. This is encapsulated in the idea of compensation and loss in translation. Compensation techniques refer to means of “making up for the loss of important ST features through replicating ST effects approximately in the TT by means other than those used in the ST” (Hervey et al. 1995: 35).

Hervey et al. (1995) suggest three kinds of compensation, namely *compensation in kind*, *compensation in place* and *compensation by merging or by splitting*. Compensation in kind involves “making up for one type of textual effect in the ST by another type in the TT” (op.cit.: 35). Literal meanings in the ST may be compensated for by connotative meanings in the TT, connotative meanings in the ST may be compensated for by literal meanings in the ST, or deriving humour from other sources, such as puns etc. Compensation in place involves “making up for the loss of a particular effect found in a given place or later place in the TT” (op.cit.: 37). Thus, untranslatable puns may be compensated by using a pun or other words in the TT rather than by the actual words of the ST. Compensation by merging refers to cases where ST features are condensed by turning a relatively long stretch of text (e.g. a complex phrase) into a relatively short stretch of the TT (e.g. a single word or simple phrase), while compensation by splitting occurs “in cases where there is no single TL word that covers the same range of meaning as a given ST word” (op.cit.: 39).

However, translation is not merely an act of communication, a process of decodification and re-codification of messages exchanged by sender and receiver. It is a means of bridging civilisations and cultures, of enabling different, unintelligible perspectives to become intelligible. As Venuti (2000) argues, the translated text is accepted in the TT culture because of a shared interest in a translated text which arises from different cultural constituencies already present in the TT culture. There are spaces for translated literature waiting to be filled in each culture and this interest creates communities, as already mentioned, around translations which are not homogeneous in language, identity or social position but only have in common a positive reception of the translated text. The communities created are hybrid and encompass a variety of elements belonging both to source and target culture. A community otherwise separated by cultural differences is joined, includes and comes to a better understanding of foreign intelligibilities and interests of another culture and traditions.

Consequently, translation functions as a zone of contact between the foreign and translating culture but also within the translating culture itself. In this way, translation

becomes the means of introducing temporarily ‘foreign’ elements into a target culture, which initially may be considered ‘exotic’ or even revolutionary but which eventually become part of the TT language, culture, traditions and mentality and even part of the canon. For this reason, Venuti favours the method of foreignisation, since it enables the translated text to retain elements of the original text, which attribute to it an element of foreignness that marks the presence of the translator and renders him/her visible, while at the same time they contribute to the evolution of receiving systems.

2.7.3. Domestication vs. foreignisation

Various theorists such as Benjamin (1923), Heidegger (1957), Steiner (1975), Berman (1984) and Venuti (1995) have drawn a binary distinction in translation choice, pointing to a dual differentiation, which unavoidably becomes morally charged: “either you domesticate the SL text, cravenly assimilate it to the flat denatured ordinary language of TL culture, or you foreignise it, retain some of its alterity through literalism, and so heroically resist the flattening pressures of commodity capitalism” (Robinson in Baker, 1998: 127). Venuti (1998) sums up this long tradition of thought, by distinguishing between two large categories within which most translation strategies that have emerged throughout the years can fall. The first category involves translated texts which conform, to a large extent, “to values currently dominating the target-language culture, taking a conservative and openly assimilationist approach to the foreign text, appropriating it to support domestic canons, publishing trends, political alignment” (in Baker 1998: 240), whereas the second category includes works which resist and “aim to revise the dominant by drawing on the marginal, restoring foreign texts excluded by domestic canons, recovering residual values [...] and cultivating emergent ones” (ibid.). The former category entails a domesticating strategy of translation, which approaches the foreign and assimilates it to the receiving culture, whereas the later opts for a foreignising strategy, which is inevitably challenging to and deviating from cultural domestic values.

Venuti says that “a fluent strategy effaces the linguistic and cultural difference of the foreign text: this gets rewritten in the transparent discourse dominating the target-language values, beliefs, and social representations, [...] a fluent strategy performs a labour of acculturation which domesticates the foreign text” (1992: 5). This is a form of adaptation but not in the most extreme sense. The criterion of the translator who employs this method is not to force his/her reader to make an effort in comprehending the text; the text is made to fit the cultural framework of the TT audience and is easily readable and understandable

by the readers. In the opposite case, foreignisation “signifies the difference of the foreign text by disrupting the cultural codes in the target language. In its effort to do right abroad, this method must do wrong at home, deviating from native norms to stage an alien reading experience” (Venuti 1986: 198). This method makes the job of the reader more difficult, as it does not merge a foreign culture into the reader’s but forces the reader to put an effort into meeting the different culture.

Venuti states that domesticating techniques are responsible for the legible translations which create the illusion of the presence of the author and the total absence of a translator, which results in the marginalisation and exploitation of translators (in Baker, 1998: 240). The alternative, the *foreignising* method, is connected, according to him, to the strategy of resistance. He thus suggests the adoption of the opposite linguistic choices so as to produce the opposite result, acceptance of difference instead of deletion. The choice of the translator, domesticating or foreignising, is therefore to some extent political, directed by extra-lingual, extra-cultural agents. It is a matter of promoting a product in a foreign market and culture and one will either assign an exotic or familiar effect to it, so as to reach and attract in the most successful manner its potential audience.

An awareness of the importance of cultural diversity in translation is essential in translation theory as it can shed light on the nature of translation itself. As analysed above, much of Even-Zohar’s work is oriented toward this direction. Polysystem theory has tried to account for changes and interweaving occurring within and across cultures, systems and spheres focusing on an effort to shed light on the dynamics and heterogeneity of culture. Even-Zohar gives great emphasis to cross-cultural interactions and the processes which different cultures undergo in order to become, or define themselves as separate cultural entities.

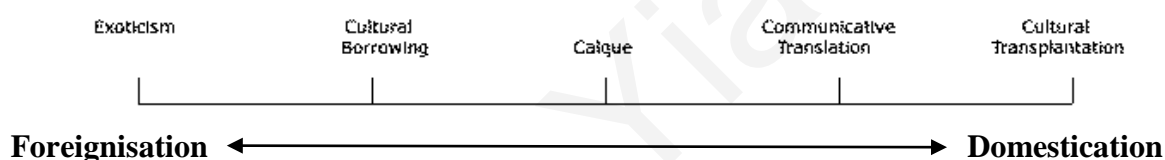
Relating the systemic approach of translation to translating strategies one can explain how different methodological approaches in translating a foreign culture are received in the target system. A domesticating technique of translation for a literary piece, for instance, implies the assimilation and compliance of this text to the canonical space of the receiving literary system. By contrast, a foreignising strategy automatically positions the translated literary piece outside the canon, on a more peripheral state, wherefrom it can resist, challenge and provoke changes in the central strata of the system, creating, in this way, dynamic relations within this specific culture. Even though translation does not form the

only channel for inter-group communication, for Even-Zohar (1997: 373-381) it still remains quite an important parameter of what he calls ‘transfer’ between cultures. The study of transfer should include, according to Even-Zohar, “the complex network of relations between the state at the home system, the nature of the transference activity, and the relations between power and market, with a special attention to the activity of the makers of repertoire who are at the same time agents of transfer” (ibid).

2.7.3.1 Reinterpreting strategies in terms of domestication and foreignisation

In view of the above, we may go back to the strategies produced by Vinay & Dalbernet as well as Hervey et al and reinterpret them in light of the domestication vs. foreignisation distinction. The continuum suggested by Hervey et al. proves useful in tracing how close (thus foreignised) or how far (thus domesticated) a translated text remains to the source text.

Fig. 6b: Translation strategies in terms of foreignisation and domestication



According to figure 6, translated texts produced by the use of transplantation move the furthest from the original text and reach the closest to the target text, having thus a highly domesticated effect, while texts produced through the employment of exoticism result in a foreignised product.

The notions of domestication and foreignisation have practical effects as strategies of translation. Venuti believes that the translator who employs the strategy of domestication does not want his/her reader to make any effort in comprehending the text; the text is made to fit the cultural framework of the TT audience and is easily readable and understandable by the readers. Methodologically speaking, the domestication of a text is achieved through fluent speech so as to remain within the signifier, communication and self-expression and be read as original (cf. Goutsos 2001: 145). However, this alienates the translator completely from his/her translated piece of work. The alternative suggested by Venuti, namely the foreignising method, is a form of resistance. In other words, translation should be employed to reveal the foreign elements of the source language and culture and not conceal them.

The domesticating strategy produces a *covert* translation to use House's term and conversely, the foreignising strategy produces *overt* translations. According to House, "a translation is *covert* because it is not marked pragmatically as a translation text of a source text but may, conceivably, have been created in its own right.[...] whose source text is not specifically addressed to a particular source culture audience, i.e., it is not particularly tied to the source language and culture" (1997: 69). The translated text is thus written and read as an original so as to hide any foreign elements of the imported source culture. The difference of socio-cultural norms and presuppositions of cultural knowledge are handled in *covert* translation through the application of the *cultural filter*. An *overt* translation on the other hand, "is one which must overtly be a translation, not as it were, a 'second original'. In an overt translation the source text is tied in a specific manner to the source language community and its culture" (1997: 66). Therefore, the choice of the translator to stay close or to depart considerably from the source culture creates foreignised (hence overt) or domesticated (hence covert) texts respectively.

2.7.3.2 Domestication and translator's invisibility

For a large period of time the translator and his/her task was invisible. To some extent this is almost literally true in cultures where translation and the profession of the translator is considerably undermined and thus underpaid. This problem affects all forms of translation and all literary genres. However, it seems that the translator of a children's book may even be more invisible than that of poetry, drama or fiction, mainly because of the more peripheral role children's literature obtains within the literary system, as opposed to the more centralised position of other literary genres. As Lathey suggests, translators for children seem to be the most transparent of all when touching upon issues of the translator's invisibility. Even more so, "translators of children's books into English belong to the great disappeared of literary history" (2006a: 2), for such translations comprise a very small percentage of publications for children in the UK. Oittinen aptly captures the issue of invisibility when noting that "translating for children shares one major problem with translating for adults: like other translation it is anonymous, even invisible" (2000: 4).

At this point, a legitimate question may be posed: does the translator's invisibility contribute to a text's globalizing effect? Do strategies that render a translator invisible at the same time render the text neutral of culturally specific source text idiosyncrasies and thus involuntarily place it to the disposal of the globalizing stream of our time? It may be

useful to initially analyse the notion of invisibility before getting down to answering this crucial question.

The idea of the translator's invisibility was first introduced by Lawrence Venuti in 1986 in *The Translator's Invisibility*, where he argued that strategic decisions made by translators, such as that of domestication and foreignisation, render them invisible and non-present in the translating event. Venuti (1998), as analysed above, classifies translation strategies into the two large categories of domestication and foreignisation, favouring the latter as it renders the translator visible. Benjamin had similarly advocated in favor of foreignising techniques in his "Task of the Translator", arguing that a real translation is transparent: "it does not cover the original, does not black its light but allows the pure language, as though reinforced by its own medium to shine upon the original all the more fully" (Benjamin in Venuti 2000: 21). In other words, translation should be employed to reveal the foreign elements of the source language and culture and not conceal them.

Venuti's theory is important in that it connects isolated elements with wider assumptions about the way they work in specific textual and intertextual conditions. However, his theory weakens as it dismisses the possibility of employing, in certain situations, methods such as that of domestication. As Oittinen points, "all translation involves adaptation, and the very act of translation always involves change and domestication" (2000: 6). This is inevitable and should not be dismissed lightly. In order for readers of the target language to come closer to another literary system through the translated text, the translation process has to speak a familiar language. This is often rendered possible through the method of domestication, which, for Oittinen, "is part of translation, and not a parallel process" (op.cit: 84). By doing so, the text becomes successful in the target community and the translator is both loyal to his/her task and to the author of the original piece. Oittinen puts this idea eloquently in the following:

"when translating for children, taking into consideration the target-language children as readers is a sign of loyalty to the original author. [...] Loyalty implies respect for more than a text in words as such, or a certain form or content; it implies respect for an entire story-telling situation where a text is interpreted *for* readers, who take the story as it is, who accept and reject, who react and respond" (2000: 84).

Therefore, a children's book becomes more successful and better received when domesticated due to the peculiarities of the audience. At the same time, the notion of loyalty does not seem to be adequately problematised in Ottinen, as it fails to consider any

resisting forces in the process of translation, even when dealing with children's literature. The act of turning from one culture into another presupposes some resistance. There can never be total assimilation in this procedure. Instead, there appear to be hybrid elements in translated works as a result of the interweaving and the interrelating of cultures; by extension, there arise globalizing tendencies in genres and systems. Taking the genre of children's literature as an example, one can observe intense mobility and interchange between literary pieces of this genre through translation in different literary systems, but also within the systems themselves. Children's literature can increasingly gain ground within a literary system and move toward a more central (canonical) position, as opposed to the admittedly peripheral one it has obtained thus far.

Returning to and restating the question raised above:

Does the translator's invisibility contribute to a text's globalizing effect?

Although the issue of globalisation vis a vis translation and vice versa is thoroughly handled separately in Chapter 5, at this point one could claim that strategies that render the translator visible, resisting domestication, contribute to the mixture of local and global forces, by transforming in the process the local cultural identity and creating hybrid societies to a globalizing effect. It is through maintaining a balance between the foreign introduced to the local and the foreign being assimilated by the local that globalisation is accomplished and reassures its ongoing existence and not through a homogenizing process that predicts a teleological levelling of all cultures to the point of one universal culture.

2.8. Conclusions

The present chapter has discussed several theories that were ventured in order to interpret the regulation and interrelation of the componential elements of social structure, including culture, literature, language and translation, both in translation studies and other disciplines. The most important landmark in this line of thought has been the theoretical trend of viewing translation in a systematic manner, that is in treating texts (including literature, children's literature and their translation, as well as other systems of the social strata) as systems. This view involved the study, on the one hand, of the hierarchies within the system, which take the form of centre and peripheries producing a canon in a centralised position and, on the other, the dynamic character of the systems on several dimensions, not only within the system itself, but also across systems of the same culture as well as across systems of other cultures through the medium of translation. Figures 1 to

4 in section four articulate this multidimensional interrelation of systems and trace the position of children's literature and translation in the social construction.

What regulates the power relations within and across systems are norms, the means by which systematicity is enabled: the total of norms of one part of the social strata that are unique to that part alone render it a separate entity, a system. Some norms of this system may be strictly a property of the system and thus differentiate it from other systems. These norms may be said to have a prevailing place in the hierarchy within the system obtaining a central (canonical) position, while there are some norms of the system that are not exclusive to that system alone, but may be common to neighbouring systems as a result of interrelation and interchange through time.

Polysystem Theory has been responsible for developing this line of thinking in translation studies. However, despite its acknowledged contribution, as was argued above, it is necessary to move beyond it, not in the sense of obliterating it, but in the sense of developing it further and adjusting it to the particularities of the situation studied. The abrupt shift from imprint to electronic culture is forcing us to re-evaluate traditional views of culture, language and translation. Thus, the traditional binary opposition between centre and periphery may now be more suitably proposed to be replaced by that of universal vs. local.

Culture and language as upper and lower subsystems of the social strata interrelate in such a way that language reveals the culture it represents and functions within the cultural conditions of the culture in question. When such conditions have to be put across to another culture, the task and challenge of the translator become apparent. Various methodologies and practical strategies of approaching culture in translation have been proposed, as summarised above. It was further suggested that the strategies produced by translators which unavoidably link source and target culture ultimately relate to the strategies of domestication or foreignisation. These comprise a useful tool that allows the researcher to evaluate the contribution of strategies followed by translators as to their consequences on the text, which either renders the translator and, by extension, the translated text invisible (domesticated) or visible (foreignised); local or global (universal).

Consequently, we can now proceed with the undertaking of the particular genre of children's literature in relation to issues discussed in the present chapter, followed by the

analysis of the case study of Harry Potter translations into Greek (Chapter 4). This analysis shall bring to the fore:

1. where the Harry Potter texts are positioned in the hierarchical order of the literary strata both in the source and receiving culture,
2. the dynamicity of the Harry Potter text in being diffused in other disciplinary systems, throughout and across the systemic order of cultures,
3. the norms that render the Harry Potter text, as a children's literary piece, a separate entity, a separate system,
4. the norms pertaining to the English literary system and culture that have become assimilated and part of the Greek culture as a result of the Greek translations,
5. how the domesticating vs foreignising strategies of translation are revealed in the translated texts and their repercussions in the receiving Greek culture.

The discussion in Chapter 5 brings together the theoretical and practical concepts previously discussed, aiming at a new insight on the systemic approach to culture and translation in the light of globalisation with regard to the translated texts of Harry Potter.

By extension, this new approach is undertaken to show how the proposed binary opposition of universal vs local is revealed in the Harry Potter texts.

CHAPTER 3: TRANSLATING CHILDREN'S LITERATURE

3.1. Introduction

Having positioned the genre of children's literature within the wider systemic construction in Chapter 2, we can now move to examine the genre in question in order to shed light on those aspects that render it unique and of which the translator should be aware. To this direction, the present chapter advances the discussion by presenting a diachronic view of the genre of children's literature on a world level. It then continues with an account of the genre in the Greek literary space, both in its emergence as a separate entity and in its influences from European literature. The chapter proceeds with a definition of the genre, its role and function, and examines its relation to translation through time. In doing so, the study employs the work of theoreticians such as Puurtinen (1995), Hunt (1999), Zipes (2002a, 2002b), O' Sullivan (2006), O' Connell (2006), Oittinen (2000), Ghesquière (2006), Lathey (2006a&b), and the Greek scholars Delonis (1986), Petrovic-Androutsopoulou (1990), Sakellariou (1991) and Kallergis (1995), among others.

3.2. Children's literature: A historical perspective

This section gives a broad account of the genre of children's literature, its origin and development through time from oral to imprint culture, concentrating on the dominance of children's literature in the Western European culture in terms of production, promotion and circulation as a result of trade and technology advancement in the region. The section moves to present the historic progress observed in the genre from a peripheral branch of literature proper to a fully fledged, autonomous discipline that comprises the object of academic research around the globe. A discussion on the definitions of what we may call children's literature is provided in section 3.2.1. addressing all the limitations and considerations posed in the task of reaching a precise definition. Moving on to projecting the role and influence that the genre may have over the intended audience, namely children, section 3.2.2. brings several parameters to the fore including issues of pedagogy, of personality and psyche development, entertainment as well as the shaping of morality and ethical values system.

In the attempt to describe children's literature as a separate genre, one needs to go back to the initial stages of the emergence of the genre and look into its constitutive aspects. On the one hand, it is necessary to consider the concept of the child in its original state and development, while, on the other hand, our focus must be on the contemporary view of the

child and the literature addressed exclusively to this target group in the light of the current shift from imprint to electronic mass culture. Consequently, this section endeavors to view children's literature from a historical perspective, by tracking the origins of stories for children from the oral to the written tradition up to the point they became the object of an academic discipline.

The first encounter of any person with literature often begins with the frequently pronounced expression 'once upon a time' (or their equivalent in other languages) and the fantastic world of fairytales before anything else. It begins with stories read or recited, stories that did not undergo any editing or abridgement, stories that were told in the intimate environment of a home, perhaps by a grandmother who gave her version of the tale as she remembered it from her childhood, when her own grandmother shared with her this fantastic world of wizards, witches, princesses and kings.

These stories relate to one of the main origins of children's literature, of which three have been identified: the oral tradition of folklore, literature originally targeted at adults and later adapted for a young audience, and the third prevailing one, literature intended for children. Fairy tales have always been in existence, initially in the form of oral *folk tales*, which after the lapse of thousands of years were codified and transcribed into what we came to call *literary fairy tales*. This was a major development of the 17th century (Zipes 2002a: 2). Although both these forms of tales have co-existed and influenced one another, their role and function has changed, mainly due to the manner of manipulation, distribution and marketing of such tales as commercial products. A diachronic line can thus be detected across the history of children's literature, tracing tales back to their oral tradition, later moving to the printed versions of fairy tales and eventually resulting to the current dominance of electronic mass culture in children's literature. It must be noted, however, that this gigantic shift in the mediation of the tale was not accompanied by a corresponding subversion in their thematics.

We can describe this development as pointing to a global culture of children's literature, originating from a classic European heritage. As O' Sullivan points out, "the exchange of children's books between cultures has [...] nearly always been determined by questions of economics" (2006: 156). Britain was one of the first countries to acknowledge children's literature as a separate, independent genre and exploit it as a market product targeted toward middle class children. As a result of trade and commerce, the English language was

established as predominant in this field and “English publishing and literary sectors became a growing export area in the mid-19th century” (O’ Sullivan 2006: 156). This development resulted from the fact that most commercial exchanges and foreign exchange transactions passed through England. At the same time, the number of books produced in English increased dramatically and this gave abundant material to foreign publishers who wished to produce translated versions. It thus became hard to compete with English book industry; such a role could only be seriously played by German and French publishers, though not all of the time. The economic and military conquest of countries led to cultural colonisation and ultimately canonisation of the Northern European - and predominantly English - children’s literature in the world (O’ Sullivan 2006: 156). Therefore, due to the development of children’s literature and the expansion of a world market for children’s literature in the regions in question, when we talk of world children’s literature we mainly refer to Western children’s literature.

As a separate discipline, children’s literature has been developed in the last 50 years all over the world. If we are to make an approximate evaluation of the extent that this development has taken, we can raise a number of questions such as:

- 1) How has the interest of the world literary community been expressed with regard to children’s literature?
- 2) How does the wider public receive and treat children’s literature?
- 3) How do the media approach this genre?
- 4) What are the main trends appearing in the writings for children through time?
- 5) What is the position of children’s literature in particular literary settings such as the British and Greek one, that may be of particular interest to the present thesis?

Literature intended exclusively for children made its appearance in a clearer form around the 18th century and this is certainly not unrelated to the general view of the society vis-à-vis the child. As the interest for children and their needs increased, so did the status of children’s literature, as well as the amount of children’s book production. Especially after World War II, it was realised that children’s literature could contribute dearly to the cultivation of personalities that fought for peace and understanding. This gradually led the world community to support children’s literature, directly or indirectly, through the activities of special international organisations, through international book exhibitions and awards.¹⁴ Despite the perceived development of the genre in the literary world, children’s

¹⁴ The most important organizations still active in the promotion of reading for children are the IBBY (International Board on Books for Young People), the IFLA (International Federation on Library Associations and Institutions), the IRSCL (International Research Society on Children’s Literature) and

books and their writers have enjoyed less respect and acknowledgement through time in the reception and appreciation of the general public than other literary genres.

3.2.1. Defining children's literature

It must be pointed out at the outset that the term children's literature lacks specificity. Is this a genre that should be defined in terms of its readers or in terms of textual abstractions like style and vocabulary? In addition, is children's literature what is read by children or what is published for and meant to be read by children? These are clearly two different things, which require further analysis. Many definitions have been given and these vary mainly with respect to the addressee.

Children's literature has only recently gained its due place as an object of research and analysis, as well as a part of the literary canon at a global level. Admittedly, it has yet some ground to cover before it enjoys equal respect and value to adult literature, not only in the eyes of academics but also of the majority of readers. There is a clear asymmetry between the amount and effect of children's books on the population and the degree of attention and respect paid to the genre in question. Thus far children's literature "has tended to remain uncanonical and culturally marginalised" (O'Connell 2006: 18). Since children's books can be said to address only a minority of the population of potential readers, this tends to push them aside in the minds of publishers and academics. Moreover, the presumed inferiority of children's books has often been attributed to their deviation from conventional literary norms. This naturally creates problems for those who attempt to evaluate or classify them in the conventional manner, disregarding their distinct status and function within the literary canon (op. cit.:19). An additional factor contributing to the indifferent attitude toward the genre of children's literature, according to those who do not acknowledge the autonomous character of the genre among other literary genres, is the perceived recurrent structural character and language similarities in the stories for children, which render them stereotypical.

It needs to be said that, in recent years, the perceived lack of originality in children's books and their characterisation as 'inferior' literature has been contested (see Kimberley Reynolds, 2007) and the traditional view that children's literature carries an innate conservatism is challenged. The developments in the genre, the increasing blurring of

others, while the most known award – the Andersen Award – has been institutionalised by IBBY and is awarded every two years to an esteemed children's book writer.

boundaries between children's and adult literature, the role of the genre in bringing in new notions and innovative writing methods, that combine the verbal and the visual, lead to a new direction in interdisciplinary communication.

Children's literature unavoidably addresses and attracts two groups of audiences: children who want to be informed, educated or merely entertained and adults such as parents, publishers, educators or critics. The latter group is far more influential than the former, as they are the ones who have the power to decide what is written, published and eventually purchased and read to (or by) children (O'Connell 2006: 17). A particularity, however, of the genre is precisely the fact that the people who produce books for children do not belong in the target group, i.e. the intended readership.

In order for a genre to be classified and defined as such, it has to distinguish itself from other genres by certain features and characteristics which make it unique and able to stand on its own. Readership is the basic defining factor of the genre for Oittinen, who argues that "compared to literature written for adults, children's literature tends to be more directed toward its readers" (2000: 61). Oittinen is clearly in favor of defining children's literature in terms of the readers of texts, let that be original or translated texts. In a similar vein, Helsing defines literature for children as "anything the child reads or hears, anything from newspapers, series, TV shows, and radio presentations to what we call books" (in Oittinen 2000: 63). Similarly, Lesnik-Oberstein characterises children's literature as "a category of books the existence of which absolutely depends on supposed relationships with a particular reading audience: children" (in Hunt 1999: 15).

The child, as a constitutive element of the concept of children's literature, renders the genre distinct from literature aimed at an adult audience. The child is the cause for the creation of this separate genre as well as its main receiver. By consequence, any definition of children's literature is ultimately linked, among other things, to the audience for which it is created. This definition, however, is valid only when viewed from an academic perspective, since what a child actually reads does not always fall within the genre of children's literature as put forth by academics and perceived by the general reading public.

With respect to this, an additional factor should be taken into account: one could legitimately argue that we are in a transitional stage at present leading to an uncontrolled technological explosion, which makes information available to anyone (even a child) who

has a computer set and internet access, a prerequisite for most families in the developed and perhaps developing world. Therefore, the texts that children, mainly at early puberty, have the possibility to access and read online are, more often than not, addressed to an audience other than them. Consequently, should we include the total of what children actually read within the genre of children's literature? Or, is it wiser to theorise on what children should read? There is no clear-cut answer to this, since we are gradually moving (or are forced by circumstances to do so) from the traditional prescriptive disposition against the definition of the genre toward a descriptive trend whereby academics observe and analyse what indeed happens beyond anyone's control and not what should happen under the parents', teachers' or the society's control. After all, it is through the process of reading a variety of literature that one may cultivate a quality criterion and distinguish between good or bad literature.

A further problem has to do with the fact that the notion of childhood, as assumed in the previous discussion, is itself far from straightforward. Oittinen discusses Postman's ideas on what differentiates children from adults and mentions elements such as play, innocence, shame, guilt and secrets, although these differences are becoming more vague and ambiguous nowadays. As she points out, "although every adult is a former child, childhood has never been a self-evident issue" (Oittinen 2000: 41). No clear distinctions have been or could be made as to the end-point of childhood and start-point of adulthood as such, since a diachronic or synchronic research of the issue at hand shows that each society has comparatively different standards and criteria for making such distinctions. Thus, childhood differs not only across cultures but also across time within the same society. The notion of childhood as separate from adulthood appeared in the 17th century. Of course, even then distinctions were quite subjective, as a person who was capable of working and earning for the family ceased to be a child. This automatically meant that one could remain a child so long as one could economically afford to. This, by extension, meant that childhood was marked by class specifications and that the majority of under-aged persons lacked the privilege of being considered and treated as children.

This growing distinction between children and adults became apparent in the literature of the 17th century, when the way the child was viewed changed and children were treated differently from grown ups. Children started then to be protected, even isolated, from the negative aspects of society and adulthood. The imaginary and fantastic world of fairy tales came to fit quite well into this romantic notion of childhood. The Grimm Brothers' tales

had the ideal context and were thus exported from Germany to every corner of the world, undergoing a canonisation process in any literary system they entered. This process most often eliminated the element of grotesque present in the original stories and left an idealistic view of the world and turn of events. It is of significance that, to this day, these tales continue to maintain a strong position within literary canons worldwide, are still read with enthusiasm by children and comprise the object of study in literary studies all over the world. This would seem to indicate that a romantic notion of childhood is still active.

It could be argued that this notion of the child (depending on whether the child is economically active or not) applies to most, though still not to all cases today. A recent report issued by the International Labour Office under the title *The End of Child Labour: Within Reach* (ILO webpage) estimated that in 2004 around 317 million children were economically active in one way or another, the majority of which could be considered as child laborers (see Table 1). The number of child laborers fell by 11 per cent over the four years, from 2000 to 2004. Child labor is estimated at 13.9 per cent in 2004 compared to 16 per cent in 2000 (see Appendix II). “The global picture that emerges is thus highly encouraging: *Child work is declining and the more harmful the work and the more vulnerable the children involved, the faster the decline*” (6-7).

Table 1. Estimates of different categories of child work by age, 2000 and 2004

Age group (years)		Child population		Of which: economically active children		Of which: child labourers		Of which: children in hazardous work	
		2000	2004	2000	2004	2000	2004	2000	2004
5-17	Number (millions)	1 531.4	1 566.3	351.9	317.4	245.5	217.7	170.5	126.3
	Incidence (% of age group)	100.0	100.0	23.0	20.3	16.0	13.9	11.1	8.1
	% change from 2000 to 2004	-	2.3	-	-9.8	-	-11.3	-	-25.9
5-14	Number (millions)	1 199.4	1 206.5	211.0	190.7	186.3	165.8	111.3	74.4
	Incidence (% of age group)	100.0	100.0	17.6	15.8	15.5	13.7	9.3	6.2
	% change from 2000 to 2004	-	0.6	-	-9.6	-	-11.0	-	-33.2
15-17	Number (millions)	332.0	359.8	140.9	126.7	59.2	51.9	59.2	51.9
	Incidence (% of age group)	100.0	100.0	42.4	35.2	17.8	14.4	17.8	14.4
	% change from 2000 to 2004	-	8.4	-	-10.1	-	-12.3	-	-12.3

Source: Statistical Information and Monitoring Programme on Child Labour (SIMPOC).

For the purposes of the present thesis, a practical definition of children will be assumed to be referring to people of a wide age-group beginning from 3 to 4 years old up to early puberty, which can be positioned around the ages of 11 or 12. Although these limits are necessarily subjective, they point to important periods in the child’s life. Thus, the lowest limit set includes audience which is illiterate, hence dependent upon adults for receiving

information. From the age of six thereon the audience could be said to have reading independency, for this is the time period when children begin to acquire and master reading skills and abilities. Literacy, or the absence thereof, can thus be thought of as a crucial aspect in the definition of children's literature.

The process of defining children's literature as a genre is unique in that it may be the only situation where the interested parties, the ones directly affected by such a decision, i.e. children, have no say either in how the genre which includes them is defined, of what it comprises, or what constitutes a 'good' or 'bad' sample of this genre. The role of children in deciding what is and what is not children's literature is utterly passive. In addition to having a ready-made genre, children are, in most cases, inert in the selection process of the specific children's books read to them (cf. Oittinen 2000: 69). They have to accept whatever choices the parents make about what they think is appropriate for the child to hear and learn. In respect to this, Oittinen suggests that it is best to allow instead children to participate in the process of choosing what books they want to read and respect their choices instead of implementing adult ideas and beliefs about what children *should* read.

3.2.2. The role and function of children's literature

The discussion above inevitably evokes the issue of the role children's literature plays in the life of children. The functions that children's literature fulfills in terms of its readers make the genre very particular. Apart from the self-evident ones, i.e. entertainment, recreation and the literary experience, which coincide with adult literature, children's books are also employed for educational and socialisation purposes (Puurtinen 1995: 17).

A variety of roles have been attributed to children's literature through time depending on what function society deems fit that children's reading should perform. Children's books thus perform a function and have a particular agenda, which aims at shaping the target audience. Tabbert equally points out that children's literature functions both on a didactic and on a creative level (in Oittinen 2000: 65). Similarly, Lathey states that there is a "fluctuating tension between instruction and entertainment" (2006a: 2), underlying the intentions of children's literature authors. Helsing opposes the idea of manipulating children's books so as to extract a pedagogic meaning out of it. He admits that they can teach the child language, orientation to time and place, and social orientation but most importantly they should "activate and allure the child's creative powers and strengthen her/his emotional life" (in Oittinen 2000: 65). In the same vein, Kallergis (1995) suggests

that writers of children's literary works should not try to avoid subjecting language to the purposes of art. Literature contributes decisively to the cultivation of the imagination and the emotional world of the child, offering images from the familiar space of dream and myth that disclose life in its entirety and complexity. By consequence, it teaches "the value of the redundant and the joy offered by the selflessness of noble quests" (Kallergis, 1995: 51).

Zipes in his *Breaking the Magic Spell* deals extensively with the issue of the function of children's books. He believes that "if a text does not somehow stimulate a reader/viewer to reflect creatively and critically about his/her surroundings, to question himself or herself and the world, then it has [...] very little value for the social, moral and psychological development of young people" (2002a [1979]: 210). So, the text's value is measured up against the stimulation it creates to the reader/hearer, i.e. the child, and the ability it holds to trigger the child's critical thinking. Zipes goes on to analyse the term *divertissement*, which he relates to the role of fairy tales. In French, the term refers to all literature that diverts one's mind from thinking and presents no cognitive challenge; it helps people escape from pressure, worries and problems. Yet, Zipes says *divertissement* may not be as entertaining as believed, since it can function in our society "in a political way to distract us from pleasure that we can create ourselves and from directing our critical attention in a pleasurable way to problems that need addressing" (ibid). Fairy tales, for Zipes, are able to do both: they "divert in a meaningful and escapist way – and they play an extremely crucial role in furthering the critical consciousness of the young" (ibid).

It seems that Zipes discusses the function of an original and exemplary piece of writing for children, disregarding the role of the child in deciding a text's originality and impact on readers. This point is clearly illustrated in the passage below where Zipes raises the following question:

"why single books or sets of books such as the *Harry Potter* novels or C.S. Lewis's *The Narnia Chronicles* have been singled out as though they were panacea for all the reading problems that we allegedly are having with children and as though they were highly original and exemplary and put children's literature on the map of culture where it should be?" (2002a: 208).

Here Zipes strongly argues that narrators try to make a moral stand through subverting conventional means in a story and that "to tell a story is inescapably to take a moral stance" (op.cit.: 212). He questions the social and moral value of such works, like the *Harry Potter* books and their ability to raise the problematic nature of what fairy-tale and

fantasy writing for young readers may mean and adds that “while there is no doubt that the Harry Potter books are cleverly written and provide a sense of hope and empowerment for young readers, they are also very conventional, predictable, and ideologically conservative with a strong investment in the restitution of male hegemony’ (op.cit.: 215). Zipes concludes that a good children’s story ought to stand against any moral stance; that children, as readers, should be independent and have the ability to make serious critical judgments, even if these go against the grain. This enables them in the long run not merely to survive but also to accept and be content with the existing social codes and arrangements that they themselves helped create.

Zipes presents in detail the problematics of children’s books such as *Harry Potter* and is critical of them, as he believes that a ‘good’ children’s book has to be both entertaining and interesting enough to trigger a child’s critical thinking so as to judge and reflect on what he/she is reading. If this is achieved, the book is radical and thus commendable. Following this line of thought, Harry Potter cannot be said to be radical, according to Zipes, because its moral and social values are questionable and its content quite conventional and trite. In this vein he states:

“phenomena such as the Harry Potter books are driven by commodity consumption that at the same time sets the parameters of reading and aesthetic taste. [...] What readers passionately devour and enjoy may be [...] a phenomenal experience and have personal significance, but it is also an *induced* experience calculated to conform to a cultural convention of amusement and distraction” (Zipes 2002b: 172)

While the above may hold true, one still has to account for the fact that all *Harry Potter* books of the series, as illustrated in the Introduction, have had a phenomenal success around the globe and not just in their birthplace. Perhaps, if we look at this question from the audience’s point of view, we can reach a fairly reasonable answer. The target group of the Harry Potter series, i.e. the audience aimed at (the actual receivers), is not academics, who often describe, criticise and comment on pieces of writing. Zipes talks about the simplicity and predictability of the *Harry Potter* books but this seems to be the judgment of an academic, as opposed to the more lenient judgment of children. Children do not have such high standards or expectations of a book. Nikolajeva suggests that children’s literature, to a great extent, “follows predefined norms; it is less innovative [...]. If we consider this from the adult perspective, children’s literature appears to be less demanding than adult literature, and therefore of less value and interest” (in Oittinen, 2000: 67). However, this is only when viewed from the adult perspective. Authors of children’s

literature write in such a way because that is what the particular audience wants and is able to digest. In any case, engaging in writing for children is anything but an easy venture, despite general belief, since the author needs to identify with an audience of very different mentality in order to create a piece of work that will communicate with children and will be attractive enough to read in the first place.

Naturally, as pointed out above, children's books may not attract a single audience. The issue of duality in audience is developed extensively by Shavit, who, in her *Poetics of Children's Literature*, draws on the idea that children's literature has a dual audience, both children and adults. In her view, "there would be a more refined, demanding level for adults and a conventional, less demanding level for children" (2000: 64). Admittedly, a children's book may not appeal only to children and in many cases it can have an adult audience, as well. If a text, however, is written to be read by children, then it is for children and as such it should be evaluated and analysed, even if, intentionally or not, it ultimately attracts and creates any other audience.

From the above it becomes obvious children's literature has been depicted as having multiple functions depending on the time period, how the child is represented in the social sphere and what the social demands are, as well as on ideas of how the personality of children should be shaped and what kind of reading material they should have access to. Based on these parameters children's literature has diachronically been argued to play a recreational, educational, didacting, instructional or socializing role in the lives of children. Alternatively, attention has been paid to the ability of children's reading in exciting the imagination and creative skills of the child in such a way that would enforce the emotional world of the child and offer him/her a full view of life. More recently, the focus lay on producing texts for children that activate the child's critical thinking about their environment and render them conscious of the realities of the world. Approaching the world in a critical manner gives children the ability to question the old and conservative views that take moral stands and introduce or be susceptible to the new that will bring innovation and will contest the traditional contribution to progress.

3.3. Greek children's literature: A historical perspective

Having presented children's literature's historic course as a genre at a world level, providing available definitions that have been proposed through time as well as the role it has been argued to assume in the lives of children, this section focuses on the genre in one

specific geographic space; namely the Greek literary space which is of particular interest in the present thesis. The section provides background information on the development of the genre in Greece, its historic origins, giving emphasis on translated works for children in section 3.3.1. as well as to the prevailing trends observed in children's literature in the geographic area of Greece through time.

Works that were diachronically addressed to children in the Greek literary space generally fall in the categories of novel, narratives, fairy tales, myths and legends, short stories, poetry and theatre, including the traditional shadow theatre (Karagiozis). The modern Greek fairy tale was formed in the years of the Turkish occupation and can be traced to two main sources, the Indian and the Egyptian. By contrast, children's book writers derived their themes, inspirations and writing techniques from two main sources: the modern popular fairy tale and the foreign, mostly European, fairy tale (Sakellariou 1991: 282).

The starting point for modern children's literature in Greece should be sought in foreign literature works such as Defoe's *Robinson Crusoe*, Swift's *Gulliver's Travels*, the works of Jules Verne, of Twain's *Tom Sawyer* (Sakellariou 1991: 221). The influence of foreign children's literature in the Greek literary space came mainly from European and American literature. This, to a certain extent, relates to the fact that North America and Europe had been the space of the most important events for several centuries, culminating in the urban and later industrial revolution (1760-1870), along with the development of a new working class consciousness. Efforts to establish a separate literary genre for children in Greece were made as soon as the newly founded Greek state was established. In the first years of the Greek state, writings for children were written in katharevousa¹⁵ and were governed by didacticism and moralism. By the end of the 19th and the beginning of 20th century, a number of writers began writing in demotic Greek and without a clear intention to moralise, but with an effort to view things from the child's perspective.

In an attempt to delimit the periods of Greek children's literature, Delonis (1986) distinguishes five periods, mainly based on important socio-political events in the history of Greece that influenced the national, social, economic and cultural life of the country.

¹⁵ In literal translation, "purified [language]". This is a form of Greek conceived in the early 19th Greek by the intellectual and revolutionary leader Adamantios Korais (1748-1833). Katharevousa was conceived as a midpoint between Ancient Greek and the Modern Greek of the time, but was later to be opposed to 'dimotiki' or demotic modern Greek.

During the first three periods, the genre was in an embryonic state, exhibiting very few instances of writings that could be identified as literary pieces written exclusively for children. The periods of Greek children's literature distinguished are:

1st period: 1835 -1858: These are the very early stages of the genre, with only sporadic texts for children. Ioannis Kapodistrias promotes popular education in this period as a means of furthering progress of the state.

2nd period: 1858 -1917: The first important works of children's literature are published, including a magazine for children. Educational clubs that promote the publication of works for children make an appearance.

3rd period: 1917 -1940: The period starts with the education reform of Venizelos and ends with the beginning of the Greek-Italian war, implicating Greece in World War II. Works are now written in demotic Greek, the modern vernacular form of the language. This was a small revolution in the field of education politics and children's literature in terms of audience accessibility.

4th period: 1940 – 1974: The civil war (1947-1949) is followed by a number of socio-political changes, including urbanisation, the invasion of technology (cinema, television etc.) and hence of the 'American model,' which has affected Greek life and culture. Within this frame more and more writers consciously start to write and translate works for children. During this period the Women's Literary Society and the Circle of Greek Children's Book are founded.

5th period: 1974 to present: The reinstatement of democracy brought a new realisation of the necessity for a separate field for children's literature. An increasing production of publications for children, along with a simultaneous increase in the quality and themes of works, are the main characteristics of the period. Academic criticism on the field of writings for children is conducted by researchers, several new writers come to the forefront and the first history of Greek children's literature is published by the Academy of Athens, which also introduces (1977) the first national award for children's literature (Delonis 1986: 15-27).

The first period described by Delonis includes only occasional instances of writings for children, while the second period introduced the important works of Nikolaos Politis in the early 20th century that unearthed the treasures of traditions, fairy tales, superstitions and customs of the Greek people. At the same time, the radical publication of the book of Yiannis Psycharis *Το ταξίδι μου* [My journey], which promoted the consolidation of the demotic (Sakellariou 1991: 86-87). This new reality inspired a series of literary figures in

publishing writings for children based on a new pedagogy that relied on an understanding of the idiosyncrasies of the child, respecting its needs. Hence, in the beginning of the 20th century some sporadic and non-systematic attempts were made by intellectuals such as Alexandros Pallis, Zacharias Papantoniou, Gregoris Xenopoulos, G. Viziinos and later Penelope Delta, to write about the child and give room to writings for children in the Greek literary space.

The efforts made by the government of Eleftherios Venizelos (1917) within the overall frame of the progressive moves of the Educational Society did not come to fruition. Books for children did not catch the attention of the literary world in the decades that followed. Literature historians do not even mention children's literature as a separate literary genre, while education focuses on literary texts that are far from dealing with the issues of the modern child and its problems. In addition, writers who wrote for young people and children received no attention as professionals, in the media or in literary journals and newspapers.

The first serious attempts to advance the status of children's literature in Greece were made by the Women's Literary Society [Γυναικεία Λογοτεχνική Συντροφιά] (1955), which initiated literary contests of new talents, along with a general effort to 'hellenise' children's literature. A much more systematic attempt to renew this followed with the Circle of Greek Children's Book [Κύκλος του Ελληνικού Παιδικού Βιβλίου] (officially created in 1969), which began organizing writers, illustrators and publishers under its umbrella and promoted Greek children's books internationally. The contribution of these two groups in Greece was considerable in promoting and institutionalizing children's literature as a separate genre. As Kallergis (1995) notes, these institutions, which were created for the promotion of children's literature in the Greek literary space, have had a noteworthy contribution to the formation of a "European" mentality in Greek children's literature.

Despite the great steps of progress made in the decades leading to the late 20th century, children's literature was still considered in the Greek literary and academic strata as a second class intellectual pursuit, a kind of "illegitimate" child of the mother Greek Literature; in short, a genre "in deficiency" (Delonis 1988: 100-101). In the years of transition to democracy (1974) and the development of a neo-Hellenic cultural movement, children's literature increasingly became stronger, acquiring a self-sustained entity as a separate sector of the modern Greek literature. Indicative of the esteem children's literature

began to share among academic spheres is the fact that the Academy of Athens established a special annual award. Furthermore, children's literature was then instituted as a course in the syllabus of Education Academies, of pre-primary schools and special scholarships for the study of children's literature were awarded by the Greek Scholarships Foundation.

As a result, children's literature became the object of academic research, while a historical course on Greek children's literature began to be explored. Academic research work on children's literature was scarce before the mid 1970s. Books written for children moved away from national didacticism and now dealt with the child and its problems, providing knowledge in a vast range of subjects, offering a different view of life. The internal social, political and family contemporary realities ignited diverse needs of expression to writers and these social reclassifications were reflected in their writings.

In contrast to Delonis' account, Kallergis (1995) distinguishes merely between two periods in Greek children's literature. According to him, during the first period, which he places between 1800 and the last three decades of the 19th century, the relation of Greek and European children's literature is determined by the dominance of the European children's book. He cites a recent study by Delopoulos, who records that "in a total of 900 publications of children's books of the 19th century [...] 510 (with 393 titles) have been verified to belong to foreign writers and 230 (with 204 titles) to Greek writers." In addition, "out of 293 foreign titles only a small percentage involves genuine interventions by translators. In other words, foreign works were rendered in our language so as to safely be considered as Greek" (Kallergis 1995: 78-79). In the second period, ranging from the last three decades of the 19th century to this day, the genre progressively becomes 'Hellenised'. The progression toward autonomy from European children's literature was further reinforced by the overall sociopolitical and ideological atmosphere of the country (Kallergis 1995: 79).

This classification into periods by Kallergis (1995) emphasises the issue of whether Greek literature benefits from keeping pace with European literature. His view is that this will prove "not only beneficial but a condition for its survival" (1995: 86-87). In other words, the parallel roads of Greek and European children's literature are believed to be a one-way street that will not only profit but will assure the very existence of children's literature in Greece.

3.3.1. Translated works in the Greek literary space

In the period prior to the Revolution in Greece, translations were rather popular as a result of the overall lack of national literature for children. By consequence, translations served to fill the literary gaps of the domestic literary space. The dominance of the foreign over the domestic children's literature is quite apparent and fully justifiable during the 19th century. The popularity of foreign works increases in Greece as the public increasingly becomes tired of the moralist books for children and begins to seek entertainment. It is thus far easier and voluminous to turn to the West instead of satisfying this need with Greek products (Katsiki-Givalou 1993: 35-36).

The first great foreign writer for children to be translated into Greek was the Danish Hans Christian Andersen in 1866, who gained ground by the end of the century when several European works for children were published mainly in the magazine *Formation of the Children* [Διάπλασις των Παίδων], leading to the works of Jules Verne translated by Xenopoulos (Yiakou 1991: 60-62).

At the end of the 18th century and the beginning of the 19th century, works of a didactic character, novels and encyclopaedias were translated mainly from Europe, especially written by French and German authors. The predominance of the European book in Greece during this period is unquestionable. A comparison between original Greek children's books and translated ones indicates that foreign literature is proportionately favoured by 3 or 4 translated works to 1 original Greek work (Delonis, 1982: 61). By the 1960s 80-85% of the books published for children are translations of foreign works, including Jules Verne, Robert Louis Stevenson, the Grimm Brothers, Mark Twain, Cervantes and others. With the creation of the Women's Literary Society in 1958 a conscious effort was made to Hellenise the genre. This effort, as Anagnostopoulos (1982) states, was "a national voice of protest, a gallant objection against the foreign-brought products and sub-products of literature" (in Delonis, 1982: 61), referring mainly to the import and introduction of comics in the Greek literary space. By the 1980s a tendency is developed in translating not only writers from the USA, UK or France but also writers from Russia, Italy, Sweden, Turkey etc., promoting the popular tradition of various countries of the world (Delonis 1982: 62). However, this never surpassed the predominance of works originating from the Anglo-Saxon culture.

Interestingly enough, even after the establishment of the genre, Greek writers of children's books were quite disadvantaged in the world literary space in that they did not share the same possibilities as writers of other bigger countries to be translated and circulated outside the boundaries of their countries.

It is important to reiterate the interconnection between the literary translation production and children literature translated products at world level as well as in the Greek literary space. Venuti in his 1995 *The Translator's Invisibility* gives an overview of the translated products into and from the English language (British and American book production) in the previous century in order to illustrate that the process of minimal import of translated text into a hegemonic language such as English is not irrelevant to the invisible role attributed to translators over time. This is not only indicative of the "worldwide reach of English, but the depth of its presence in foreign cultures, circulating through the school, the library, the bookstore, determining diverse areas, disciplines, and constituencies – academic and religious, literary and technical, elite and popular, adult and child" (Venuti, 1995:15).

Although translated book production into English progressively increased in the midst of the 20th century counting between 4 and 7 percent of the total as Venuti demonstrates, by the end of the century with the increased general production of books, the percentage of translated works into English did not exceed 3 percent either in British or American publications (1995: 12). To the contrary, the number of books translated from English into other languages is noticeably higher (4 times higher from the second in rank, i.e. Russian) than from any other language (see Table below,); the English language obtaining the vast majority of the total translated book production in any language.

Table 2. World translation publications: from selected languages, 1982-1984 (cited in Venuti, 1995: 14)

	1982	1983	1984
English	22,208	24,468	22,724
French	6,205	6,084	4,422
German	4,501	4,818	5,311
Russian	6,238	6,370	6,230
Italian	1,433	1,645	1,544
Scandinavian*	1,957	2,176	2,192
Spanish	715,	847	839
Classical Greek, Latin	839	1,116	1,035
Hungarian	703	665	679
Arabic	298	322	536
Japanese	208	222	204
Chinese	159	148	163
World totals	52,196	55,618	52,405
*Swedish, Danish, Norwegian, Icelandic			
<i>Source:</i> Grannis 1991, p.24			

Comparing these numbers to what happens in Greece around the same period of time with regard to import of children's translated pieces from other languages into Greek and export of Greek children's literature via translation into foreign languages as shown above, we observe a consistency with what Venuti found for publications worldwide. It has already been established that the amount of translated books into Greek is disproportionately bigger than the translated Greek works exported from Greece. Indicative of this asymmetry is the fact that statistics systematically show that foreign, translated literature into Greek is among the first positions of book production rankings in Greece (Tziantzi, 2004: <http://www.tziantzi.gr/2004/08/20-2982004.html>). Petrovic-Androutsopoulou reveals that while 45% of children's book production is taken up by translations, barely 2% of Greek children's literature has been translated into a foreign language (1990: 37). With almost half of the book production in Greece in the end of the 20th century comprising of translated works and less than 2% of children's books of Greek production being transferred into other cultures one can safely argue that translation forms an integral part of

the literary space in Greece and acquires a key position among the Greek literary products and the respective literary system.

3.3.2. Trends in Greek children's literature

As argued by Petrovic-Androutsopoulou (1990: 28), trends in themes in children's literature can be distinguished according to particular geographical spaces in the world. Thus, specific themes can be mapped out to apply to children's literature in certain parts of the world at a given point in time. In particular, writings for children in the Western world are characterised by realistic representations of everyday life and the human problems so that children may 'experience' the difficult situations of life through literature. Literature for children in the Eastern world mainly portrays the concerns of the children with regard to their future responsibilities within society. In Third World countries literary writings, including writings for children, focus on the search for national identity and the effort to safeguard the local culture. As Petrovic-Androutsopoulou notes, all three trends that are predominant in Western, Eastern and Third World countries are present in Greek literature.

Delonis (1986) notes that before World War II the predominant trend was to produce texts of a didactic character, with a focus on national and religious morality, conservatism, idealism and utilitarianism. These trends shifted in post-war children's literature, in which the main focus lay on the Hellenisation of works (i.e. including the Greek roots, consciousness as part of the works), with a tendency to inform, to create realistic texts with a classless vision (not distinguishing between the rich and the poor, clever or stupid, white or coloured), simplifying language and expression, politicalizing and assigning a futuristic effect (Delonis 1986: 27-30). In a similar vein, Kallergis indicates that realism is necessary in modern children's books (1995: 26).

In addition to trends in children's books, one must also keep in mind the medium through which these books are conveyed. The transition from classic fairy tales of the Grimm Brothers to the phenomenally successful book series of Harry Potter relates to the medium by which the former were and the latter are currently spread. The new phase into which not only children's literature but the totality of imprint culture has entered inevitably introduces new aspects and reflects the peculiarities of each genre. In sum, it can be argued that questions of cultural exchange and medium are predominant in the discussion of children's literature from a historical perspective.

It is thus clear that apart from the parameter of time brought forth in the previous discussion vis-a-vis the function children's literature has performed or should perform, an additional parameter of place is introduced in this section to pinpoint that the various realities experienced in different parts of the world shape accordingly the main trends in content and themes employed in writings for children in the respective areas of the world.

3.4. The role of translation in mediating children's literature

Ghesquière aptly points out that "one can hardly imagine a history of children's literature, not even conceived from a national point of view, without mentioning translations" (2006: 20). Translation actively participates in the sphere of exchange and transport that is central to children's literature, as seen above. First of all, children's literature and translation are intrinsically connected in the case of classic tales, which have always become available to children through their translations. Children's classics in world literature are thought to be books that "have been commercially successful over several generations in several countries" (O' Sullivan 2006: 146), books that could be regarded as 'good' children's literature, that are constantly reprinted in editions and series of varying size and quality. Although lists of children's classics may be endless and vary greatly, there are some works that have rightfully gained a place in any such list. A few such examples are *Don Quixote*, *Robinson Crusoe*, *Gulliver's Travels*, the Grimms' and Hans Christian Andersen fairy tales, *Pippi Longstocking* and so on. Any book characterised as a world classic owes this title to the medium which enabled such characterisation, namely translation. Aesop's fables, *Little Red Riding Hood*, *Snow White*, *Pinocchio* or *Winnie the Pooh* –to name a few more– would never have become part of the Greek, English, German or any other literary canon had there not been for their translation into these languages.

An oxymoron comes into view here in the correlation between the facilitator (translator), the resulting translated product and the audience. Even though classic fairy tales have penetrated cultures around the world, entered millions of homes and were pronounced by countless mouths, while listened to by increasingly more children's (or adult) ears, it is almost certain that hardly any party involved in this reading ritual was aware of or took acknowledgement of the existence or the role of the story's translator. This goes to show that, despite the role of translation in mediating this specific genre to its targeted audience, the laborer who achieves the translating task is, more often than not, disregarded, illustrating Venuti's (1986) term of the translator's invisibility discussed in Chapter 2.

It is also true that the mediation of the original work through a translation to another culture, especially for a sensitive audience such as children has, throughout time, played different roles. Translation often undergoes censoring (usually after the publishers' instructions) so as to adjust to the expectations, norms and concepts of what is 'good for the child to read' in the target culture. In this respect, "the translation process represents another filter through which a text has to pass before reaching child readers, and the filter is often used to 'correct' aspects of the original text that are not deemed pedagogically acceptable for them" (O' Sullivan 2006: 153). In other words, the translator takes up the role of amending an original piece of work by omitting, abridging or elaborating on the source text so as to make a foreign culture and literature available to the receiving culture. A typical example of this is the censored renderings of the Grimm tales in several cultures, which deemed that the horrific elements in the original story should be left out. This, in practice, entails a censored contact of the child with any foreign children's literature and the only uncensored version may only become available when the child exits childhood.

3.5. Translating children's literature

The present section culminates in the discussion of the crossing occurring between the two academic fields that form primary objects of research in the present thesis; namely translation studies and children's literature. The point of conjuncture, i.e. the translation of children's literature, carries distinctive characteristics in the literary sphere that distinguish it from any other translating practice. These form the issues handled in section 3.5.1. while the next section puts forward the notion of interpretive communities and strategies that translators need to be in possession of so as to be successful in the translation task. The shift from imprint to electronic mass culture is discussed in section 3.5.3. bringing the dimension of the medium to the discussion, focusing on audiovisual translation in the form subtitling and dubbing in section 3.5.4.

3.5.1. Features of translating children's literature

Translating for children is unique in the same way that writing for children is. The author or the translator as author creates a piece of writing for an audience to which he/she once belonged but can now only imagine through his/her own past experiences and child images. Every time a translator of children's literature translates, he/she engages in a discussion with all children, because "listening to books being read aloud is the only way for an illiterate child to enter the world of literature" (Oittinen 2000: 32). In this sense, the

author or translator becomes the communicator between two ages, that of adulthood and childhood.

Even though translations of children's literature have similarities with pieces of other translations, there are elements and constraints in this particular translating process which make it distinct. The identification of these constraints is easier when dealing with translated texts rather than original pieces of writing, because when transferring a text from the source system into the target system, translators are forced to identify and take into account system-specific constraints that arise in the translating process and have to be dealt with by the translator. Of course, it is only when the translator's task is hampered that these constraints come to the surface and become exposed.

Translations of children's books tend to be close to the acceptability pole, in terms of Gideon Toury's model (Puurtinen in Lathey 2006b: 56), according to which translations belong to the target system and occupy a particular position on a continuum between two poles, adequacy and acceptability. Translations of children literature have to consider the target group, i.e. children with limited reading skills and background knowledge about life, foreign cultures and elements outside their confined world-space.

Shavit looks at the translation of children's literature from the perspective of its role within the polysystem. She argues that the decision making task of any translator of children's literature is, to a great extent, determined by the position the genre maintains within the literary polysystem (in Lathey 2006b: 25). The peripheral role of children's literature entails that translations of children's books within the target system will obtain a similar role and space within the system. While Toury and Shavit take the target system as a starting point, Klingberg assumes that the original author has considered its potential audience, their needs, expectations, comprehensive abilities and so on and produces a text that suits the targeted group. This is what he calls "degree of adaptation of the source text" (in Puurtinen 1994: 60) and this should be preserved in the target text. Klingberg is a supporter of adequate texts instead of acceptable ones and disregards the possibility of different translational norms between source and target text.

Looking at children's literature from another standpoint, Reiss (1982) discusses specific translational problems in terms of text types: informative, expressive, operative and audio-medial. Although most children's books belong to the expressive type, they do not belong

to one sole category and thus the way of translating them cannot follow from this classification. Reiss and Vermeer (1984 in Puurtinen 1994) stress the *skopos* (function) of the text and the importance to transfer this function in the most successful way through both a linguistic and cultural transfer of the text. In this vein, they also lean toward a target-oriented approach, since culture-bound concepts and elements need to be considered in the decision making task of any translation if it is to fulfill its function successfully.

It is interesting that House's (1977) distinction between overt and covert translation, also mentioned briefly in Chapter 2, has been related to children's literature. Overt translations occur when the function cannot be fulfilled in the target culture because the text is oriented towards the source culture and covert when the text has the status of an original in the target culture. In other words, an overt translation makes the translator and the text visible, while a covert one covers the fact that the text is a translation as it appears like an original. House relates this theoretical framework to fairy tales and asserts that texts of folklore are translated overtly (204), whereas in the case of other non-culturally bound stories, which aim at primarily entertaining the audience, a covert translation is more common.

Oittinen (2000), whose main focus is on the audience (children), points out that the translator's reading experience is of extreme importance, as it directs the translated text and renders it an autonomous entity, a new original and not a mere reproduction of an original into another language. This experience of the translator as a reader of the original places him/her in a dynamic dialogic process, which results in the translated product. Oittinen presents three features of children's literature which may be argued to belong to any children's literature, in any literary system. The first characteristic is that a child's book is often enriched with *illustrations*, so as to aid, among others, comprehension of the plot (especially in cases of illiterate children), to make the text more alive and entertaining. The second feature is the auditory aspect of children's literature, as it is often *read aloud*, due to lack of reading ability when children are still illiterate or at the initial stages of literacy. This hampers the reading process and the aid of an adult is called for to introduce the child into the world of literature. Finally, *rhythm* is an important factor since "the text should flow, be singable. This is vitally important when translating for children" (op.cit.: 35), especially in view of the element of oral communication of the text as mentioned above. So, when reading out loud a story to a child, human emotions are excessive and may be expressed through paralinguistic elements such as intonation, tone, tempo, pauses,

stress, rhythm, duration, whispers, sighs (ibid.). These are elements that the translator has to be more alert to when translating a child's book than any other.

Translating children's literature is a task that is obviously affected by the role and function of this field. Shavit suggests that a child's book, which has to have some educational value, needs to be adjusted in such a way that a child's perception is able to comprehend and appreciate it. According to her, the principle of "adjusting the text to the child's level of comprehension is more dominant" (1986: 113). This is also a defining principle for translation. Similarly, Oittinen stresses the importance of the reader in the translating process and argues that we translate for the benefit of future readers, i.e. children. She points out the importance of readability of the target-language, which implies priority to the child "as a reader, as someone who understands, as someone who actively participates in the reading event" (2000: 5).

Generally, translators of children's literature have more liberty to deviate from the original text and can manipulate their texts in various ways by making changes in the plot, enlarging certain scenes while abridging others, by deleting or adding information where necessary. All these translation strategies are permitted, according to Zohar Shavit, if the translator adheres to the following two principles on which translation for children is based:

"an adjustment of the text to make it appropriate and useful to the child, in accordance with what society regards (at a certain point in time) as educationally 'good for the child'; and an adjustment of plot, characterisation, and language to prevailing society's perceptions of the child's ability to read and comprehend" (Shavit, 1986: 113).

In addition, norms for the translation of children's books vary diachronically from one generation to another and synchronically from one language or culture to another. So, while one language may favor, for instance, religious norms in the translations for children, another may deem that the didactic, educational or ideological dimension of the text is more central. "Texts can be seen as carriers of ideological meaning, a factor which makes them particularly vulnerable to changing socio-cultural norms" (Hatim & Mason 1997: 35), especially when crossing borders through translation. Additional vulnerabilities are exhibited in texts produced for a small age audience. This is not only because the home audience and target audience are quite different – this holds true for any type of literary text – but also because the receiving young audience in the target culture is not "qualified"

or “equipped” yet with the knowledge that is naturally acquired through time. This normative knowledge involves cross-cultural differences and the child as a reader is in no position to make value judgements with regard to variation of thought, ideology and mentality between the audience that the text was originally aimed at and the audience that it was later translated for. Children would more likely assume that the textual norms and rhetorical tradition of the text before them match their own as it is quite doubtful that they are aware of the fact that the words they read –or are being read to– have been translated from another language and another original piece of writing.

The difference in linguistic, sociocultural, ideological, aesthetic or other norms between source and target literatures affects the translating process as translators have to either adjust their text to existing norms in the TL and domesticate the story or adopt the source language norms and create an exotic effect. As a general practice, translators of children’s books “usually aim at conformity to the contemporary norms of the target-language literature, instead of close correspondence with the source text and the norms reflected in it” (Puurtinen 1997: 322). Translators of literature written for children thus, opt, in most cases, for acceptable and not merely adequate texts. There are, however, several examples of translations which deviate from the contemporary target language norms. “Such deviations, if sufficiently common and systematic, may even amount to a general trend, suggesting the existence of separate sets of linguistic norms for translated and original literature” (op.cit.: 323). This suggests that translation has a life of its own, has the ability to evolve, develop and manoeuvre, according to the needs and conditions in question. It may be the case that translations may conform to older norms no longer present in the TL literature or create new norms inexistent in the TL literature.

3.5.2. Translating children’s literature and interpretive communities

We should not fail to stress once more that the translator of children’s literature, as an author, is an adult writing for children, and the task of making a text adjustable to a young audience is not always easy. That is why Oittinen (2000: 5) includes among the two key issues in translating for children the real reading experience of the translator (experience of the original) and the future readers’ reading experience imagined by the translator.

Although the child image of an author or translator is quite personal and relies on one’s individual history, it is also a collective concept (op.cit.: 4). As Oittinen puts it, “translators do not act in a situation as individuals only, but they are also part of different *interpretive communities*: translation is an issue of the collective and tradition” (op.cit.: 10). The notion

of interpretive communities was first introduced by Stanley Fish in a series of theoretical essays in the 1970s, collected and published in 1980. In his essay "Interpreting the Variorum", a shift is observed from reader-response criticism to the development of a theory of interpretive communities, which, according to Fish, "are made up of those who share interpretive strategies not for reading [...] but for writing texts, for constituting their properties and assigning their intentions" (1980: 171). These strategies therefore precede the act of reading and thus define the content and form of what is read.

Fish stresses the arbitrariness of interpretive communities in that they form constructions agreed upon by an arbitrary consensus instead of a logically prior-made decision. The sum knowledge of each person is an interpretation and this can only hold true within the specific social context in which one lives because it is one's culture which makes the presuppositions one maintains possible. Culture is what Fish calls the interpretive community and knowledge, as well as strategies of interpretation which form the property of this community. Interpretive communities are not stable; rather they are fluid and constantly changing, including new or excluding existing values, beliefs and so on. The fact that there is mutual understanding despite change indicates that those who belong to the community in question evolve along with it. A speaker who belongs to different communities can employ different interpretive strategies and thus produce different texts.

Projecting Fish's theory to translation, it seems fair to assume that a translator is and ought to be fluent in the interpretive strategies of both communities when translating, so that the shift from the elements which hold true in one to the other culture may be conscious and smooth. Thus, a translator who is faced with a text such as that of Harry Potter ought to recognise the culture specificity of the British community in concepts such as the traditional English boarding school, where Harry Potter studies. How this concept is interpreted into another setting discloses precisely the strategy of the translator concerning the transfer of culture as an integral interpretive community from the source to the target culture.¹⁶

3.5.3. The medium dimension in the translation of children's literature

A further dimension that should be taken into account in the discussion of translating children's literature concerns the role of the media in spreading the genre, especially in our contemporary electronic and multimedia phase. The advancement of technology has

¹⁶ A discussion of the translator's strategies with respect to this issue is presented in Chapter 4.

caused a phenomenal burst of knowledge with regard to electronic mass culture and has consequently reduced the globe to such an extent that information and news occurring thousands of miles away is now available in a matter of seconds. One can unmistakably observe a diachronic shift from imprint to electronic mass culture, conveying information, news, products and knowledge that was previously available only on bookshelves. Technological revolution was thus accompanied by the globalisation of thought and eventually of culture. Availability of information, however, does not always entail comprehensibility.

The role of translation in the imprint and later on in the electronic mass culture has thus been, and still is, crucial to the exchange of interpersonal, social and cultural products between two cultural systems. In particular, the significance of audiovisual translation as mediating cultural entities from one system to another and globalizing the knowledge about foreign cultural genres becomes more evident if one examines how a specific literary genre exceeded its own systemic boundaries and was imported through the electronic media and translation as a new literary genre in foreign civilisations. Children's world classics primarily became common knowledge of the literate around the globe through their translations into the respective languages. However, the emergence of television, cinema and the internet brought new dynamics to this knowledge. Suddenly, the characters of classical fairy tales turned into heroes starring in movies, cartoon series, advertisements, internet sites etc. This inevitably rendered the characters' globalised figures known to the educated or illiterate, to the rich or the poor, to the young or older generations with no discrimination, for the fairy tale and children stories' images bombarded the media in a boisterous and inescapable manner. For instance, as Ghesquière has observed, blockbuster Disney productions, mainly of all-time classics, "cast a dark shadow over the original source texts and push the original authors into oblivion" (2006: 27).

This commercialisation process, in all its forms, was initiated and is, to this day, predominant in western societies. As Zipes argues, although the Western world does not have absolute control over cultural production and reception, it "has grown in power and has a vast influence on the consciousness of consumers through the ideology carried by its products" (2002a: 3). The revolution in the electronic media by consequence generated a new era in culture worldwide and led to the development of what we may call the *electronic mass culture*, inevitably led and controlled by Western societies. The present thesis precisely explores the changes this shift from imprint to electronic mass culture

brought specifically in the genre of children's literature, as well as how these changes were received by readers/viewers and the globalizing effects of this new electronic current in culture, through the study of translated children's literature.

Audiovisual communications have had a tremendous impact on the role of printed texts in the past few decades and this is consequently reflected in how children develop and mature as personalities. Young people thus rely and access audiovisual material to a much larger extent than ever before. If one considers the amount of time children spend in front of their television sets, watching all kinds of children-related programs, advertisements and shows that reach them in the form of translation (dubbing or subtitling), one can safely argue that the scope of children's literature translation studies needs expansion in order to encompass screen translations and potentially other multimedia translations as well. To this direction, the examination of the types of audiovisual translation is in order so as to demonstrate the multi-faceted processes underlying the translating process when undertaking the task of conveying children's stories through electronic media such as television, movie theatres or the internet.

3.5.4. Audiovisual translation

Audiovisual translation relates to the translation in electronic media which involve the employment of the audience's auditory and visual senses, i.e. television programs, movies, series, shows, advertisements and so on. This type of translation takes the form of either *dubbing* or *subtitling*. Both forms of translation are quite popular as they comprise the medium by which a certain audiovisual material becomes intelligible in a culture other than the one originally targeted for. These types of translation enable the audience of a movie theater, a family at home or a scientist watching a documentary to transcend their limited cultural space and enter the world, mentality, scientific, social, historical and other background of another civilisation in any corner of the world.

The outcome of subtitling may be technical in nature. Nevertheless, the translating process is not in the least technical, as it is produced by human agents who go through many steps and consideration of restrictions before they reach the subtitled version of the script. The relationship between picture and verbal text is notable here: both image and text are equally important and inseparable in their context. This combination of image and text facilitates the receiver, whereas it also restricts the choices of the translator and often

forces him/her to make decisions which s/he would not opt for under different circumstances.

Subtitling children's programmes is very particular, in that it necessitates special calculations regarding the duration of the subtitles on screen according to the reading speed capacity of the audience (Karamitroglou 1998). This inevitably entails a prolonging of the subtitles on screen and in turn a reduction of the text so as to fit time and space limits. We therefore expect that films aimed at a young audience will have meaning reductions and word omissions in subtitling to aid and enhance comprehensibility of plot by children.

The second form of audiovisual translation, i.e. *dubbing*, constitutes a widely spread method among European countries such as Italy, Spain, France, Germany and more recently in Greece and Cyprus, where the preferred audiovisual translation method up until a few years ago, was that of subtitling. Dubbing, otherwise referred to as *post-synchronisation*, involves the replacement of verbal elements of the source text by ones of the target language (cf. Dries, 1995: 9). Dubbing not only involves the translator who provides the translated text which is to be performed but also the actors and the technical personnel, who have the task of performing those words, adjusting them to the mouth movements of the actors in the film. The massive development in technology in recent years enables us to analyse and re-synthesise the voice of dubbing actors so "we can now achieve an intonation pattern, timbre, tone and pitch that are almost identical to those of the original actors" (Karamitroglou 1999). Other types of audiovisual translation restrict, in one way or another, the decision making task and this is reflected in the way culturally specific elements are transferred from the source to the receiving culture. It is therefore necessary to keep such considerations in mind when undertaking the examination and analysis of specific translated texts before making any generalisations as to the translating strategies.

3.6. Conclusions: The translation of children's literature in the electronic age

The topics under study in Chapter 3 suggest that there are multiple questions to be raised and answered before the present thesis progressively moves to the practical analysis of the case study, namely *Harry Potter* and its articulations into Greek through the medium of translation. In an effort to retrace the origins of children's literature and produce a diachronic overview of the genre not only at global level but at the specific literary space of our interest, namely the Greek one, it has been argued that there was a gradual change in the appearance of oral folk tales up to their subsequent recording in a written form and the

resulting electronic record of children's books that currently become available in a matter of seconds from one corner of the world to the other. The implications of such momentous changes in the general social realm are inevitably reflected in every aspect of social construction, including literature and in particular the translation of children's literature and transfer thereof from one culture to the other. It thus becomes obvious that we need to re-evaluate and renegotiate past perceptions of children's literature and re-establish its relation with other components of the domestic social strata as well as across cultures.

The present chapter moves forward the discussion initiated in Chapter 2 on translation as an academic field and introduces children's literature as a genre both on a diachronic and synchronic level, on a global as well as a local scale (Greek culture). The aim is to reveal the implications of the meeting between the two fields, that is, when translations of children's literature occur.

Before determining the interrelation between these two separate academic fields, Chapter 3 has discussed the definition of children's literature and clarified its autonomous, self-sustained status through the relevant literature. As described above, status within the canon is gained once a genre's existence is acknowledged and placed within the broader literary space as a separate entity. It has been indicated that there has been an intricate process which children's literature underwent before it gained a place in the literary canon. Nonetheless, this has not changed its marginal position that still largely remains to this day. Children's literature has been, unfairly, argued to have an inferior status in relation to other literary disciplines. This has been attributed to a series of reasons, including its claimed predictable and conventional content, its oversimplified language, its narrative techniques and style as well as the 'simplistic' themes employed, the inclusion of illustrations and reduced texts, its recreational instead of spiritual character, the addressed (often illiterate) audience, the lack of sufficient marketing promotion, the evaluation of the genre using adult literature standards etc.

The process of discriminating children's literature from other genres in order to provide a clear-cut definition takes into account the readership, i.e. the intended audience and its reading competence, as well as the unique fact in literary work production that producers (writers, translators, publishers, promoters) of children's books do not belong to the target group but do decide what is included in the genre in question. It is also fair to contend that we may not define children's literature as "whatever the child reads", since young children

nowadays get their hands on an abundance of electronic and other information that is not addressed to them. One also needs to consider the notion of the child itself and distinguish it from adulthood and this has, through time, been proposed to involve the age of the child and the child's capacity to exercise physical work.

The intended outcome of reading children's books comprises another decisive element in narrowing down the definition of children's literature. The role of the genre's existence has been disputed to be –or ought to be– recreational, educational (didactic) or instructional, a tool for socialisation or a means of psychological, spiritual, critical and cognitive advancement. Depending on the stance, *Harry Potter* has received both positive and negative criticism, the latter mainly deriving from the lack in the texts to take a moral stance and to activate the child's critical thinking due to its commonplace and trite themes (Zipes 2000a). This, however, may be argued to be a consequence of the genre's inevitable duality in audience and the resulting adult perception and critical point of view on texts addressed to a less strict and demanding audience.

As argued above, translation serves as the main mediation tool between author, original text and children whose mother tongue differs from the language into which the text in question was written. By consequence, world children's classics owe their status to translation and its ability to render unintelligible stories ready for consumption by foreign audiences. Translating for children is as unique as writing for children in the sense that the author or translator always needs to keep in mind the intended audience, its abilities, expectations and limitations. In doing so, the translator has to be aware of similarities and discrepancies in prevailing norms of the genre, so that important information is not lost in the journey of carrying a child's book from one linguistic system and audience to another. Identifying and contrasting these norms of the involved systems naturally makes the task of the translator a little easier. Although such translational norms vary across time and space, it may be claimed that they have diachronically included priorities such as adequacy instead of acceptability of the text, focus on the informative and expressive character, a tendency toward a more target-text oriented approach (domestication), adjustment to prevailing didactic and educational indications for children's books in the target culture, adjustment to the comprehension aptitude of the audience as well as tolerance for deviations observed from the original text in order to avoid conceptual blanks and keep the translated text within the child reader's range of knowledge and comprehensive ability.

Keeping to one instead of another of these norms, translators, in essence, reflect in their product their fluency (or lack thereof) in the interpretive strategies and priorities in both linguistic communities involved and their ability to shift from one to the other abiding by the commands of the receiving culture. The traditional way of making a text available to its readers, namely in a written form, is no longer the only option of authors, publishers and marketing promoters. Technology gives alternatives that involve an electronic and faster mediation. The electronic mass culture considerably deviates from the conventional way we engaged in visiting bookstores, in leafing through books of our interest, reading the summary at the back, buying them, reading them and placing them on a staffed bookshelf to be filled with dust over time.

In view of these changes that allow information to come to us instead of us reaching for it, it becomes clear that re-evaluating the way we approach and negotiate issues related to literature and its translation is imperative. If we are to talk about children's literature and *Harry Potter* in particular, we have to acknowledge that the figure of the orphan boy has not become a globalised entity solely through its books – original or translated. Instead, this has been the result of multiple articulations into hundreds of languages through various media such as television, the internet, video games, consumable products and others rendered intelligible of course through translation, let that be translation proper or screen translation (dubbing or subtitling) for the purposes of audiovisual material translation. It is thus necessary to be aware of the norms governing audiovisual translation and their implications for the translator in the decision making process.

In view of the above, the following chapter brings theory and practice together and sheds light on:

1. what similarities and discrepancies occur between source and target text norms and how the translator chooses to handle them
2. the extent that the translated text has been able to render a fluent target text keeping to or distancing it from the source culture and text
3. how *Harry Potter*, as a manifestation of a popular piece of children's literature, claims and acquires a position of autonomy and canonical status in the literary system of both the home and receiving culture
4. how *Harry Potter* has gained global status as a result of its translations
5. how the shift from imprint to electronic culture is reflected in the diffusion and success of the *Harry Potter* texts and how this affects the literary realm in general
6. how we may re-evaluate established perceptions of children's literature given the above changes occurring in the discipline and its interrelation with other disciplines within and across cultures

CHAPTER 4: TRANSLATING THE PHENOMENON

*“Differences of habit and language
are nothing at all if our aims are identical”
Albus Dumbledore in Harry Potter and the Goblet of Fire*

4.1. Introduction

It is an enormous challenge to translate a book which came to be a phenomenon soon after the release of the first book in a series of seven and was even further promoted after the production of the corresponding film. The challenge increases especially in view of the fact that this text is so inextricably bound to the source culture, mentality, society, educational system and language.

Undertaking analyses and commenting on the translating strategies of the Harry Potter books that have had phenomenal success in every language and culture they were translated into has also been phenomenal in recent years. Rémi's (2008) compiled bibliography on Harry Potter alone includes more than 60 references of books, articles, BA, MA or PhD theses that handle issues relating to the translation of Harry Potter into other languages. This is a remarkable number if one considers that academic interest on the translation of children's literature has only in recent years been ignited. Some prominent research on the translation of Harry Potter includes, among others, Davies (2003), Inggs (2003), Valero (2003), Minier (2004), Lathey (2005), Bedeker & Feinauer (2006), Feral (2006), Fernandes (2006), Jentsch (2006), Kenda (2006), Willems & Mussche (2010). Although beyond the immediate scope of the present thesis, it would be of extreme interest to undertake a detailed research across languages and examine the translating methods employed by various translators in their renderings of the Harry Potter texts. The present thesis suffices to a selective commentary on a cross-linguistic level with regard to translating options made by translators into other languages than the one analysed in the study here, namely Greek.

The genre of children's literature has been analysed in the previous chapter, with the aim of bringing forth its generic characteristics, which render it a distinctive entity within the larger literary canon, while at the same time they restrain or direct the task of the translator. The present chapter sets out to analyse how children's literature as a genre, and more specifically how a particular piece of children's literature originally written in English, integrates such characteristics which pose problems in the translation process. Such generic

features are specific not only among other genres of the source literary system but also across literary systems between source and target genres. In other words, the attributes which characterise children's literature in the British literary system may not be completely identical with or compatible to the corresponding ones in the Greek literary system. These discrepancies between source and receiving systems form precisely the obstacle in the road of any translator who engages in the translation task. It is of equal interest to investigate the translated instances that have not evoked problems in their rendering, even though they appear to be challenging at first glance as they contain culture-specific colour. These instances precisely indicate the extent to which a foreign culture, in our case the British culture, has penetrated or has become familiar to and acceptable in the receiving Greek culture.

The data analysis aims to shed light and relate hypotheses put forth in previous chapters to the findings produced in the present chapter. Chapter 4 firstly takes into consideration the impeding elements in *Harry Potter* which result from the cultural specificities of the source text. The discussion focuses on issues embodied within the overall theoretical framework of earlier discussions put forth in the present thesis, by establishing the generic attributes in the British and Greek literature that appear in the text of *Harry Potter* and trouble translators in the process of transferring them from one linguistic system into another. In this attempt, the theoretical framework of *explicitation hypothesis* is employed in order to illustrate the approach of translators in the various articulations of *Harry Potter* into Greek. By consequence, the chapter tackles the issue of additional constraints posed by the medium employed in the process of translation, that is, written or multimedia translation, the latter including dubbing and subtitling.

The second part of the chapter addresses the question of linguistic features with a cultural scent that characterise and distinguish the source text in such a way that the translator needs to master various translating techniques in order to overcome cultural discrepancies between the source and receiving culture norms and reproduce a similar effect in the target text. To this end, the present chapter analyzes a sample illustration of culturally bound instances in *Harry Potter*. These include concepts falling into the categories that Newmark (1988) described as cultural words, such as organisations, religious customs, activities, procedures, concepts of material culture such as food, beverages, clothes, colours as well as language associated issues such as the task of name assigning, of language variation instances, of other aspects of language including idiomatic language, exclamatory

language, rhythmic language in the form of poems, songs and riddles and finally self-referring language. Our focus is on the corresponding strategies in their translations into Greek. A discussion of the translator's decisions on these specific instances in correlation with the previous argumentation allows for generalised assumptions about the overall translating strategies taken up by the translator and by extension, about contemporary children's literature translated from English into Greek. These strategies ultimately show whether a domesticating or foreignising effect is assigned to the TT which renders the text either fluent or alien bringing the role of the translator to the fore or hiding him/her between the lines.

4.2 Generic constraints in *Harry Potter*

As analysed in Chapter 2 (see 2.4.1 and 2.4.2, figures 3, 4 and 5), the source and receiving culture do not comprise two independent entities, which operate in a vacuum but form a part of the wider system of the social strata, of which the subsystems are in constant interrelation, interchange and interaction. This process results in the interplay of giving and receiving elements from one cultural or linguistic system to another achieved through the medium of translation. Drawing on the figures mentioned above, this chapter concentrates on the generic traits pertaining to each of the interrelating systems with the primary aim to locate and identify the generic characteristics present in *Harry Potter* and then to pinpoint how language interacts with generic constraints.

Translating from one culture into another proves particularly problematic when the intended audience is children, since a number of constraints come into play in the translation process. Some of these constraints are identified by Cascallana and include "the status of the source text, its adjustment to ideological and/or didactic purposes, its degree of complexity, the needs of the target audience and the prevailing translational norms in the target culture" (2006: 97-98). It is therefore appropriate to pinpoint these impeding generic attributes or norms of children's literature in both the English and the Greek culture so as to draw conclusions as to the nature of obstacles faced in the translation process of English children's literature into Greek children's literature in general and between the original English version of *Harry Potter* and its translation into Greek in particular.

4.2.1. Generic traits of British and Greek literature

The generic traits of the British system that appear in the book series of *Harry Potter* and lend themselves to investigation include the educational boarding school system, the system of gastronomy, of clothes (uniforms), nature, the public transportation system, the fairies and the tradition of magic, language itself (rhythmic language, songs, riddles, poems), as well as many other minor characteristics, which are secondary to the story.

The nature of the story and the setting at Hogwarts rather solves this problem by itself and somewhat facilitates the translator by offering its exotic nature as a direction toward the general technique adopted by the translator. Making a cultural transfer of the boarding school system into the Greek culture and transliterating the larger part of names related to the supernatural and the magical may appear alien and strange, but this precise feeling creates and reinforces the effect of the foreign and the exotic that the world of magic aspires to its readers in any case.

In the same light, the system of gastronomy (*sherbet lemon, Yorkshire pudding, shepherd's pie, Cornish pasties, marshmallows and crumpets, egg and bacon, marshmallows, crumpets*), clothing (*school robe, bobble hats,*), games (*Quidditch: a game that is 'sort of like basketball on broomsticks with six hoops'*¹⁷), transport (*Knight Bus, broomsticks*), language variation (Hagrid's accent, West Country dialect), customs (*Halloween*), mythological creatures (*giants, goblins, house-elves, thestrals, werewolves*) and others include such culture-specific elements that trigger quite naturally a tone of muggle Britishness, blended with a considerable amount of magic resulting into what came to be the world of Harry Potter. This mixture has transcended the geographical boundaries of its motherland tongue and has travelled around the world. Its landing in Greece in its translated version retains many of the source text elements, producing the effect described above.

Having established these elements in the source and receiving genre of children's literature that render each culture and hence literary system unique among other such systems, it is now necessary to proceed to the actual manifestations of such elements as well as the techniques undertaken by translators to handle the generic traits in the case study of Harry Potter and its various articulations into Greek.

¹⁷ The script dialogues describing the game Quidditch in the movie is available as Appendix X

4.2.2. The explicitation hypothesis

The theory on the strategy of *explicitation* has proven useful in the analysis of the texts in question, since a main technique observed in children's books is that of making the text as comprehensible as possible by addition, omission, paraphrasing, insertion of footnotes etc. Baker defines explicitation as "the technique of making explicit in the target text information that is implicit in the source text" (1998: 80). The first to introduce the concept in the field of translation theory were Vinay and Darbelnet, who define explicitation in their glossary of translation techniques as "the process of introducing information into the target language which is present only implicitly in the source language, but which can be derived from the context or the situation" (1958: 8). The technique of explicitation is often discussed in correlation with addition and omission strategies. Blum-Kulka (1986) took up the notion, systematised it and ultimately developed the 'explicitation hypothesis'. This hypothesis suggests that the process of any translation inevitably carries an amount of explicitation no matter which the two languages are. According to Blum-Kulka, translation creates more redundant texts than the original as the translator engages in a process of interpreting the ST. The text thus results being "more explicit despite of what textual or linguistic differences may occur between the two language systems." It follows that explicitation is viewed here as inherent in the process of translation (ibid).

The technique of explicitation is thus unavoidable due to the inherently different nature of languages and even more so in the case of children's literature. *Obligatory explicitation* is usually caused by the 'missing categories' in the TL, for instance syntactic explicitation is often in order so as to render the TL grammatical. Such an example would occur when a SL lacks definite articles, such as in the case of Russian, while the TL makes frequent use of them as is the case in English. In such situations, the translator has no other choice but to insert all definite articles, where necessary, so as to create a grammatical text. In addition to *syntactic explicitation* there is also *semantic explicitation* and *pragmatic explicitation*. Syntactic explicitation involves the increase in the number of separate words in the target text, while semantic explicitation involves choosing more specific words in the target text. The difference on how reality is linguistically structured in different linguistic settings results in certain concepts such as body-parts, colours and kinship terms to have more detailed vocabularies in some languages than in others (Baker, 1998: 83). By explicitation more details and information is given than in the original text, rendering the text on the one hand longer and on the other more lucid for the reader.

Pragmatic explicitation relates to cultural differences between source and target culture and is called for when “members of the target language cultural community may not share aspects of what is considered general knowledge within the source language culture and, in such cases, translators often need to include explanations in translations” (Baker, 1998: 83).

In view of the above, it becomes obvious that the translation of children’s literature inevitably entails explicitation not only because any translation involves an explanatory attitude up to a point, but also because of its particular nature and receiving audience as pointed in Chapter 3. The more explicitated a translated text is the more fluent, thus domesticated it becomes as it is purposefully adjusted to comply to the receiving audience’s needs, reading and comprehension abilities.

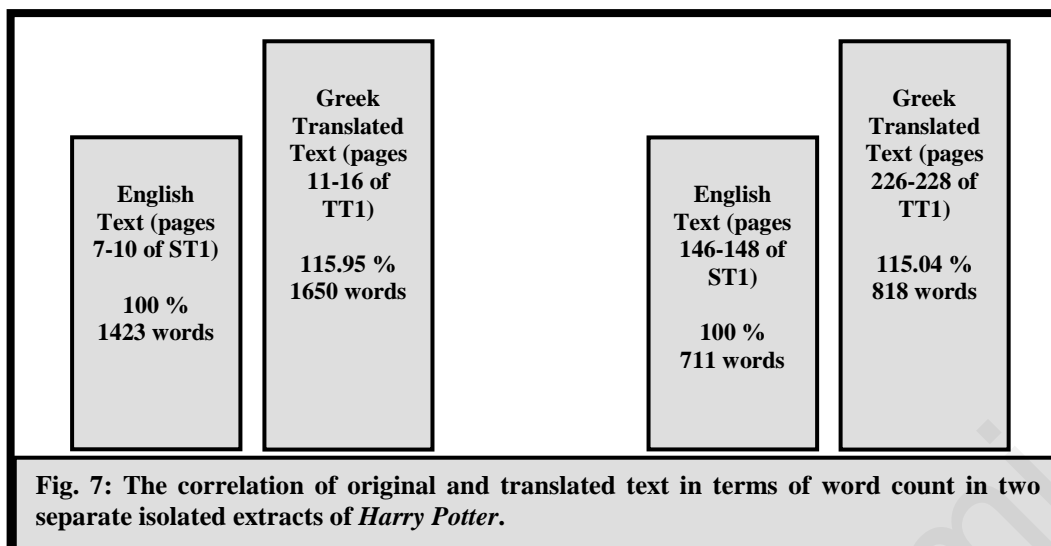
4.2.3. Explicitation in *Harry Potter*

The technique of explicitation, in all its forms, is employed by the translator in numerous instances in the translation of *Harry Potter*. Taking a closer look at two random extracts of the book (Rowling, 1997: 7-10, Ch.: *The Boy who lived*¹⁸ and op.cit: 146-149, Ch.: *The Mirror of Erised*¹⁹), one can easily isolate several examples where the translator opts for a more explanatory rendering, elaborating or adding information in order to aid comprehension as much as possible.

A word-count of the aforementioned excerpts shows that the Greek text is considerably longer than the English one. In the first case, the Greek text counts 1650 words and the English one merely 1423, while in the second case the Greek text counts 818 words and the English corresponding one 711. Interestingly enough, both Greek extracts are longer by more than 15% and this is indicative of the tendency of the translator to elaborate on the text and add information not present in the original and, by extension, to employ an explicatory method of translation rather than one which leaves comprehension gaps or omits information to avoid confusion. The following figure illustrates the correlation between the English original and the Greek translation of the excerpts in question.

¹⁸ The complete excerpt is available in Appendix IV

¹⁹ The complete excerpt is available in Appendix V



A simple quantitative analysis however, is not enough; differences may be due to the structure of the two languages. Structural constraints may force the translator to proceed to explicating strategies. This is the case in the following example:²⁰

ST1	TT1	BT
<i>Example 1</i>		
He was sure there were lots of people called Potter who had a son called Harry [16 words] (pg. 9)	Ήταν σίγουρος πως υπήρχαν πολλές οικογένειες με το επώνυμο Πότερ, που είχαν ένα γιο με το όνομα Χάρι. [18 words] (pg. 15)	He was sure there were many families with the last name Potter, who had a son with the name Harry.

Such instances form *obligatory explicitation* due to language structure. Therefore a close study is necessary at this point to identify to what extent explicitation is employed in *Harry Potter* as a matter of choice or obligation. Non-obligatory explicitation may be divided into syntactic, pragmatic and semantic. An example of initially syntactic and then semantic explicitation is the following:

ST1	TT1	BT
<i>Example 2</i>		
This was exactly like Muggle chess except that the figures were alive, which made it a lot like directing troops in battle [22 words] (pg. 146).	Αυτό το παιχνίδι ήταν ίδιο με το σκάκι των Μαγκλ, με τη διαφορά ότι τα πιόνια εδώ ήταν ζωντανά, κάτι που έκανε το μαγικό σκάκι να μοιάζει με αληθινή μάχη, έτσι όπως τα πιόνια μετακινούνταν μόνα τους πάνω στη σκακιέρα [40 words] (pg. 226)	This game was the same as the Muggle chess, with the difference that the pawns here were alive, something which made the magic chess look like a real battle, in the way the pawns were moving on their own on the chess board.

²⁰ Words in bold and italics in the following examples note insertions of the translator in the TT which are absent in the ST.

The first ST [it] > TT [το μαγικό σκάκι] > BT [the magic chess] is a case of non-obligatory syntactic explicitation, i.e. addition of words to facilitate comprehension. The translator replaces the pronoun *it* by the noun it refers to; namely *το σκάκι* preceded by an adjective [μαγικό] > [magic] so as to avoid confusion, even if this means repeating words already mentioned in the text above. The second instance is also a case of non-obligatory explicitation, this time a case of semantic explicitation as it involves meaning and is achieved by means of paraphrase and insertion of text in the TT that is absent in the ST. This tactic is not a safe one on the part of the translator for she decides to be creative and spell out meanings that are only implied in the original text. This is not an isolated instance in the book, since, as seen below, the translator dares to be creative on a number of occasions in the text.

A further example of explicitation is the following:

ST1	TT1	BT
<i>Example 3</i>		
Harry played with chessmen Seamus Finnigan had lent him and they didn't trust him at all [16 words] (pg.146).	Ο Χάρι έπαιζε με πιόνια που του είχε δανείσει ο Σίμους Μίλιγκαν κι επειδή αυτά τα πιόνια δεν τον ήξεραν , δεν τον εμπιστεύονταν καθόλου [24 words] (pg.226)	BT: Harry played with pawns that Seamus Finnigan had lent him and because these pawns didn't know him , they didn't trust him at all.

Here syntactic explicitation is employed, involving the addition of an explanatory phrase in the TT not present in the original text so as to give a detailed explanation for the reason why the pawns did not trust Harry. This information is implied in the source text, while it is stated clearly in the target text by the translator, who obviously does not want to leave anything to chance.

Similarly, in examples 4-7 below the translator chooses to be creative and insert meanings, information, or words that are absent in the ST, even if no miscomprehension would occur should these insertions were excluded:

ST1	TT1	BT
<i>Example 4</i>		
...sitting there with Ron, eating their way through all Harry's pasties and cakes (the sandwiches lay forgotten) [17 words] (pg. 76)	...να κάθεται τώρα με τον Ρον μασουλώνοντας όλα τα περίεργα πράγματα που είχε αγοράσει, ενώ τα σάντουιτς είχαν κιόλας ξεχαστεί [20 words] (pg. 120)	...sitting now with Ron chewing all the weird stuff he had bought, while sandwiches had already been forgotten.

Example 5

‘Oh, of course, you wouldn’t know – Chocolate Frogs have cards inside them, you know, to collect

[16 words] (pg. 77)

«Α, **ναι, ξέχασα πως** εσύ δε θα το ξέρεις. Οι σοκολατένιοι βάτραχοι, **λοιπόν**, έχουν μέσα **σε κάθε κουτί** μια κάρτα **με τη φωτογραφία κάποιου διάσημου μάγου ή μάγισσας... κι εμείς τα παιδιά μαζεύουμε αυτές τις φωτογραφίες...**

[36 words] (pg. 120)

“Oh, **yes I forgot that** you wouldn’t know. **Well**, Chocolate frogs have a card **in every box with the photograph of some famous magician or witch.. and us kids collect these photographs...**

Example 6

“That does look good”, said the ghost in the ruff sadly, watching Harry cut up his **steak**

[17 words] (pg. 92)

«Αυτό δείχνει πολύ καλό!,» είπε θλιμμένα το φάντασμα **που καθόταν δίπλα του, δείχνοντας το λαχταριστό ψητό λουκάνικο στο πιάτο του** Χάρι. **Εκείνος κοίταξε το φάντασμα παραξενεμένος**

[26 words] (pg. 142-3)

“That looks very good!” Said sadly the ghost **that was sitting by his side, pointing at the delicious roasted sausage in Harry’s plate. He looked at the ghost surprised.**

Example 7

He smiled and popped the golden-brown bean into his mouth. Then he choked and said, ‘Alas! Earwax!’

[17 words] (pg. 218)

Ο Ντάμπλντορ χαμογέλασε κι έβαλε στο στόμα του ένα σκούρο καστανό φασόλι. Αμέσως **έκανε μια γκριμάτσα αηδίας και το έφτυσε μακριά. «Πάλι άτυχος!»** είπε. «Δεν είναι καφές, **αλλά** κερύ για τα αφτιά!...»

[32 words] (pg. 339)

Dumbledore smiled and put a dark chestnut bean in his mouth. At once he **made a face of disgust and spit it away. “Unlucky again!”** he said. **“It is not coffee, but earwax!...”**

In all these examples the intent of the translator to be creative and overstate the obvious is quite clear to such a degree that it raises questions about the reasons behind the amount of information added that is not present in the original text. Part of the information added is only implied in the ST and is thus, to some extent called for, as in examples 1 and 2 above. However, the rest of the information is completely original and was added by the translator as a matter of choice, as in the examples 3 and 4 above.

The same happens in example 8 below, which can be analysed in more detail:

ST1	TT1	BT
<p>Example 8</p> <p>This left only one parcel. Harry picked it up and felt it. It was very light. He unwrapped it.</p> <p>Something fluid and silvery grey went slithering to the floor, where it lay in gleaming folds. Ron gasped.</p>	<p>Τώρα μόνο ένα δώρο είχε μείνει. Ο Χάρι το πήρε στα χέρια του και το πασπάτευσε. Ήταν πολύ ελαφρύ. Καθώς το ξετύλιγε, κάτι σαν ύφασμα, σε χρώμα ανάμεσα στο γκριζο και το ασημένιο, γλίστρησε μέσα από τα δάχτυλά του κι έπεσε κάτω, αποκαλύπτοντας ένα</p>	<p>BT: Now only one gift was left. Harry took it in his hands and felt it. It was very light. While he unwrapped it, something like a cloth, in a colour between grey and silver, slipped through his hands and fell down, revealing many gleaming</p>

<p>[37 words] (pg.148).</p>	<p>σωρό γυαλιστερές πτυχές. Κοιτάζοντας το, ο Ρον ένωσε να του κόβεται η ανάσα.</p>	<p>fold. Looking at it, Ron felt his breath taken away.</p>
	<p>[57 words] (pg.228).</p>	

In example 8, both instances, namely ST: ‘*picked it up*’, TT: ‘το πήρε **στα χέρια του**’ and ST: ‘*went slithering to the floor*’, TT: ‘γλίστρησε **μέσα από τα δάχτυλά του**’ are examples of semantic explicitation, since the translator has chosen more specific words in the target text involving body parts, in order to avoid ambiguity and misconceptions. In the same way, the example ST1: ‘*Ron gasped*’ and TT1: ‘**Κοιτάζοντας το**, ο Ρον ένωσε να του κόβεται η ανάσα’ is an instance of syntactic explicitation employed to serve the same purpose as the examples above, by adding information not present in the original text.

Moreover, the translator adds time adverbs, namely [τόρα] > BT [now], [καθώς] > BT [while], that are not present in the ST, obviously to facilitate meaning and clarify the time of occurrence of events. Connecting events with time, space or other adjectives is a quite common technique in the recitation of fairytales in Greek, something which indicates that such texts are meant to be read out. In this case, it is indicative of the translator’s intent to accommodate the text to Greek language norms in order for the text to appear and sound more like a story that can be recited to children who are still unable to read by themselves and less abrupt and unconnected in event sequence as is the English text.

Explicitation is also employed in the translation of colour terms.²¹ English provides a wide array of colour terms and distinguishes even between variations of the same colour using things or concepts in nature. The example above, i.e. ST [*silvery grey*] > TT [σε χρώμα ανάμεσα στο γκριζο και το ασημένιο] > BT [*in a colour between grey and silver*] is one such instance where the English language discriminates between variants of grey, one of which contains the shininess of silver. Although there is a corresponding Greek colour term equivalent, namely [ασημί] or [ασημένιο] the translator does not settle for the use of this. She first inserts the information that describes the colour of the cloth, even though no Greek speaker would confuse the words [ασημί] or [ασημένιο] with anything else. She thus consciously proceeds to a non-obligatory semantic explicitation in the TT, spelling out things which are explicit. In addition, the translator explains that the colour she is describing resembles something between two colours, namely grey and silver, making a

²¹ A separate discussion on colour terms follows in section 4.4.5 below. An exhaustive list of colour terms in *Harry Potter and the Philosopher’s Stone* and their corresponding renderings into Greek is available in Appendix IX.

distinction between the two as opposed to the English text that treats [*silvery grey*] as one colour term.

4.2.4. Conclusions

The discussion of the examples above suggests the translator engages in these three kinds of non-obligatory explicitation as a matter of preference for the convenience of the child reader of the target text. The translator seems to wish to exclude any possibility for ambiguity and would rather say too much than leave things open to interpretation. In the attempt to render the original as closely as possible, the translated text results in what Delisle et al (1999) call inappropriate paraphrase, i.e. an unjustifiably longer translated text than the original one (119).

What becomes apparent from the aforementioned examples is a tendency for extensive explicitation, which leads into approximately 15 additional translated words per one hundred of the original text, the majority of which are non-obligatory. Stating the obvious for fear of miscomprehension or ambiguity, as is the case in this initial text analysis, indicates that the effort of the translator is to have a clear, fluent and unambiguous text. Going back to the discussion in 2.7.2., it seems from the analysis so far that in terms of the continuum of Hervey et al (1995), the preferred strategy in the translation of culture leans more on the domesticating side. Explicitation, by nature, involves adaptation, hence adjustment to the target system so as to avoid any gaps in comprehension. Evidently, explicitation is valid for *Harry Potter* and despite falling beyond the scope of the present thesis, it would be an interesting endeavor to examine whether such a technique holds true for contemporary children's literature as a whole translated from English into Greek.

For the purposes of the present thesis, it remains to be seen whether the strategy of domestication for culturally bound concepts through explicitation holds true when diverse media are employed (written or audiovisual) .

4.3. Medium constraints

Spoken language (translated or not) in the case of film adaptations is idiosyncratic in that it works on several levels in terms of both production and audience reception as opposed to written texts, which function exclusively on the visual level of reading comprehensibility. Spoken language in film adaptations adds meaning via auditory and visual colouring, namely intonation, pronunciation speed, face expressions and imagery. Books leave all

these elements to the imagination of the reader who has to create this fantastic imagery and run it through mental pictures in his/her head.

Even though the added elements in the film version of the book facilitate readers' reception, they often work in the opposite way for translators who engage in their rendering. Translating for dubbed versions or subtitles of films thus requires special consideration on the part of the translator so as to harmonise the translated words to the images projected to the audience.

Meta-linguistic issues, as mentioned above, involve spoken language exclusively and thus concern the translator of the dubbed version. Hesitations or pauses, as part of the instructions given to actors by directors, disturb the flow of speech and divide the utterance in two or more parts. The moment when an English speaker would naturally make a pause or hesitate in his/her sentence may not come equally naturally to speakers of another language. In fact, this is the case in most situations. The following examples are indicative:

ST2	TT2A	BT	TT2B	BT
<i>Example 9</i>				
Bit early for mail, isn't it?	Νωρίς ήρθε το ταχυδρομείο.	The mail came early	Πολύ νωρίς για γράμματα, ε;:	Quite early for letters, eh?
<i>But</i> [pause] I never get mail. [12 words]	<i>Πρώτη φορά ...</i> [pause] <i>εγώ παίρνω κάτι.</i> [9 words]	This is the first time (pause) I get something	<i>Μα εγώ δε λαβαίνω γράμματα</i> [10 words]	But I don't receive letters

ST2	TT2A	BT	TT2B	BT
<i>Example 10</i>				
I felt the same way [pause] before my first game [9 words]	<i>Δεν πειράζει</i> [pause] <i>Έτσι ένιωθα την πρώτη μου φορά</i> [12 words]	Never mind. (pause) That is how I felt my first time	<i>Έτσι ένιωθα κι εγώ πριν το πρώτο μου παιχνίδι.</i> [14 words]	that is how I felt myself before my first game

In example 9 the translator is forced to render the utterance *But [pause] I never get mail* making a pause somewhere in the beginning. A direct translation would sound unnatural and would be lengthier in the second part if performed with a pause at the same point as the English one so the translator opts to invert a negative sentence into a positive one, *Πρώτη φορά ... [pause] εγώ παίρνω κάτι* and divides the sentence at a more natural, for Greek utterances, point. To do so, she compresses more than one word into the first part of

the utterance. This decision would most probably have to be accompanied by a note to the actor who performed the dubbing, saying that this point should be pronounced in fast speech so as not to escape the time allowed for lip movement and fall into the time space during which the actor's lips are not seen moving.

In example 10, the Greek translation of the utterance, as the translator chooses to render it, is too short to fit the time space of the English one. This meant leaving time space unused whereby the actor would be moving his lips but no words would be heard. In the attempt not to break a short sentence into two and at the same time accommodate the pause she follows a different strategy, that of adding text which does not exist in the original script before the pause. She inserts words of comfort to Harry, who is anxious about his first Quidditch game. These words may be implied in the text but are never spoken by the English characters. The translator, being creative and minding restrictions, which in this case involve the existence of more than enough time space, inserts script to achieve a natural effect of the Greek text, again conforming to lip movement.

Metalinguistic constraints such as time space, as shown above, are quite significant in the translation of texts meant to be performed in dubbed versions of films. Such translations are idiosyncratic and as such should be treated by translators, since they include the element of immediacy with the audience and emotional charge in the voice of actors who perform the words. The words therefore need to get closer, thus become domesticated, to the target linguistic system in terms of syntax, lexis, phonotactics, as well as items of expression and emotive language such as exclamations.

Emotive language is common in texts meant to be read out loud, as in the case of children's books. In such instances, language becomes quite condensed and evocative. In this sense, it is more than important for translators to recognise and understand such language and produce an equal, or at least similar, effect in the target text, by generating words that appeal to the emotions of children, stimulating response and sympathy of children for the characters and enacted plot. Apparently, the constraints posed by the medium employed also lead to the technique of explicitation. This backs up and further reinforces the overall argument that children's literature invites the translator to explicitate the original text for the targeted young audience.

4.4. Aspects of culture

The analysis so far allows the reader to assume that the translated texts of Harry Potter into Greek (in written or audiovisual translated versions) produce a rather domesticated version as a result of systematic use of explicitation as the favored technique of the translator. The analysis now proceeds to investigate particular aspects of culture in Harry Potter and their respective renderings into Greek so as to validate or disprove the assumption made above.

Even though aspects of culture in the translating process are multiple, for the purposes of the present thesis six specific issues which relate to culture are investigated, while several others are touched upon. The issues to be analysed are central in the overall study of translation strategies of *Harry Potter*, as they appear throughout the first original and translated text, as well as across the remaining texts of the Harry Potter series.

Culture affects content and language. Content is analysed in the present section by employing Newmark's (1988) categories of culture-bound concepts, while language is analysed from the point of view of naming strategies, language variation (dialect, accent, register) as well as other aspects of language that include idiomaticity, fixed expressions and exclamatory language, rhythmic language in the form of poems, songs and riddles and finally self-referring language in the form of wordplay and puns.

Cultural elements in literary pieces constitute a challenging task for translators because the more specific a language becomes about a phenomenon, the more this "becomes embedded in cultural features and therefore creates translation problems" (1988: 95). In an effort to list these features, Nida (1996) includes the following categories of foreign cultural words which Newmark (1988: 95-102) readily adopts:

1. ecology: flora, fauna, wind, hills
2. material culture: food, clothes, houses and towns, transport
3. social culture: work and leisure
4. organisations, customs, activities, procedures, concepts: political and administrative, religious, artistic
5. gestures and habits.

Every language contains all of the above categories among others, in one form or another, and the lexical items which fill these categories take on elements from the cultural setting within which they operate.

Baker points out that difficulties in translation may also occur with lexical items which naturally go together in a language in a quite arbitrary manner. Patterns of collocation reflect the “preferences of specific language communities for certain modes of expression and certain linguistic configurations [as] a direct reflection of the material, social, or moral environment in which they occur” (1992: 49). According to Baker, these patterns are “arbitrary and independent of meaning both within and across languages” (ibid: 48). This kind of arbitrariness forms one of the reasons that render translation difficult and reveals how a word for word translation cannot be an option for the translator, since it would produce an utterly incomprehensible text.

The more abstract and unrelated the meaning to the expressions is, the more difficult it is to translate. Idiomatic phrases include “frozen patterns of language” (Baker, 1992: 63) such as *no reason crying over spilt milk* (creatively adjusted to the wizardry world of Harry Potter as “*no reason crying over spilt potion*”) (in *Harry Potter and the Order of the Phoenix*). In this case the idiom is doubly problematic, as it works on two levels in the original language. On a first level, the audience has to recognise that the altered phrase refers to the formulaic expression commonly used in the English language and at a second level they have to make the inference as to the intended meaning of the words, a task not particularly difficult for native speakers if they get past the first level. Non-native speakers, however, would most likely stumble on the first obstacle, losing the connotative meaning in the process. This derives from the fact that idioms rarely have identical equivalents in the target language, while in the case of existing close equivalent phrases they often lack or have additional associations that the original does not share. Context and frequency of use of an idiom are two factors affecting this incompatibility across languages, as Baker (1992: 87) points out.

An even greater challenge is put forth in the effort to produce a corresponding phrase to put across the meaning in another language. Formulaic expressions or linguistic routines such as greetings, thanks, compliments or advertising formulas, often pose problems of cultural equivalence (Lindenfeld 1993: 151), as they represent standard forms of characteristic social behavior in each society. What one needs to do when faced with the translating task of such expressions is to use his/her “cross-cultural competence to first identify corresponding [...] expressions in the target language in similar situations (op.cit.: 152). Behaviors such as thanks and apologies, as Coulmas argues, “may exist as generic types of activities across cultures”, although “it is obvious that the pragmatic

considerations of their implementation are culturally defined” (1980: 89, cited in Lindenfeld 1993: 153).

It is essential that all cultural factors affecting translation mentioned above are taken into serious consideration when translating. It is therefore the role of the translator to be aware of and alert to these differences between the cultures of the source and target text. Having a proficient command of a language includes the ability to recognise words or phrases which are culturally enriched and call for a special treatment when they are translated. However, even then, it is certain that a foreign speaker of a language can never be as competent in the use of idioms and fixed expressions as a native speaker. A translator should always consider the cultural context of meaning; in an opposite case misunderstandings and distortions of meaning occur. However, we should not fail to point out that “people share many more cultural similarities than differences, and even the differences between cultures are often less than the varieties of thought and behaviour within specific cultures” (Nida 1988: 19). If this were not the case, translation and, by extension, cross-cultural communication would be impossible.

Baker maintains that the translator should always have in mind that “the meaning of a text comprises a number of different layers: referential content, emotional colouring, cultural associations, social and personal connotations, and so on” (1992: 102). The translator does not only have to know the *denotational* and *connotational* meaning of words, but also the *intended effect* of the phrase in question, in order to make a decision on what the effect in the target text audience should be. This, however, is very difficult since “a translator is never able to know exactly what an audience already knows, especially if the translation must bridge wide cultural differences” (Nida, 1988: 21). In the effort to bridge cultural differences but maintain at the same time the intended effect, the translator may resort to explicitation as seen in previous examples. A translator must do his/her best to ensure that the word or phrase chosen in the TT produces in effect a similar meaning of the collocation or idiom or expression as the ST. This end result is what Nida termed *dynamic equivalence* (1964: 159).

4.4.1. Culture-bound concepts in *Harry Potter*

A central issue in the analysis of translation strategies in *Harry Potter* concerns the use of longstanding, culturally bound concepts such as those related to traditions of mythological or fairytale creatures. An indicative example of such an instance in *Harry Potter* is the

rendering of the word *troll* in the translation of the first book and the translated versions of the film. The notion of trolls goes back to the British oral tradition²² of fairy tales and mythological creatures and inevitably carries many cultural elements which are impossible to share with a Greek audience. The most popular strategy of rendering this word as it appears in the translations is *domestication*, i.e. using a word which is closest to its equivalent, both semantically and culturally, producing a *cultural equivalent* - to use Newmark's term (1988:82-83) - in the TT culture so that the audience can identify and appreciate the text using background information from its own cultural backdrop. The choice of the TT1 translator is “ορεινός καλικάντζαρος” [mountain kalikantzaros] and that of the TT2A translator, merely “καλικάντζαρος”. The adjective “mountain” characterising the troll arises from the context of the original book (ST1) where further information is given about the creature that the TT1 translator uses to better clarify the identity of the creature. This is done despite the fact that creatures like *kalikantzari* in the Greek tradition are not differentiated between those living in mountains and others. The original expression is culturally transplanted into Greek, to use Hervey's term (see Fig. 6 in 2.7.3), and the equivalent Greek word is heavily loaded with cultural elements, which may not coincide with those of a troll but give an idea to the audience as to what the word refers to.

Image 1 and 2: Portrayal of Mountain Troll in film adaptation of *Harry Potter and the Philosophers Stone*



²² In Norse mythology, trolls are described as inhabiting isolated mountains, rocks, and caves, and are seldom seen as helpful or pleasant. In Scandinavian folklore, trolls are creatures usually depicted to be larger than humans and quite ugly, at times really old, very strong, but slow and of poor intellect. J. R. R. Tolkien portrays trolls as wicked, dim-witted, with crude habits. He employed several types of this creature in his writings including Stone-trolls, Hill-trolls, Cave-trolls, Snow-trolls and Mountain-trolls; the latter found in *Harry Potter* and in the popular children's tale *The Three Billy Goats Gruff* which includes a troll.

It is doubtful whether a Greek audience would have a mental picture of a *καλικάντζαρος* such as that portrayed in the film. I am not sure whether the British audience would have such a mental picture of a troll, for that matter, although the film's depiction of a troll is much closer to the traditional view of the troll as seen in figures below rather than that of a kalikantzaros, the Greek term used here.

Hence, cultural transplantation, a domesticating technique par excellence, proves not to be the most appropriate one in this situation, due to the intersemiotic cross-referencing that unavoidably takes place between the written text and the enacted script of the movie. When the movie viewers hear in the dubbed version or read in the subtitled version the rendering of the word referring to the creature, they will most probably become puzzled.

Images 3 and 4: Portrayal of Trolls²³



Image 5: Portrayal of Kalikantzari,²⁴ the Greek equivalent of trolls in the Greek tradition



²³ Portrayal of trolls by Canadian fairytale illustrator, Larry MacDougall. For further information on and illustrations of trolls visit MacDougall's webpage titled "Mythwood – The Art of Larry MacDougall, Fairies, giants, trolls and witches" at <http://mythwood.blogspot.com/>.

²⁴ Illustrations by the awarded Cypriot engraver and illustrator Hampis Tsaggaris from his book "Kalikantzari – Cypriot tales" (2007).

The size of the creature in the film certainly will not convince the Greek audience that the creature is a kalikantzaros, as these are usually portrayed as small mischievous creatures.²⁵ Therefore, meta-linguistic factors such as the choice, on the producer's part, of a specific image for a long-established concept may operate in a manner asymmetrical between the film director's depiction of the creature and the translator's or the author's, for that matter, choice of words. The book translator, as opposed to the subtitler, has the additional advantage of space and can thus add features to the characters of the story so as to aid comprehension, whereas the audiovisual translator is confined by number of words in subtitling and by time space in dubbing.

However, audiovisual translators may be directed by the portrayal of characters or creatures in a movie and make a choice that would correspond to what the audience is watching instead of what the most appropriate cultural equivalent would be for that situation. For instance, when the word troll is first uttered in the book by Professor Quirell, who runs in panic to announce that a troll is in the school of Hogwarts, the audience naturally expects to see a *kalikantzaros* and not a huge fearsome creature. In this sense, the rendering of *trolls* in the dubbed and subtitled version would sound more natural and fulfill the audience's expectations much better if the word *γίγαντας* [giant] or *τέρας* [monster] was employed. While the author in the original text has Professor Quirrel scream ST1: "Troll in the dungeons" the Greek translator adds the adjective TT1: "Ορεινός καλικάντζαρος...στα υπόγειο» [BT: Mountain kallikantzaros in the basements]. Respectively, the character of Pr. Quirrel in the film version runs into the room screaming ST2: "Troll in the dungeon" and the corresponding rendering into Greek in the subtitled version is TT2a: "Καλλικάντζαρος στο υπόγειο» [BT: Kallikantzaros in the basement] and TT2a: "Καλλικάντζαρος στο μπουντρούμι» [BT: Kallikantzaros in the dungeon]. The choice of the book translator to give uncalled for additional meaning at that particular instance seems infelicitous and contributes to the potential confusion created as a result of background knowledge about kallikantzari, the expectations of the audience and the actual visual effect in the movie.

²⁵ According to the Greek tradition, Kalikantzari make their appearance between the 25th of December and the 6th of January, surfacing from the depths of the earth so as to tease and annoy humans. People picture them in different forms, depending on the area they live, but the common characteristic is their ugliness. They are usually depicted as dwarf like, of dark colour, with long, untidy hair, red eyes, very hairy, like little devils. The myth says that during the remaining time of the year, kalikantzari live in the depths of the earth sawing the tree that holds the foundations of the earth. Just before their job is done it is the time of year to visit the earth again but when they return they find the tree unimpaired and thus have to start their evil work all over again.

Interesting findings emerge with regard to the task of assigning names in Harry Potter, especially names of customs and traditional institutions. The chapter called “Hallowe’en” is rendered into Greek as Χάλοουν [x’alouin] despite the lack of a similar custom in the Greek culture. A central issue when analyzing translating strategies concerns the use of words of long-established, culturally specific notions. The notion of Halloween goes way back in the British (and American) tradition and inevitably carries many cultural features which are impossible to share in full with a Greek audience. A commonly employed strategy such as *domestication* produces a rendering of the word Hallowe’en as *Απόκριες* [apokries],²⁶ a traditional Greek custom which involves dressing up and going from door to door in the local community to collect money and have people guess who they are under the mask. This custom could serve as a cultural equivalent and create similar, but definitely not identical, images to the reader. However, the translator, interestingly enough, despite the availability of such cultural analogues, opts for another solution, which involves retaining the custom unchanged, transliterating it into the Greek alphabet.

This option constitutes cultural borrowing on behalf of the translator (see fig. 6 in 2.7.3.), a decision that assumes a level of familiarity with the notion of Hallowe’en. It also entails that the audience, even a young audience, would be able to recognise and appreciate the Anglo-Saxon custom. In any case, the translator of the book, who wants to make sure that the readers can appreciate the context of this custom, in case they have not come across it before, inserts a footnote explaining:

«είναι η ημέρα εξορκισμού των κακών πνευμάτων. Στα σπίτια, κολοκύθες άδειες από το εσωτερικό τους και με ανοίγματα στη φλούδα, τοποθετούνται στα παράθυρα με αναμμένα κεριά μέσα, σαν φανάρια. Τα παιδιά μασκαρεύονται μάγοι, σκελετοί, φαντάσματα, βρικόλακες κ.λπ. και γυρίζουν στους δρόμους χτυπώντας τα κουδούνια των σπιτιών. Οι ιδιοκτήτες τους ανοίγουν και τους δίνουν καραμέλες ή χρήματα, για να μην τους κάνουν μάγια»

Back Translation

“it is the day of exorcism of evil spirits. In houses, pumpkins empty of their content, with holes on the outside, are placed on windows with lit candles in the inside like lamps. Children dress up as magicians, skeletons, ghosts, vampires etc and go around the streets knocking on doors of houses. The owners open up and give them candies or money so as not to receive bad spells”

(Rowling 1998: 194).

²⁶*Απόκριες* [apokries] or *Απόκρια* [apokria] in the Greek culture is the period of the three weeks before the beginning of the fast preceding Easter (approximately 40 days). The climax comes on the Sunday before Green Monday (the first day of the fast). During this period, it is accustomed to have various costume parties and to disguise in masks. Children dress up and go from door to door, trying to make people guess who they are and collect pocket money or other treats from the neighbourhood.

The explanation given by the translator is elaborate and includes a wide range of activities taken up during Halloween time. This is quite useful for the child reader, who may easily get into the overall spirit of the story by creating a mental picture through the explanatory footnote, although it is not standard practice to insert footnotes in children's books.

This particular option is indicative of an attempt in the Harry Potter series to introduce readers from the very first book into the imagery, traditions, customs and overall behaviour of the Anglo-Saxon culture. What is more, it is assumed, and as book sales have shown rightly so, that children are open to or even already familiar with foreign notions to such a degree that foreign sounds transliterated into the Greek alphabet do not seem inappropriate. Instead, they are perceived as meaningful concepts which children are ready to incorporate in their own system of knowledge and their community cultural system in general. From the beginning, readers are called to dive into another world and share experiences with a different cultural system instead of conveniently accommodating the audience to their own culture's systemic knowledge. This is welcomed by the audience in quite a fascinating manner. Various techniques and translation options are employed to this end produce this foreignising effect in particular instances, although on most occasions a domesticating technique is called for and thus employed.

A domesticating option would, for instance, be called for when the word does not play a vital role in the coherence of the text. In such a case, the Greek translator completely omits the word and keeps the plot clean rather than deal with the task of rendering *Hallowe'en* into Greek. Such an example follows. (The full excerpt is available in Appendix III):

ST1	TT1	BT
<i>Example 11</i>		
Don't ask me, they are supposed to be really stupid. Maybe Peeves let it in for a <i>Hallowe'en</i> joke [19 words] (pg.128)	Ιδέα δεν έχω. Μπορεί ο Πιβς να τον άφησε να μπει επιτηδες, για να μας κάνει πλάκα [17 words] (pg.197)	I don't have any idea. Maybe Peeves let him in on purpose, so as to make a joke

Saying that something is a *Hallowe'en* joke and saying it is just a plain joke are two different utterances, since the inferences one can draw from the first are not the same as the ones from the second. The translator, however, chooses the latter whenever possible so as not to disturb the text with a foreign term when its significance in the plot at the given point is minimal. To the contrary, in example 12 the translator deemed that the occurrence

of the term Hallowe'en is important enough to the meaning of the text in the ST and to this end she opted for semantic explication in order to render the text in Greek:

ST1	TT1	BT
<i>Example 12</i>		
On <i>Hallowe'en</i> morning they woke to the delicious smell of baking pumpkin...	Το πρωί <i>της ημέρας</i> του Χάλοουν <i>όλα τα παιδιά</i> ξύπνησαν με την υπέροχη μυρωδιά της ψητής κολοκύθας	The morning <i>of the day</i> of Hallowe'en <i>all the children</i> woke to the wonderful smell of baking pumpkin
[19 words] (pg. 126)	[17 words] (pg. 196)	

Having no choice but to leave the word Hallowe'en in the translated text, the Greek translator inserted before *Χάλοουν* (transliterated into the Greek alphabet) a piece of information that it is a day (a Holy day obviously) when – as the Greek audience is informed right after – baking pumpkin is the traditional meal cooked. So, even if the target audience has no idea about this day celebrated in Western Anglo-Saxon culture, they could infer that this day is special and particular cooking is prepared. In this case, a foreignising technique was deemed to be necessary by the Greek translator followed by an explanatory word to avoid ambiguity in meaning.

The analysis so far shows that when the translator is certain that foreignisation will not obstruct meaning, she produces foreignised instances of translation while she resorts to domestication or additional explicatory information when readership comprehension is at risk. Why does this happen? Evidently, the translator endeavors to create a foreign effect, to the extent that this is possible, while preserving the balance between the creation of an exotic world of wizards and the risk of losing reader comprehension. It remains to be seen in the data analysis that follows whether this assumption is valid. Nevertheless, we should not fail to note that this analysis is indicative and that a firm claim on the dominant strategy of the translations of Harry Potter from English to Greek can only be made if a detailed, exhaustive and systematic investigation of all seven books in the series and their respective translations is undertaken and thoroughly crosschecked.

4.4.2. Naming strategies in *Harry Potter*

The present section sets out to analyse one aspect of language which is intrinsically related to culture, namely name assigning. Names in *Harry Potter* form points of reference as identification marks of the text itself and thus any linguistic analysis with respect to translation should not fail to include this aspect. By consequence, the section purports to provide a theoretical framework on types of names, possible naming strategies in

translation, concluding with the discussion and analyses of the choices in the Greek translation of Harry Potter and the resulting effects produced.

One of the elements which stirs much trouble among translators and calls for deep consideration concerns the translation of names and, generally, any word which is used to assign identity to people, buildings, titles, constitutions. In the case of the Harry Potter translation, this also includes things and creatures within the magic world of Hogwarts. As pointed out by Wilcox, “many of the names in the novels have significance within the story and are made up of Latinisms, wordplay and allusions to mythical or historical figures and so pose problems of equivalence” (2000: 6). Words whose roots originate in Latin, Greek or other languages are abundant in the books of Harry Potter. Taking the first book one finds words such as *Hippogriffs* (creature - part horse, part griffin from the Greek root of Hippos [horse in Greek]), *Nimbus* (model of broomsticks from the Latin root of Nimbus [a cloud formation]), *Beauxbatons* (French wizarding school from the French root of beaux and batons [beautiful wands]), *Nagini* (Voldemort’s pet snake from the word Naga meaning snake in Sanskrit). These words pose a challenge for translators who are called to render the text into a language like Greek that does not employ the Latin alphabet. The naming strategy, of course, is not the same in all situations and the results and effects of the translators’ decisions are consequently different in each case.

When a translator opts for one strategy over the other, it is of essence to identify these instances in order to study the overall translation strategic plan of the translator with regard to name assigning. In projection, this could enable generalisations as to the general tactics followed by translators of contemporary children’s literature from English into Greek and allow for assumptions as to why such methods are selected over others reflecting the overall approach between systems of cultures in today’s fast changing world. Unquestionably, names are bound to the culture in which they appear. Each language community creates name titles for people, places, objects, institutions, organisations and these are specific and unique to that culture in such a way that their translation inevitably becomes a problematic issue for any translator.

Manini points out that “names can be endowed with an extra semantic load that makes them border on wordplay” (1996: 161). The fact that literary names are charged with meaning entails potential problems when the text is translated. Such problems may be technical in nature or may involve the specific genre in which they appear. The intended

audience comprises an additional problem, along with the cultural tradition and general norms of translation in the TL.

The problem with proper names emerges, as Manini (1996) argues, because of their typical features: a) they are generally not governed by morphological rules, b) they have no synonyms, c) a common name has the task to characterise whereas a proper name identifies, and d) there is lack of motivation and an element of arbitrariness in proper name giving (i.e. there are no physical or personal traits assigned to it and this makes it possible for totally different people to have the same name). One area where the identity of the person and the name is intentionally linked is that of literature, of narrative fiction. Authors have the authority to name, characterise and control the nature of each person in the story. Whereas name assigning in real life is arbitrary, in art – fiction in particular – the decision is motivated by the author's objective to assign not merely denotative but also connotative meaning to the word (name) and by extension to the character. This is also the case in Harry Potter, where most names especially those of protagonists in the story are assigned with meaningful names as to their character and personal traits. In such situations, quite often meaningful names also have an element of wordplay in them.

When a translator engages in the task of transferring names from a source to a target language, he/she has at least two options of translating them, according to Hervey et al. (2000: 21). He/she can either transfer the name unchanged from the ST to the TT, or he can adopt it to conform to the phonic/graphic conventions of the TL. The first process is termed by Newmark [1981] (1992) as *transference* while the second *naturalisation* which involves *transliteration*. The first option clearly alienates the audience from the text and purposefully draws a distance between the text and the reader by marking the text's exotic elements and extra-cultural origins through *foreignisation*. The second option, otherwise known as transliteration, involves altering the phonic/graphic shape of the ST name, bringing it more in line with TL patterns of pronunciation and spelling. This technique is more commonly used when the SL and the TL use different alphabets in order to facilitate the reader with pronunciation and comprehensibility issues.

This is precisely the case with the SL and TL under research in the present thesis, for English and Greek do not share a common alphabet and thus the translator of the ST chose, for the most part, the method of transliteration when dealing with names of people,

buildings, games or constitutions. Thus, the names of the most important figures in the book were translated as follows:²⁷

Hogwarts:	Χόγκουαρτς (The school of Magic which Harry Potter attends)
Muggles:	Μαγκλ (non magical creatures)
Quidditch:	Κουίντις (a game played by students at Hogwarts)
Harry Potter:	Χάρι Πότερ
Albus Dumbledore:	Άλμπους Ντάμπλντορ
Professor McGonagall:	Καθηγήτρια ΜακΓκόναγκαλ
Hagrid:	Χάγκριντ
Voldemort:	Βόλντεμορτ

All original text names cited above are apparently very suggestive and have been invented to fit the traits of the characters they were assigned to. The technique of transliteration used by the translator is consistent throughout the book, apart from a few exceptions,²⁸ and it is necessarily followed by all translators of the rest of the books in the series. Transliterating names foreignises the text and marks it as a translation. The sounds, consonant clusters, endings of words such as in Βόλντεμορτ, Ντάμπλντορ, Μαγκλ, Πότερ etc. are specific to English but impossible in Greek. This choice most probably passes unnoticed by the reader – especially the child-reader – who probably stumbles on these names every time he/she tries to read them out loud. The reading task becomes even more difficult in the case of actors who have to read their dubbing lines, because they have to pronounce these names numerous times throughout the film naturally and without hesitation. The pronunciation, of course, is adjusted to Greek phonotactics: thus, the name Potter would not be pronounced with an aspirated [p^h] in the beginning, due to the lack of such a sound in standard Greek.

This choice keeps the text close to the original but the names' suggestiveness as to the character's personality is completely sacrificed as the audience will fail to make any connections between a transliterated name and its Latin, English, French, Sanskrit or other root, which carries background information, history and thus the rationale for being assigned to a particular figure in the story.²⁹ The name of one of the characters in the first book, for instance, is Snape. The choice of this name is not accidental but is an obvious wordplay on the word snake. This becomes clear to the audience because this character belongs and is the Head of the House of Slytherin, whose emblem is the snake, making reference to the verb 'slither' that is employed when describing the manner by which snakes move across the ground. Moreover, the character's whole attire and appearance is

²⁷ An exhaustive list of the names of people, institutions and customs of Rowling's first Harry Potter book is available as Appendix VI.

²⁸ Exceptions are to be dealt with below.

²⁹ The only case where Greek readers would be able to draw the relation between the name and the character assigned to would be names whose roots originate in the Modern or Ancient Greek.

very dark (“a teacher with greasy black hair, a hooked nose and sallow skin” (Rowling, 1997: 94) and lastly his behavior is devious and leads Potter and his friends to suspect he is responsible for casting evil spells, since he “knows an awful lot about the Dark Arts” (ibid). Darkness, deviousness and evil are all characteristics associated with snakes.

Cascallana (2006) finds that the translation strategy of proper names and neologisms in Harry Potter into Spanish is similar to what is observed here and renders an exotic effect to the TT as it employs the technique of borrowing. One should point out, however, that this technique in the case of the Spanish translation is far easier than that of transliteration which Greek translators are forced to use, because of the difference in alphabet. As a result, most suggestive meanings evoked by the names are maintained due to their Latin origin, unlike in the Greek translation, provided of course that the targeted audience is capable of retrieving underlying meanings, mostly derived from Latin e.g. in names such as “Lord Voldemort”, “Draco Malfoy” etc. On the other hand, historical, mythological and biblical names are fairly easy to translate as they have a universal character and longstanding linguistic analogues in most languages. Such examples in *Harry Potter* are ST1: *Circe* translated into TT1: *Κίρκη* and ST: *Dedalus* into TT: *Δαίδαλος*. The Greek translator was additionally facilitated in her renderings of the specific instances in that the mythological figures in question, as many others deriving from Greek mythology, have an established analogue in the Greek language in which they were originally produced.

Purely allegorical names usually present few obstacles for translators as they often coincide with a common noun and this often means that there exists a precise correspondence of words between source and target language. Problems usually arise when *neologistic* names require translation. The options for their translation according to Hermans (1988: 13) are: a) *copying* the name exactly as it appears in the source text, b) *transcription* (i.e. transliteration of spelling, phonology), c) *substitution* or *translation* when the name in the SL acquires meaning which can be translated in the TL. Exotic names also pose problems as they run the risk of losing the flavour of foreignness they possess in the source text. Translating names can thus be argued to reflect the overall strategic attitude of translators. A translator may choose to produce an *acceptable* (target text oriented) translation or an *adequate* (source text oriented) translation to use Toury’s terms (2000 [1978]: 55).

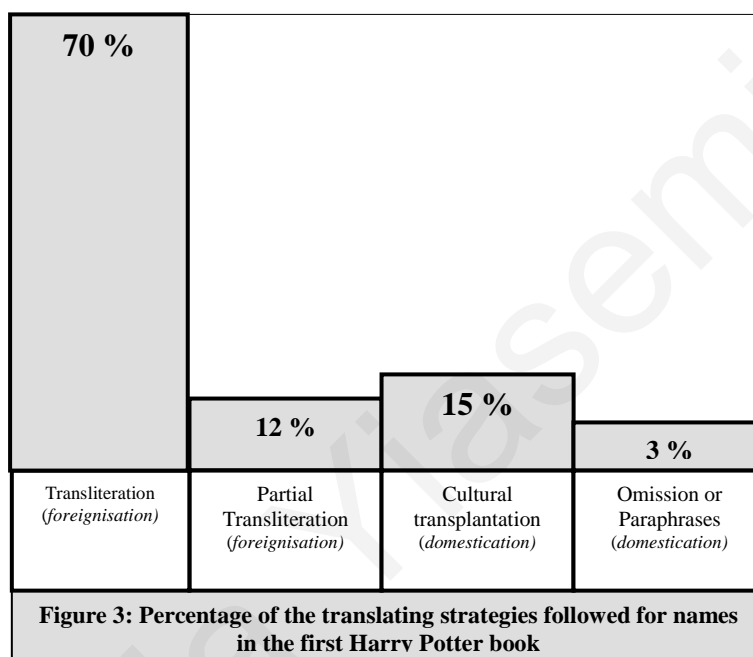
Another consideration of the translator should be whether the name has a previous translation or transcription widely acknowledged, discouraging the use of an innovative name. Additionally, in contrast to translating proper names, the translator should not be as constrained to reproduce a word's Englishness, e.g. when translating names of institutions. Thus, it is interesting to study the examples in the source text of newly created names for institutions, organisations, firms, schools in the world of wizardry. A company which sells owls in the ST is called *Eeylops Owl Emporium*. If transliterated into Greek, such a title would make no sense and would give no clue as to what kind of services it provides. The translator therefore, chooses to render this name paraphrasing it as *a store that sells owls* [κατάστημα που πουλούσε κουκουβάγιες].

Where geographical names are concerned, Newmark indicates a similarity with proper names, i.e. some of them denote only one object and have no connotations. If there are connotations of a geographical name in a literary text then the translator will have to somehow demonstrate this element in his/her version. Where the denotation of the name is likely to be unknown or obscure to the audience then the translator rightly adds the appropriate generic category name as in the following cases in the Harry Potter book: *Godric's Hollow*, *Hebridean Blacks*, *King's Cross*, *London Underground* are rendered as *συνοικία Γκόντρικ*, *νησιά Εβρίδες*, *σταθμός του Κινγκς Κροσ* και *μετρό του Λονδίνου*, respectively. This technique is termed by Newmark as *classifier* and is defined as “a generic or general or superordinate term sometimes supplied by the translator to qualify a specific term (Newmark, 1988: 282).

In general, the translators of the STs of both the books and the films adopt an ST-oriented translation strategy with regard to name-assigning, maintaining many elements of the original text unchanged, merely transliterated in accordance to the Greek alphabet. In the case of the translators of the second book and the respective film onwards, the strategic decision of names is already made for them and they just had to comply and adjust their translation to pre-given guidelines, inventing new names only in cases of new characters in the story.

A detailed and thorough study of all instances of words that assign identity in the first Harry Potter book suggests that out of the 158 words found in it which refer to names of people, animals, places, customs or games 111 (70%) are rendered into Greek in a transliterated manner, adopting the Greek alphabet. Of the remaining 47 names (30%), 19

(12%) are names also transliterated into Greek with some variation (some consonants, vowels or consonant clusters of the translated word differ from those in the English names). Additionally, there are 23 (15%) names which are otherwise translated or rendered in their corresponding Greek equivalent. The remaining 3% involves 5 names which were not rendered in Greek at all but were expressed through paraphrases or were completely omitted.



The list of names which did not undergo transliteration or underwent transliteration with variation is the following:

List 1	
ST1	TT1
Adlbert Waffling	Γουάλφιν
Alohmora Charm	ξόρκι Αλοχομόρα
Albus Filch	Άργκους Φιλτς
Angelina Johnson	Αντζέλικα Τζόνσον
Arsenius Jigger	Αρσένιο Τζίγκερ
Bathilda Bagshot	Μπατίντα Μπάγκσοτ
Bulstrode Millicent	Μίλισεντ Μπούλστροουντ
Cornelius Fudge	Κορνήλιος Φατζ
Dedalus Diggle	Δαίδαλος Ντιγκλ
Emeric Switch	Έμεριχ Σουίτς
Finnigan Seamus	Σίμους Μίλιγκαν
Fletchley Justin	Τζάστιν Μπλέτσαλι
Hermione Granger	Ερμιόνη Γκρέιντζερ
MacDougal Morag	Μορίν ΜακΝτούγκαλ
Miranda Goshawk	Μιράντα Γκόσακ
Nicholas de Mimsy-Porgpington	Νίκολας ντε Μίμσι Πορπινιόν
Perenelle	Πετρονέλα
Uric the Oddball	Έρικ ο Παράξενος
Wizard Baruffio	μάγος Μπαρούγιο

At first glance, one gets the impression that the names in the first list are transliterated into Greek in accordance with the English original. At a second careful look, however, it can be noted that all are slightly altered either in the ending, in the sequence of consonant clusters, or in the choice of consonants. The direction of these changes is towards rendering the names more Greek-like in consonant sequence. This makes them easier to pronounce and less unnatural to hear. For example, the name *Perenelle* (phonemically [pere'nel]) is changed into *Πετρονέλα* (phonemically [petro'nela]). The translator assigned a typical ending for female names in Greek as well as a consonant so as to make the word sound like Greek, since *πέτρα* [petra] in Greek means rock, whereas [pere] has no meaning at all. Names such as *Arsenius*, *Alohmora*, *Bulsrode*, *Crockford*, *Goshawk* and *Porgpington* with complicated consonant cluster sequences were translated into *Αρσένιο* [ar'senio], *Αλοχομόρα* [aloxo'mora], *Μπούλστροουντ* ['bulstroud], *Κόκφορντ* ['kokford], *Γκόσακ* ['gosak] and *Πορπινιόν* [porpi'ñon] respectively. The possible combinations of consonant clusters vary in English and in most cases their pronunciation, as they appear in the original text, creates unnecessary complication for the Greek reader, especially where secondary characters are concerned. Therefore, the translator omits or adds consonants or vowels in order to make the name more pronounceable in Greek. In the following examples the translator alters one of the consonants or vowels in order to make the consonant sequence resemble the most common ones in Greek and thus avoid complex and uncommon consonant clusters. These are *Adlbert*, *Algus*, *Angelina*, *Bathilda*, *Cornelius*, *Emeric Finnigan*, *Fletchley*, *Morag*, *Uric Wizard Baruffio* which were translated into *Άνταλμπερτ* ['andalbert], *Άργκους* ['argus], *Αντζέλικα* [an'dzelika], *Μπατίντα* [ba'tinda], *Κορνήλιος* [kor'nilius], *Έμεριχ* ['emerix], *Μίλιγκαν* ['miligan], *Μπλέτσλι* ['bletsli], *Μορίν* [mo'rin], *Έρικ* ['erik] and *μάγος Μπαρούγιο* [ba'rujo]

The strategy behind the translation of this list of names seems to be a foreignising one with an effort to naturalise words in terms of phoneme sequence and bring them closer to Greek phonotactics, in order to avoid difficulties in pronunciation. At the same time, this makes up for the exotic effect of the translated names, resulting from the overall method of transliteration undertaken, which is by nature foreignising.

The list of names whose translation deviates, to a larger or lesser extent, from the ST and were either creatively rendered in Greek, in their Greek equivalent or through paraphrase is the following:

List 2	
ST1	ΤΤ1
Beaters	Κτυπητές
Bloody Baron	Ματωμένος Βαρόνος
Bludgers	Μαύρες
Chasers	Κυνηγοί
Circe	Κίρκη
Daily Prophet	Ημερήσιος Προφήτης
Diagon Alley	Διαγώνιος Αλέα
Eeylops Owl Emporium	κατάστημα που πουλούσε κουκουβάγιες
Fluffy	Λουλούκος
Golden Snitch	Χρυσή
Gregory the Smarmy	Γκρέγκορι ο Γελόιος
Hebridean Blacks	νησιά Εβρίδες
Mr Paws	Γκρίζος
Nearly Headless Nick	Σχεδόν-Ακέφαλος-Νικ
Nimbus Two Thousand	Σύννεφο 2000
Paracelsus	Παράκελσος
Quaffle	Κόκκινη
Remembrall	μπάλα μνήμης
Snowy	Ασπρούλη
Stonewall	καινούριο σχολείο
Tibbles	Μαυρούλη
Tufty	Πιτσιλωτή
Welsh Green	οι πράσινοι της Ουαλίας

It is important to note that none of the characters in the previous two lists are central to the plot, except for Hermione Granger. This indicates that the translator prefers to remain faithful to the original sounds and letter order of the source text, where lead characters are concerned. This may be largely due to the fact that the Harry Potter characters had become famous in their original names before they were translated into Greek for the purposes of the book edition. This may have directed, to a certain extent, the choice of the translator. This may also be attributed to the fact that the books had already been in the process of becoming films for the cinema and thus potential innovative choices for names would create confusion to the receiving audience. It could also be that the translator had in mind that other books of the same series would follow, so again an innovative, creative translation that would have to be followed by future translators was uncalled for.

In the case of Hermione Granger, *Ερμιόνη* [ermi'oni] is the Greek name from which the English one originates. The translator thus naturally returns to the original word and employs the Greek name. The corresponding pronunciation of the English rendering is different, i.e. [xerm'aioni]. A choice such as Χερμάτονι [herm'aioni] would sound unnatural and awkward. Besides, the original Greek name suits the situation and does not

deviate so much from the English as to create problems in the dubbed version of the film with regard to lip movement. Her last name is normally transliterated as *Γκρέιντζερ*. The rest of the names included in list 2 are secondary characters whose names were either transferred into the corresponding Greek one or were completely altered in a creative way. Thus, Bludgers, Fluffy, Mr Paws, Quaffle, Snowy, Tibble and Tufty become Μαύρες, Λουλούκος, Γκρίζος, Κόκκινη, Μαυρούλη, Ασπρούλη and Πιτσιλωτή, respectively. Where names have a long established Greek analogue as in the case of Hermione, the translator opts for the Greek equivalent translation of the name rendering Dedalus, Cornelious and Circe with their established equivalents in Greek, namely Δαίδαλος, Κορνήλιος and Κίρκη.

The overall strategy of the translator as it appears in the above analysis shows that more than 8 times out of 10 she resorts to (full or partial) transliteration when it comes to giving identity to people, animals, geographical places, institutions, games, customs and so on. All main character names undergo transliteration and this is indicative of the conscious effort made on the part of the translator to create an exotic effect in the world of Harry Potter and the Hogwarts School of Magic to match the supernatural elements of the wizardry imagery.

In the case of dubbing and subtitling the issue of rendering names takes on another dimension as the same ST has produced different TTs into the same language. This, of course, has much to do with the nature of the translations, the one being in the form of subtitles, while the other in the form of dubbing, and the restrictions that the two different translators had to conform to. This shows the different strategies employed by the two translators with regard to how ‘exotic’ or domesticated they wanted their text to be.

For instance, in the chapter entitled *Hallowe’ en*³⁰ Harry, Ron and Hermione take it upon themselves to kill a ‘fully grown mountain troll’. At some point in the plot, Harry asks a friend as to the whereabouts of Hermione. In the dubbed version Ron answers: “Η Παρβάτι λέει πως την είδε στην τουαλέτα των κοριτσιών” [BT: Parvati says that she saw her in the girls’ toilets] whereas in the subtitled version the boy answers “Η Πάτιλ είπε ότι δεν βγαίνει απ’ την τουαλέτα” [BT: Patil said that she won’t come out of the toilet]. Concentrating merely on the choice of the name for Parvati one can find two different approaches: the dubbed version uses the name unchanged as it is in the film and follows a

³⁰ The full excerpt is available as Appendix III.

similar strategy to that of the TT1 translator, whereas the TT 2B translator chooses to improvise and assign the character's first name. The information about the character's full name becomes available at an earlier point in the plot. This choice is peculiar and at first glance uncalled for within the specific situation and context and thus deserves some investigation. The translator of the dubbed version does not have a choice but to leave the name as it is in the English script, since that would aid visual matching and lip movement when pronouncing it. The translator of the subtitled version, however, chooses to change the first name of the character, using the shorter Πάτιλ instead of Παρβάτι. One possible reason would be space constraints, which call for the employment of a shorter word-name. The availability of the first name of the character thus facilitates the situation. In addition, Parvati is only a secondary character in the film and appears in that particular scene only once. Consequently, her name and character is of minor importance in the plot and to the audience who come across it. It should be noted that this instance is an exception, since the translator of the subtitled version does not alter any of the lead characters' names in any part of the film despite any space constrictions. This suggests that the frequency of appearance of a character in the script and plot is decisive in the naming-decision task.

Overall, the strategy of the translator observed in name assigning is a foreignising one, considering that the vast majority of names are transliterated into Greek alphabet characters. It may be assumed that this was, to a large extent, an inevitable choice for the translator, directed by extra-linguistic factors. The fact that the story and characters of Harry Potter were already famous when the translator engaged in the translation of the first book must have been a very important factor, limiting the translator's choices. This assumption could also explain why secondary characters, who were not known to the wider audience, are indeed in several cases either rendered in a creative way, not connected to the original, or their frequency of appearance in the text is reduced to a minimum. Thus, it is clearly necessary to investigate the translator's overall strategies in the target text with regard to several issues of translation in order to validate whether she is consistent with the foreignising method or whether other strategies are employed in the translation of Harry Potter.

4.4.3. Culture and language variation

Register and dialectal variations of speech, form a particular challenge for translators, especially in the case of children's literature as it is difficult and risky to make assumptions

about the audience's ability to recognise and comprehend the function of a specific dialectal or register variety in the translated text or stretch of speech.

Halliday and Hasan ([1985] 1989) elucidate the distinction between the notion of register and dialect. A dialect can be defined as a variety of language employed by the *user*, whereas register involves the variety of speech according to *use*. Dialect is directly related to who one is and, in particular, what his/her origin is, either geographical – where regional dialects are concerned – or social origin in the case of social dialects. Register, on the other hand, refers to how one speaks at a particular point in time, depending on the nature of the engagement he/she is undertaking at this time. Register reflects the different types of social activity commonly assumed by members of a speech community. In the case of dialects one may encounter sub-cultural varieties that reflect castes or social classes, the distinction in speech between rural and urban areas, differences in the speech between different generations and ages (father and child) or between different sexes. The varieties in register include variation in the language of different professions, technical speech of science or technology, institutional speech in cases of hierarchical status in the relationship of interlocutors such as in the case of patient and doctor as well as settings which require special structures as in the classroom (Halliday and Hasan, [1985] 1989 : 41-43).

A typical example of dialectal variety in the text of Harry Potter is the speech of Hagrid which sticks out from the very first words he utters:

ST1

Example 13

Dumbledore: No problems, were there?

Hagrid: No, sir – house was almost destroyed but I got him out all right before the Muggles started **swarmin'** around. He fell asleep as **we was flyin'** over Bristol³¹

Hagrid's speech reflects social variation, while a case of register variation in the text is the language of wizards as opposed to that of *Muggles*, a title, part of the register of wizards, assigned to *non-magic folk* - as Hagrid calls them - with clearly pejorative connotations attached to it.

When undertaking the task of translating texts with overt dialect or register variation, translators have to decide firstly whether to opt for a corresponding dialect (expressed with

³¹ Note that spelling and the use of apostrophes aid the dialectal effect of Hagrid's speech and by extension the readers' imagination in conceptualizing the character acting out the particular regional accent.

accent, or informal speech) or register in the target language and secondly which particular variation to choose, if there exist more than one in the TL. Register, as a variety of language determined by the social realm, includes among others the following categories; “non-technical/technical, informal/ formal, urban/rural, standard/regional, jargon/non-jargon, vulgarity/propriety” (Clifford, 2001: 59) with the possibility of one word falling in more than one category at a time. Dialect, on the other hand, as Clifford contends, “is a challenge unique to *literary* translation” (op.cit.: 116) for translations that are technical in nature are produced in the standard language.

Clifford maintains that the attempt to transfer a piece of writing that is marked by dialectal features is unlikely to be fully successful and asserts that “no dialect travels well in translation” [...] for it is “inextricably rooted in time and space” (op.cit.: 117) and stimulates in the reader associations of a specific geographical space or chronological time. “Any rendering of SL dialect that consciously or unconsciously evokes an existing TL dialect is probably self-defeating” in that it ultimately introduces an element different from the intended in the SL (op.cit.: 117). Of course, there is always the possibility that no option for a TL dialect exists for the translator due to lack of a corresponding dialectal or register variation in the TL, in which case the translator’s decision is made for him/her and the target language in its standard form – perhaps in its most informal form – is his/her only choice. As Clifford points out, when it comes to “extended passages in dialect” [...], “the best we can hope for is a kind of generalised adaptation to spoken discourse” (2001: 117).

Hagrid’s regional accent, namely ‘West Country’, Devon accent³² employed both in the book and the film, clearly comprises an element of the story that defines Hagrid as a character, a leading figure in the story and plot throughout the Harry Potter series. Hagrid’s speech forms an integral part of the character that makes him stick out with his crude traits, abruptness, dim-wittedness and a sense of vulgarity that is reflected in his appearance, size, attire and role in the story. The perceived roughness of his manners provokes intimidation in Muggles and allows him to serve his role as Harry’s protector and Keeper of Hogwarts.

In the same manner that English has various expressions taking the form of dialects or regional accents depending on the geographical space they are spoken, so does Greek.

³² A West Country accent is one employed by people who reside in the South West part of England; a region that includes Bristol, Cornwall, Dorset, Somerset and Devon (Hagrid’s homeplace).

Modern Greek dialects³³ comprise language varieties which deviate from the Standard either on the level of grammar (syntax), vocabulary, phonology and can be traced to specific geographical regions of the country. Some of these dialects are spoken by relatively small speech communities such as Tsakonian Greek, while others are employed by a larger part of the population living inside and outside Greece e.g. Cypriot,³⁴ Pontic or Cretan Greek.

Any of the existing dialects of Greek was in theory available to the translator when engaging in the translation of Hagrid's idiosyncratic speech. Obviously, choosing to render a SL into a TL dialect is a conscious act of domestication on the part of the translator, who purposefully supplants the plot, the cultural and societal setting of the ST into a TT local community setting. This option, on the one hand, eliminates completely the local character, background information and history that the original carries and, on the other, it assigns traits to the TT character that are specific to speakers of a minority speech community in the target culture. This is a form of cultural transplantation whereby a whole social community setting of the source culture is replaced by its counterpart in the target culture. Of course, such a venture runs a number of risks. Unless the translator is certain that such an undertaking will create a similar, if not equal, effect and instigate analogous feelings and inferences about the characters employing the particular vernacular in the original story, he/she should not endeavour to use any of the available TL varieties and stick to the TL standard. A careless selection of a TL dialect to serve the purpose of distinction in a character's speech would create more confusion and miscomprehension than appreciation about the character's idiosyncratic nature. Taking Greek for instance, it would be uncalled for in the case of Hagrid to give him a regional accent of Crete or Pontos to function as the cultural analogue for Hagrid's West Country accent that carries all the traits mentioned above. Such a handling would undoubtedly fail to transfer the same cultural inferences as

³³ A distinction is made by Greek scholars (see Ανδριώτης, 1992) as to the terms dialect and idiom (ιδίωμα); a dialect is a clearly separate variety marked strongly, while an idiom is less easily defined as a sub-variety of a language. However, in linguistics they are all most often perceived as dialects with degrees of variation. Some dialects of the Greek language are thought to be Tsakonian, Griko, Pontic, Cappadocian, Cypriot Greek, while other dialects of the mainland include Epirote, Thessalian, Macedonian, Thracian, Cretan etc (see Trudgill, 2003)

³⁴ Unlike other dialects of Greek, the Cypriot Greek dialect is spoken in the island of Cyprus, an independent separate state. Due to historic reasons one of the two official languages of the Cypriot State is Standard Greek (the other being Turkish) employed in formal situations and institutions, in the media, in all written official documents and in formal education. The local vernacular spoken in everyday conversations is considered to be a dialect of Greek, i.e. Cypriot Greek and deviates considerably from the Standard in phonology, morphology, vocabulary and syntax (see Constantinides, 1892, Μενάρδος, 1969, Papapavlou 1994, Goutsos & Karyolemou, 2004).

the ST. Instead, it is more likely that it would mislead the audience as to the character's background and personality features.

Let us consider an actual example of Hagrid's speech in the original book of *Harry Potter*, in the translated Greek version as well as in the movie script and renderings thereof in both forms of subtitling and dubbing. The following exchange is an excerpt from the Chapter *The Keeper of the Keys*, when Hagrid visits Harry on his 11th birthday at the Dursleys and takes him to Hogwarts School of Wizards:

Example 14

STI

The giant squeezed his way into the hut, stooping so that his head just brushed the ceiling. He bent down, picked up the door and fitted it easily back into its frame. The noise of the storm outside dropped a little. He turned to look at them all.

'Couldn't make us a cup o' tea, could **yeh**? It's not been an easy journey...?'

He strode over to the sofa where Dudley sat frozen with fear.

'Budge up, **yeh** great lump,' said the stranger.

Dudley squeaked and ran to hide behind his mother, who was crouching, terrified, behind Uncle Vernon.

'**An**' here's Harry!' said the giant.

Harry looked up into the fierce, wild, shadowy face and saw that the beetle eyes were crinkled in a smile.

'**Las**' time saw you, you **was** only a baby,' said the giant. '**Yeh** look a lot like **yer** dad, but **yeh've** got **yer** mum's eyes.'

Uncle Vernon made a funny rasping noise.

'I demand that you leave at once, sir!' he said. 'Your are breaking and entering!'

'Ah, shut up, Dursley, **yeh** great prune,' said the giant. He reached over the back of the sofa, jerked the gun out of Uncle Vernon's hands, bent it into a knot as easily as if it had been made of rubber, and threw it into a corner of the room.

Uncle Vernon made another funny noise, like a mouse being trodden on.

'Anyway – Harry,' said the giant, turning his back on the Dursleys, 'a very happy birthday to **yeh**. **Got summat fer yeh** here – I **mighta** sat on it at some point, but it'll taste all right.'

(Rowling, J. K. (1997). *Harry Potter and the Philosopher's Stone. The Keeper of the Keys*: 39-40)

TTI

Ο γίγαντας μπήκε με δυσκολία στην καλύβα. Χρειάστηκε να σκύψει, το κεφάλι του σχεδόν άγγιζε την οροφή. Στη συνέχεια σήκωσε εύκολα την πόρτα και τη στερέωσε στη θέση της. Την έκλεισε κι ο θόρυβος της καταγίδας κόπασε για λίγο. Κατόπιν γύρισε και τους κοίταξε όλους. «Μήπως υπάρχει λίγο ζεστό τσάι;» «Δεν ήταν κι εύκολο ταξίδι...»

Μετά πλησίασε στον καναπέ, όπου καθόταν ο Ντάντλι παγωμένος από φόβο.

«**Κάνε πιο πέρα, μπόγε!**» είπε ο άγνωστος άντρας.

Ο Ντάντλι έβγαλε μια στριγκή κραυγή τρόμου κι έτρεξε να κρυφτεί πίσω απ' τη μητέρα του, που ήταν κι αυτή κρυμμένη πίσω από το θείο Βέρνον.

«Α, να κι ο Χάρι!» είπε κατόπιν ο γίγαντας.

Ο Χάρι κοίταξε το σκεπασμένο από μαλλιά και γένια πρόσωπο κι είδε πως τα λαμπερά μαύρα μάτια χαμογελούσαν.

«Την τελευταία φορά που σε είδα, ήσουν μωρό», συνέχισε ο γίγαντας. «Μοιάζεις πολύ με τον μπαμπά σου, αλλά έχεις της μαμάς σου τα μάτια...»

Ο θείος Βέρνον καθάρισε με δυσκολία το λαιμό του.

«Απαιτώ να φύγετε αμέσως, κύριε!» είπε αυστηρά. «Μπήκατε εδώ παράνομα και...»

«**Βγάλε καλύτερα το σκασμό**, Ντάρσλι» αποκρίθηκε ο γίγαντας. Κατόπιν άπλωσε το ένα χέρι του, τράβηξε το δίκαννο απ' τα χέρια του θείου Βέρνον, το λύγισε στα δύο, σαν να ήταν φτιαγμένο από λάστιχο, και το πέταξε με περιφρόνηση σε μια άκρη του δωματίου.

Ένας πνιχτός ήχος βγήκε απ' το λαιμό του θείου Βέρνον, αλλά δε μίλησε.

«Λοιπόν Χάρι», είπε ο γίγαντας, γυρίζοντας την πλάτη του στους Ντάρσλι, «χρόνια πολλά για τα γενέθλιά σου! Να ζήσεις και να τα εκατοστήσεις! Έχω εδώ κάτι για σένα... Μπορεί να ζουλήχτηκε λίγο, αλλά η γεύση θα είναι εντάξει...»

(Rowling, J. K. (1998). *Ο Χάρι Πότερ και η Φιλοσοφική Λίθος. Ο Κλειδοκράτορας*: 61-62)

ST 2A

Dursley: I demand that you leave at once. You are breaking and entering

Hagrid: Dry up you Dursley, you great prune. I haven't seen you since you was a baby, **Harry**. You're a bit more along than I would have expected. Particularly right in the middle.

Dudley: I'm not Harry

Harry: I am

Hagrid: Well, of course you are. Got something for you. Afraid I may've sat on it at some point, but I imagine it'll taste fine just the same. Baked it myself, words an' all

Harry: Thank you

Hagrid: It's not every day your young man turns 11, now is it, eh?

Harry: Excuse me, but who are you?

Hagrid: Rubeus Hagrid, Keeper of Keys and Grounds at Hogwarts. Of course, you know all about Hogwarts.

Harry: Sorry, no

Hagrid: No? Blow me Harry. Didn't you ever wonder where your mum and dad learned it all?

Harry: Learned what?

Hagrid: You're a wizard, Harry

TT 2A

Ντάρσλεϋ: Ποιος είναι;

Όλοι: Αααααααααααααααααα

Χάγκριντ: Συγγνώμη, ε!

Ντάρσλεϋ: Απαιτώ να φύγεις αμέσως! Μπορώ να σε πυροβολήσω!

Χάγκριντ: **Βγάλε καλύτερα το σκασιμό,** Ντάρσλεϋ. Έχω να σε δώ από τότε που σουνα μωρό, Χάρι. Δεν περίμενα να πάρεις τόσα κιλά και ιδιαίτερα στην κοιλιά.

Ντάντλι: Α, α. Μα δεν είμαι εγώ ο Χάρι.

Χάρι: Ε, εγώ είμαι.

Χάγκριντ: Α, χαίρομαι γι' αυτό. Σου 'φερα κάτι. Μπορεί να έχει ζουληχτεί λίγο, μα θα είναι εντάξει νομίζω. Α, το φτιαξα μόνος μου για σένα

Χάρι: Ευχαριστώ

Χάγκριντ: Μια φορά στη ζωή μας κλείνουμε τα 11, ε;

Χάρι: Συγγνώμη, μα, μα ποιος είσαι;

Χάγκριντ: Ρούμπεους Χάγκριντ. Ο Κλειδοκράτορας του Χόγκουαρτς. Φυσικά όλοι ξέρετε το Χόγκουαρτς.

Χάρι: Εγώ όχι

Χάγκριντ: Α; Δεν αναρωτήθηκες που τα έμαθαν όλα οι γονείς σου;

Χάρι: Όλα ποια;

Χάγκριντ: Είσαι μάγος Χάρι

TT 2B

Ντάρσλεϋ: Απαιτώ να φύγεις αμέσως! Αυτό είναι διάρρηξη

Χάγκριντ: Ντάρσλεϋ, χαζούλιακα! **Βούλωσέ το!**

Χάγκριντ: Έχω να σε δω από τότε που ήσουν μωρό, Χάρι, αλλά είσαι πιο μεγάλος απ' όσο περίμενα και στρουμπουλός.

Ντάντλι: Δεν είμαι ο Χάρι.

Χάρι: Εγώ είμαι

Χάγκριντ: Φυσικά είσαι εσύ! Έχω κάτι για σένα.....ίσως με λίγη καθυστέρηση, αλλά η γεύση του δεν πρέπει να έχει αλλάξει. Εγώ ο ίδιος το έφτιαξα, όλο, ακόμα και τα γράμματα. Δεν κλείνει κάθε μέρα τα έντεκα το δικό σου παιδί!

Χάρι: Με συγχωρείς, αλλά... ποιος είσαι;

Χάγκριντ: Ρούμπεους Χάγκριντ, γενικός κλειδοκράτορας στο Χόγκουαρτς. Φυσικά, πρέπει να ξέρεις τα πάντα για το Χόγκουαρτς.

Χάγκριντ: Δεν αναρωτήθηκες ποτέ που τα έμαθαν όλα οι γονείς σου;

Χάρι: Τι έμαθαν;

Χάγκριντ: Είσαι μάγος, Χάρι.

It is clear from the above excerpts, as well as other similar instances in the book, that Hagrid's accent mainly consists in the systematic dropping of final consonants as in dropping the "g" from the "-ing" suffix such as in mornin'; dropping the "t" from words

like “aren’t”, “what”, “won’t”, “want” “that”, “that’s”, “just”. It also includes pronouncing “for” as “fer”, “to” as “ter”/ “the”, “do you” as “d’yeh”, “you” as “yeh” and “your”/“you’re” as “yer”/“y’are”/“yeh’re”, “only” as “on’y” and using “summat” instead of “something”. Moreover, Hagrid’s vernacular, especially in the film version, is lucidly marked as a West Country accent by the way he pronounces the ‘r’ sound after a vowel and by the use of the second person pronoun *ye*.

How does the Greek translator choose to approach this challenge? Apparently, no existing dialect in the Greek culture is deemed by the translator to serve the role of the West Country dialect in the ST. By consequence, the resulting strategy is to neutralise Hagrid’s speech of any dialectal features and employ, for the most part, informal speech that is abrupt and impolite, sometimes to the point of insult (TT1: *Κάνε πιο πέρα, μπόγε* and *Βγάλε καλύτερα το σκασμό*, [BT: *Move away, ‘package’* (idiomatic expression with pejorative meaning referring to a short person) and *You better shut up*] TT2A *Βγάλε καλύτερα το σκασμό, Ντάρσλεϋ* [BT: *You better shut up, Dursley*) and TT2B: *Ντάρσλεϋ, χαζούλιακα! Βούλωσέ το!* [BT: *Darsley, you stupid! Shut up!*]). Rough, impolite language comes to match his rough, fearful appearance and crude manners, especially in the case of the movie, where the visual effect aids the understanding of the plot and characters. Such a domesticating translating method on this particular issue, gives an impression of Hagrid’s character in the story, even though other adjoining features of a West Country speaker are lost. In any case, such traits would most probably go unnoticed and unappreciated by TL speakers and audience.

In the first *Harry Potter* film *colloquial expressions* are used quite often by many of the young characters, on the one hand, to distinguish them from adults and, on the other, to assign naturalness in their behaviour as teenagers. In the case of the dubbed version, as expected, colloquial language is used more in dubbing than in subtitling as illustrated in the examples below. This may happen on three accounts: a) it resembles the style and general tone of the original text, b) it facilitates the translator’s task to fit the text into a restricted time space due to reductions caused by abbreviations and fast speech (characteristics of colloquial speech) and lastly, it fulfils the requirement of naturalness of spoken language. The last point distinguishes subtitling and dubbing in that subtitles are only meant to be read and the translator can thus be more flexible to use standard language (without abbreviations), where space allows him to do so, whereas the dubbed version, has the auditory dimension, which forces the translator to make the actor reciting the translated script sound like the original.

Consider the following example (excerpt from Appendix III):

<i>ST1</i>	<i>TT1</i>	<i>ST 2</i>	<i>TT 2A</i>	<i>TT 2B</i>
Example 15				
Is it <i>dead</i> ?	Είναι ψόφιος;	Is it <i>dead</i> ?	Είναι...ψόφιος;	Πέθανε;

In example 15, the translators have to deal with the word *dead*. The two options, i.e. *ψόφιος*, *πέθανε*, both render the same effectual but not affectual meaning and in essence the two versions are charged with different connotations. The Tegopoulos-Fytrakis Dictionary (2005) gives the following denotational meanings: *πεθαίνω*: παύω να ζω να υπάρχω [BT: die: cease to live, to exist], *ψόφιος*: (για ζώα) νεκρός [BT: dead: (for animals) dead], *ψοφώ* (για ζώα και χλευαστικά για ανθρώπους) *πεθαίνω* [BT: die (for animals and *mockingly* for people) die] (pg.1565-6). The word *ψόφιος* under normal circumstances would not be used to describe a person; it is rather often used to describe an animal's death and it would be insulting to employ it in the case of a human being. This derives from the belief that people have souls as opposed to animals. However, if a favourite pet should die, the owners would more likely use the verb *πέθανε* rather than *ψόφησε* to indicate the emotional connection of the owner to their pet as well as their general view concerning the animal. The verb *πεθαίνω*, therefore, has both religious and affective connotations attached to it. It is also the more usual way of rendering the verb *die* as opposed to *ψόφιος*, which is more colloquial, carries pejorative meanings and is thus less frequent. The translator of the dubbed version thus opted for the latter to make spoken language more natural, but also to show the children's repulsion towards the troll that tried to kill them.

Dialectal and register variety in the translation of Harry Potter into Greek, as presented in the examples above, is, by and large, neutralised and replaced by informal speech in order to maintain at least one level of differentiation in the character's speech as opposed to others in the story. The translator sacrifices idiosyncrasies in Hagrid's speech which pertain to identity marks and chooses to domesticate the text, not by employing the most extreme form of cultural transplantation which would necessitate the use of a local TL dialect, but through the elimination of any linguistic variety of the character's speech, removing at the same time elements of his identity.

4.4.4 Edible culture: Food and beverages in *Harry Potter*

One concept intrinsically bound to culture is that of food items.³⁵ Commenting on the translation of culturally bound concepts in Spanish translations of the *Harry Potter* books, Cascallana (2006) states that even though the common practice until recently has been to employ source text oriented strategies for the translation of food items, such as literal translation and transliteration, most recently there has been a tendency to “opt for strategies such as cultural adaptation, explication and generalisation” as in the *Harry Potter* examples of “toffees” translated into “caramelos” [caramels] or “treacle fudge” into “caramelos de café con leche” [coffee caramels with milk] and so on. The strategy of cultural adaptation, a domesticating strategy, is thus the dominant one in the Spanish translatio.

In the cases that the Greek translator had to render similar instances that relate to sweets such as those of “toffee” or “treacle” or “fudge” in the first book of the series the following renderings are produced:

ST1	TT1	BT
<i>Example 16</i>		
A moment later the puddings appeared. Blocks of ice-cream in every flavour you could think of, apple pies, treacle tarts , chocolate éclairs and jam doughnuts, trifle, strawberries, jelly, rice pudding... 30 words (pg. 93)	Τότε έκαναν την εμφάνισή τους τα γλυκίσματα, μηλόπιτες, πουτίγκες , παγωτά σε διάφορες γεύσεις, πάστες, κέικ κι άφθονη κρέμα σαντιγί, σιρόπια και καβουρδισμένα αμύγδαλα 23 words (pg. 144)	At that moment appeared the sweets, apple pies, puddings , ice-creams of different flavours, pastries, cakes and a lot of fresh cream, syrups and roasted almonds
<i>Example 17</i>		
Harry was going to ask Ron if he'd had any of the treacle tart , but he fell asleep almost at once 21 words (pg. 97)	Ο Χάρι ήθελε να ρωτήσει τον Ρον αν είχε δοκιμάσει την πουτίγκα , αλλά δεν πρόλαβε, γιατί τον πήρε ο ύπνος 20 words (pg. 150)	Harry wanted to ask Ron if he had tasted the pudding , but he fell asleep before he could tell him
<i>Example 18</i>		
'That's really nice of her,' said Harry, trying the fudge , which was very tasty. 14 words (pg. 147)	«Πολύ ευγενικό εκ μέρους της», είπε ο Χάρι, δοκιμάζοντας το κέικ που ήταν νόστιμο 14 words (pg. 228)	'Very nice of her,' said Harry, trying the cake , which was very tasty
<i>Example 19</i>		
...I think I'll be safe with a nice toffee , don't you' 11 words (pg. 217)	...Δεν πιστεύω όμως να κινδυνεύω, αν διαλέξω ένα με τη γεύση του καφέ... 13 words (pg. 339)	...I don't think I'll be in danger if I choose one with coffee flavour...
<i>Example 20</i>		
'Thanks for the fudge and the	«Ευχαριστώ για το πουλόβερ και	'Thanks for the pullover and

³⁵ The complete list of food terms located in ST1 and TT1 is available as Appendix VII

jumper, Mrs Weasley.’
9 words (pg. 223)

τα γλυκά, κυρία Ουέσλι...»
9 words (pg. 348)

the sweets, Mrs Weasley.’

In the case of the same words translated into Greek, there seems to be an effort in one instance to domesticate, or rather to use a more familiar food item to the TL, as in examples: *toffee* > γεύση του καφέ > BT *coffee flavour* and *treacle tart* > πουτίγκα > BT *pudding*. Interestingly enough, the rendering of the second food item, namely, treacle tart is itself a British loan, namely πουτίγκα [pudding] which is employed by the translator in order not to obliterate completely the overall feeling of the original text and maintain some savour of the British culture, changing in the process the sort of cake the author uses in the original story.

In the other examples the translator opts to reduce the local colour and move up one level in the generic category of one food item; namely *fudge* > κέικ > BT *cake* indicating merely that a fudge is a kind of cake but not specifying which kind. Similarly, even more vague becomes the rendition of the second occurrence of the word *fudge*. This time the translator moves up two levels and translates the word *fudge* with the superordinate term γλυκά > BT *sweets*, omitting even the previous information that it is a cake.

The tendency of the translator to either domesticate culturally bound food terms or eliminate the source text local colour by using the more generic food category to which they belong is noticeable throughout the book in most instances of food items. This strategy is consistent with Casallana’s findings about the Spanish translation of Harry Potter mentioned above. Similar domesticating strategies are employed in the Greek rendition of the text in the following examples containing food terms:

ST1	TT1	BT
<i>Example 21</i>		
They sat by the hour eating anything they could spear on a toasting fork – bread, crumpets , marshmallows – and plotting ways of getting Malfoy expelled, which were fun to talk about even if they wouldn’t work.	Έτσι κάθονταν με τις ώρες δίπλα στο τζάκι (οι κοντινές πολυθρόνες ήταν ελεύθερες), ψήνοντας κάστανα, καλαμπόκι και ψωμί και κάνοντας σχέδια για το πώς να πετύχουν την αποβολή του Μαλφόι από το σχολείο. Μια απασχόληση πολύ διασκεδαστική, έστω κι αν τα σχέδιά τους δεν είχαν καμία ελπίδα να πραγματοποιηθούν.	BT: So they sat by the hour next to the fireplace (the armchairs close-by were free) , cooking chestnuts, corn and bread and making plans on how to achieve Malfoy’s expelling from school. This employment was much fun, even though there was no hope of their plans being realised.
[35 words] (pg. 146)	[49 words] (pg. 226)	

This example includes an instance of semantic explicitation, used, as in most cases when the translator faces cultural bumps, in order to add a parenthetical point (i.e. *οι κοντινές πολυθρόνες ήταν ελεύθερες*) [BT: *the armchairs close-by were free*], not present in the English text. This information helps to understand of the plot, as it elaborately explains what is merely suggested in the original story. Here, pragmatic explicitation is employed in the translation of food terms, i.e. crumpets and marshmallows. It is in the general knowledge of an English person that *bread*, *crumpets* and *marshmallows* are most commonly cooked in a fireplace. This knowledge, however, cannot be said to be commonly shared by a Greek reader as well. For this reason, the translator will either have to translate, or transliterate where necessary the food as in the original (i.e. *μάρσμαλοους*) and possibly insert a footnote to explain its denotative meaning or replace the traditionally fire cooked food with the corresponding Greek one, inserting food items that would be received more naturally by the Greek speaking audience as traditional fire-cooked food. The translator opts for the second choice so as to make the text less complicated and more target culture oriented by domesticating food terms (*crumpet* and *marshmallows* are replaced by *corn* and *chestnuts*).

The translator systematically resorts to a translating approach that domesticates foreign food terms by replacing the ST term with a more common term in the TT that does not generate puzzling questions when received by the audience or by completely omitting such information that is of little importance to the plot. As seen in the examples below, in the case of food terms that are SL specific or uncommon among TL speakers the translator proceeds to a rendering that will be accepted with ease by the received audience. Hence *cereal* becomes *κρέμα* (BT *cream*), *doughnut* turns into *φραντζολάκι* (BT *bun*), *sherbet lemon* into *καραμέλα λεμόνι* (BT *lemon caramel*), *whelk* into *μύδια* (BT *clams*), *porridge* into *κορνφλέικς* (BT *cornflakes*), *ketchup on his sausages* into *πνίγει τις τηγανίτες του στο μέλι* (BT *chocking his pancakes in honey*).

ST1	TT1	BT
<i>Example 22</i>		
Throwing his cereal at the walls (pg. 8)	Και πετούσε την κρέμα του ένα γύρω (pg. 12)	And was throwing his cream all around
<i>Example 23</i>		
Clutching a large doughnut in a bag (pg. 9)	Κρατώντας τη χαρτοσακούλα με το ζεστό φραντζολάκι του (pg. 14)	Holding the paper bag with his warm bun
<i>Example 24</i>		
Would you care for sherbet lemon ? (pg. 13)	Μήπως θέλεις μια καραμέλα λεμόνι ; (pg. 22)	Do you want a lemon caramel ?

<i>Example 25</i>		
‘Ate a funny whelk ...’ (pg. 30)	«Εφαγε κάτι μούδια και...» (pg. 48)	“He ate some clams ...”
<i>Example 26</i>		
‘Yer great pudding ’ of a son don’ need fattenin’ any more, Dursley don’ worry’ (pg. 41)	Αυτό το βουβάλι , ο γιος σου, Ντάρσλι, δε χρειάζεται άλλο πάχος (pg. 63-4)	That buffalo , your son Dursley does not need any more fat.
<i>Example 27</i>		
He had never had any money for sweets with the Dursleys and now that he had pockets rattling with gold and silver he was ready to buy as many Mars Bars as he could carry – but the woman didn’t have Mars Bars . What she did have were Bertie Bott’s Every-Flavour Beans, Droobles Best Blowing Gum, Chocolate Frogs, Pumpkin Pasties, Cauldron Cakes, Liquorice Wands and a number of other strange things Harry had never seen in his life (pg. 76)	Ποτέ του ως τώρα στη ζωή του δεν είχε χαρτζιλίκι για γλυκά. Τώρα που οι τσέπες του ήταν γεμάτες χρυσά κι ασημένια νομίσματα, ήταν έτοιμος ν’ αγοράσει όσες σοκολάτες έβλεπε μπροστά του. Η ροδομάγουλη γυναίκα, όμως δεν είχε σοκολάτες · είχε μόνο άγνωστα στον Χάρι γλυκά , με περίεργα ονόματα, όπως κολοκυθόπιτες, φτερά νυχτερίδας κι άλλα παρόμοια. (pg. 119)	He had never had in his life so far pocket money for sweets. Now, that his pockets were filled with gold and silver coins, he was ready to buy all the chocolates that he saw before him. The rose- cheeked woman however, did not have chocolates ; only sweets that were unknown to Harry, with funny names, such as pumpkins, bat wings and other similar.
<i>Example 28</i>		
“That does look good”, said the ghost in the ruff sadly, watching Harry cut up his steak (pg. 92)	«Αυτό δείχνει πολύ καλό!» είπε θλιμμένα το φάντασμα που καθόταν δίπλα του, δείχνοντας το λαχταριστό ψητό λουκάνικο στο πιάτο του Χάρι. Εκείνος κοίταξε το φάντασμα παραξενεμένος (pg. 142-3)	“This looks really good!” said the ghost that was sitting by his side sadly, pointing at the delicious
<i>Example 29</i>		
At last the puddings too disappeared and Professor Dumbledore got to his feet again. (pg. 94)	Κάποια στιγμή τα γλυκά εξαφανίστηκαν από τα πιάτα κι ο καθηγητής Ντάμπλντορ σηκώθηκε πάλι όρθιος (pg. 146)	At some point the sweets disappeared from the plates and Professor Dumbledore stood up again
<i>Example 30</i>		
“What have we got today?” Harry asked Ron as he poured sugar on his porridge . (pg. 100)	«Τι μαθήματα έχουμε σήμερα;» ρώτησε ο Χάρι τον Ρον, ενώ έριχνε άφθονη ζάχαρη στα κορνφλέικς του. (pg. 155)	“What class have we got today?” Harry asked Ron, while he poured plenty of sugar on his cornflakes
<i>Example 31</i>		
Ron had a piece of steak-and- kidney pie halfway to his mouth... (pg. 113)	Ο Ρον είχε ένα κομμάτι ψητό κρέας καρφωμένο στο πιρούνι του... (pg. 174)	Ron had a piece of roast meat stuck on his fork...
<i>Example 32</i>		
The Great Hall was full of the delicious smell of fried sausages	Η μεγάλη τραπεζαρία ήταν γεμάτη από την ευχάριστη μυρωδιά που έβγαζαν οι	The Great dining room was full of the pleasant smell coming from the honey

	τηγανίτες με μέλι	pancakes
(pg. 135)	(pg. 209)	
<i>Example 33</i>		
'Thanks, Seamus', said Harry, watching Seamus pile ketchup on his sausages	«Ευχαριστώ για την πληροφορία», αποκρίθηκε ο Χάρι κοιτάζοντας με αηδία τον Σίμους να πνίγει τις τηγανίτες του στο μέλι.	“Thanks for the information” responded Harry looking at Seamus with disgust chocking his pancakes in honey
(pg. 135)	(pg. 210)	
<i>Example 34</i>		
He had never seen so many things he liked to eat on one table: roast beef, roast chicken, pork chops and lamb chops, sausages, bacon and steak, boiled potatoes, roast potatoes, chips, Yorkshire pudding, peas, carrots, gravy, ketchup and, fore some strange reason, mint humbugs.	Ποτέ στη ζωή του δεν είχε δει τόσα πολλά απ’ τα αγαπημένα του φαγητά μαζί: ψητό του φούρνου με πατάτες, χοιρινό ψητό, κοτόπουλο ψητό, μπριζόλες και λουκάνικα στα κάρβουνα, πουρές, τηγανητές πατάτες, καρότα κι αρακάς, διάφορες σάλτσες, ακόμη και κέτσαπ!	He had never, in his life, seen so many of his favorite food together roast meat with potatoes, roasted pork, roasted chicken, steaks and sausages on coal, mashed potatoes, fried potatoes, carrots and peas, various gravies, even ketchup!
(pg. 92)	(pg. 142)	
<i>Example 35</i>		
Harry had never in all his life had such a Christmas dinner. A hundred fat, roast turkeys , mountains of roast and boiled potatoes, platters of fat chipolatas, tureens of buttered peas, silver boats of thick, rich gravy and cranberry sauce – and stacks of wizard crackers every few feet along the table	Σ’ όλη του τη ζωή, ο Χάρι δεν είχε ποτέ ξαναδεί ένα τόσο πλούσιο χριστουγεννιάτικο δείπνο. Τα μεγάλα τραπέζια ήταν φορτωμένα με περισσότερες από εκατό ψητές γαλοπούλες, βουνά από ψητό του φούρνου με πατάτες, βαθιές σουπιέρες με βραστά καρότα και αρακά, δοχεία με νόστιμη σάλτσα, δίσκους με λαχταριστές πουτίγκες και ολόκληρες πυραμίδες από χρυσά πορτοκάλια και μανταρίνια, κατακόκκινα μήλα και κατακίτρινες μπανάνες	In all his life, Harry had never seen such a rich Christmas dinner. The big tables were loaded with more than one hundred roast turkeys, mountains of roast potatoes, deep tureens of soup with boiled carrots and pees, vessels with delicious gravy , trays with delicious puddings and whole pyramids of golden oranges and mandarins, bright red apples and bright yellow bananas
(pg. 149)	(pg. 230)	

Complete omissions are opted for by the translator when it comes to utterly unfamiliar or peculiar food terms in the ST, which do not add to the overall plot and whose omission and/or replacement by their generic category would not disturb the flow of the plot. Such cases of complete omission are *Droobles Best Blowing Gum*, *Bertie Bott’s Every-Flavour Beans*, *Cauldron Cakes*, *Yorkshire pudding*, *chipolatas*, *cranberry sauce*. Food terms such as *Mars Bars*, *Chocolate Frogs*, *Liquorice Wands*, *boiled potatoes*, *roast potatoes*, *mint humbugs*, *stacks of wizard crackers* were respectively replaced by *σοκολάτες* (BT *chocolates*), *γλυκά* (BT *sweets*), *φτερά νυχτερίδας* (BT *bat wings*), *πουρές* (BT *mashed*

potatoes), τηγανητές πατάτες (BT *fried potatoes*), κέτσαπ (BT *ketchup*) and δίσκους με λαχταριστές πουτίγκες και ολόκληρες πυραμίδες από χρυσά πορτοκάλια και μανταρίνια, κατακόκκινα μήλα και κατακίτρινες μπανάνες (BT *trays with delicious puddings and whole pyramids of golden oranges and mandarins, bright red apples and bright yellow bananas*). The final long creative rendition in example 34 seems to be an attempt to make up for all the food items that the translator skipped in the paragraph in question and produce a translated description of the Christmas dinner at Hogwarts that is equally rich as that of the ST. A large part of the information about wizard world food culture is lost in the process, as these instances were more often than not omitted or culturally transplanted into the TL culture.

Renditions in examples 36 through 42 below are indicative examples of direct translations from ST1 to TT1, which were possible on two accounts. Either the ST instances comprised food items that have long been consolidated in the TL culture and therefore a long established cultural analogue was made readily available, such as in the case of *egg and bacon*, or the ST word itself had been established as a loan word in the TL that it appears to be a native TL word, due to longstanding recurrence of use. Such examples are *hamburger, chocolate, cake, marmalade, crisps, sandwiches, brandy* rendered into *χάμπουργκερ, κέικ σοκολάτας, μαρμελάδα, τσιπς, σάντουιτς* and *κονιάκ* respectively.

ST1	TT1	BT
<i>Example 36</i>		
Harry put the plates of egg and bacon on the table (pg. 121)	Ο Χάρι έβαλε τα πιάτα με τα' αβγά και το μπέικον στο τραπέζι (pg. 33)	Harry put the plates with the eggs and bacon on the table
<i>Example 37</i>		
His parents took him and a friend out for the day, to adventure parks, hamburger bars or the cinema (pg. 22)	Οι γονείς του τον πήγαιναν μαζί μ' ένα φίλο του να διασκεδάσουν όλη μέρα έξω: πάρκο, ζωολογικό κήπο, χάμπουργκερ και κινηματογράφο (pg. 34)	His parents took him with a friend of his to have fun all day outside: park, zoo, hamburger and cinema
<i>Example 38</i>		
...gave him a bit of chocolate cake (pg. 29)	Του έδωσε κι ένα κομμάτι κέικ σοκολάτας (pg. 45)	He gave him a piece of chocolate cake
<i>Example 39</i>		
...as he spread marmalade on his newspapers (pg. 35)	Ενώ άλειβε με μαρμελάδα την εφημερίδα του (pg. 55)	As he spread with marmalade his newspaper

Example 40

Uncle Vernon's rations turned out to be a **packet of crisps** each and four **bananas**

(pg. 37)

Ο θεϊός Βέρνον μοίρασε τρόφιμά δηλαδή τι τρόφιμα, ένα **σακουλάκι τσιπς** και μια **μπανάνα** για τον καθένα

(pg. 58)

Uncle Vernon handed the food; what food, a **bag of crisps** and a **banana** for each

Example 41

He mattered that he'd brought **sandwiches**

(pg. 76)

Μουρμούρισε πως είχε **σάντουιτς** μαζί του

(pg. 119)

Mattered that he had **sandwiches** with him

Example 42

There were empty **brandy bottles and chicken feathers** all over the floor

(pg. 172)

Και το πάτωμα της καλύβας του ήταν γεμάτο **φτερά κοτόπουλου** κι άδειες **μπουκάλες κονιάκ**.

(pg. 268)

And the floor of the hut was filled with **chicken feathers** and empty **bottles of cognac**

As of the above, we may conclude that the most preferred strategy of the translator with regard to instances of food and beverage items located in the ST is a domesticating one whereby the translator employed the process of cultural transplantation in order to achieve the cultural equivalent of occurrences referring to food and beverages. A limited number of food items form the exception to the above rule, since they comprise instances that have long established loan words in the Greek culture and the fact that they are actually foreign words may even go unnoticed by a children's audience. Admittedly, transferring food terms unchanged from one culture to the other conceals risks of miscomprehension, confusion and gaps in communication especially to the young audience that has limited background knowledge on the diversity of local cuisine let alone on global gastronomy. Therefore, when it comes to culturally marked food items in the text, the translator, as expected, does not risk losing the audience for the sake of cultural colouring of the TL.

4.4.5. Colourful culture

Languages and cultures differ in their distinctive visual world as observed in the way they choose to depict variations in named categories, one of them being colour. Some languages, unlike others, employ a much wider range of colour terms and this is not unrelated to the cultural and experiential setting in which they grow and the empirical needs for variant colour assigning. Variations of colour can be reduced to basic colour terms. Berlin and Kay (1969) produced a formula of 11 basic colour terms after the study of 98 languages, indicating that there is great consistency in the way languages choose to assign colour. Basic colour terms, according to them, include red, orange, yellow, green, blue, purple, pink, brown, grey, black and white and part of these may be said to be shared by all languages. In between these basic colours, there arise shades of the same colour.

The way a speech community differentiates between colour terms in the continuum is not arbitrary. Colour naming is an ongoing process from which different new colour terms emerge daily. Additions in the continuum are almost endless and derive from the need to be as precise as possible and satisfy communication lucidness to the maximum degree, especially when the discussion focuses precisely on the distinction between colour terms.

How we conceive colours and how we choose to verbalise them are two different things. When two speakers of a different speech community (or of the same for that matter) are asked to describe with precision the colour of an object, it is not unlikely that they will come up with different terms unless they limit their choice to the fundamental colour term. For instance, green and blue are distinct colours in English but are thought to be shades of the same colour in a number of languages. Languages with a great number of colour terms necessarily expand the distance of shades of colour to such an extent that it may fit several terms reflecting variations of one basic colour. English is rich in this respect and the author of *Harry Potter* is an indicative example of that.

The obvious option of any translator when it comes to colour terms is to seek for the lexical counterpart of the term that expresses most closely the intended meaning. The transference from English to Greek is fairly easy when it comes to fundamental colour terms, since there is no great discrepancy in the continuum of fundamental colours employed in the ST and TT. When the translator faces the challenge of rendering a composite shade of colour creatively assembled by the author as is often the case in English, she has either the option of inventing an equally creative colour term in the TT or neutralising the compositeness to its fundamental term.

A list of colour terms in *Harry Potter and the Philosopher's Stone* including those other than the basic colour terms indicated above can be seen below³⁶, followed by a discussion of the actual strategies opted for by the translator and their implications:

ST1	TT1
violet	Βιολετί
silver	Ασημένια
chestnut	Καστανό
emerald-green	Καταπράσινο
jet-black	Κατάμαυρα
flaming red	Κατακόκκινα

³⁶ The complete list of colour terms within their context in *Harry Potter and the Philosopher's Stone* is available as Appendix VIII.

blood-red	Κατακόκκινη
forget-me-not blue	καταγάλανος
reddish	Κοκκινωπό
yellowish	Κιτρινωπό
canary-yellow	Κίτρινο
maroon	Καφέ
Violet	Μοβ
icy grey	παγερό γκριζο
emerald-green	χρώμα του σμαραγδιού
velvety black	Σκούρο
pitch black	Θεοσκότεινη
black	Σκοτάδι
white	Κατάχλωμος

Various translating methods can be identified in colour naming in the TT1, all producing domesticating renditions of the English colour terms in the Greek text. The first natural option of the translator is to search for a corresponding Greek colour term to fit the purpose that it serves in the original. On three occasions the translator chooses terms that go hand in hand with the original ones as they form identical cultural equivalents; these concern the terms *violet*, *silver* and *chestnut* rendered as *βιολετί*, *ασημένια* and *καστανό*. Such examples are scarce in the book and, in general, rarely does one find similar colour terms across languages that denote the same shade of a particular basic colour derived from the exact same root (e.g. flower, metal or fruit, as in this case).

Various elements of nature have diachronically been employed by all languages to produce specific shades of particular colours as in the cases above. However, it is not always the case that these are commonly shared by different languages, hence different translating options are in order. It is quite common in English to add the suffix *-ish* after a colour term in order to give it a lighter effect in terms of shade variation. Accordingly, the Greek language adds the suffix *-ωπό* in order to produce a similar effect. Such examples in the text are *reddish* and *yellowish* rendered into *κοκκινωπό* and *κιτρινωπό*, respectively.

In examples 43 - 47 below the translator chooses to render the English colour terms in the same way, i.e., by inserting an affix before the basic colour term, namely *κατά*. The prefix *κατά-* in Greek preceding some adjectives intensifies the state described by the adjective as, for instance, in the word *κουρασμένος* (tired) > *κατακουρασμένος* (very tired). When the prefix precedes colours, it emphasises how dark or deep the colour is. Hence, the English terms in the examples below are transferred in a uniform way despite the connotations they trigger. This is achieved through the insertion of an affix that exaggerates the depth of the colour without creating any comprehension discomfort to ST1 readers.

ST1	TT1	BT
<i>Example 43</i>		
Emerald-green cloak (pg. 8)	Καταπράσινο μανδύα (pg. 13)	Very green cloak
<i>Example 44</i>		
Under a tuft of jet-black hair (pg. 16)	Κάτω από ένα τσουλούφι κατάμαυρα μαλλιά (pg. 27)	Under a tuft of very black hair
<i>Example 45</i>		
...four boys, all with flaming red hair (pg. 69)	...τέσσερα αγόρια, όλα με κατακόκκινα μαλλιά. (pg. 109)	...four boys, all with very red hair
<i>Example 46</i>		
The sky was a clear, forget-me-not blue and there was a feeling in the air of summer coming (pg. 168)	Ο ουρανός ήταν καταγάλανος κι όλα έδειχναν πως το καλοκαίρι πλησίαζε (pg. 260)	The sky was very blue and everything showed that summer was coming
<i>Example 47</i>		
It put its hand into its pocket and pulled out a blood-red stone (pg. 212)	Στη συνέχεια η εικόνα του έβαλε το ένα χέρι στην τσέπη και τράβηξε απ' αυτή μια κατακόκκινη και γυαλιστερή πέτρα (pg. 329-30)	Then his image placed one hand in the pocket and pulled a very red and shiny stone from it
<i>Example 48</i>		
...looked like a canary-yellow circus tent (pg. 52)	...έμοιαζε με τεράστιο κίτρινο αντίσκηνο. (pg. 81)	...looked like a huge yellow tent
<i>Example 49</i>		
Mine's always maroon (pg. 147)	«Και το δικό μου είναι πάντα καφέ! » (pg. 228)	And mine is always brown
<i>Example 50</i>		
The man was wearing a violet cloak (pg. 9)	Ο γέρος μπροστά του φορούσε ένα μακρύ μοβ μανδύα (pg. 15)	The old man in front of him was wearing a long purple cloak

In the case of a lack of a precise cultural equivalent for colour terms as shown in examples 48-50 above, the translator resorts to the basic colour term so as to render the basic colour within which the ST1 shades fall. Hence, *canary-yellow*, *maroon* and *violet* become *κίτρινο*, *καφέ* and *μοβ*. Alternatively, the translator renders the English words with a paraphrase as in examples 51 and 52 below.

ST1	TT1	BT
<i>Example 51</i>		
A tall, black-haired witch in emerald-green robes stood	Μια ψηλή γυναίκα, με μαύρα μαλλιά και μανδύα	A tall woman, with black hair and a cloak in the colour of emerald.

there (pg. 85) στο **χρώμα του σμαραγδιού** (pg. 132)

Example 52

The mountains around the school became icy grey and the lake like chilled steel. (pg. 133)	Τα βουνά γύρω από το «Χόγκουαρτς» πήραν ένα παγερό γκριζο χρώμα (pg. 205)	The mountains around “Hogwarts” took a icy grey colour
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Even though a cultural analogue could serve to describe the colour of emerald in Greek, namely *σμαραγδί*, the translator opts to explicitate the term to ensure that the young audience makes a clear reference to the colour of emerald (*χρώμα του σμαραγδιού*), which is not very common in the TL. In the same vein, the translator renders the colour *icy grey* as *παγερό γκριζο χρώμα* [BT: *icy grey colour*].

Where the translator fails to find a colour term in the TT that could serve the same purpose as the corresponding term in the ST or deems that another expression not including a colour term would better serve this purpose, she translates the phrase choosing a TT analogue of the meaning that the ST expresses without employing a colour term. Consider examples 53 to 56 below:

ST1	TT1	BT
<i>Example 53</i>		
‘I’ve just thought of something,’ said Harry. He had gone white . (pg. 193)	«Κάτι θυμήθηκα» είπε ο Χάρι, που είχε γίνει ξαφνικά κατάχλωμος (pg. 300)	“I remembered something” said Harry who had suddenly gone very pale
<i>Example 54</i>		
‘What can you see?’ Hermione said anxiously. ‘Nothing – just black - ... (pg. 200)	«Βλέπεις τίποτα;» ρώτησε μ’ αγωνία η Ερμιόνη. «Όχι... μόνο σκοτάδι ... (pg. 312)	“Can you see anything?” asked Hermione anxiously. “No... only darkness ...
<i>Example 55</i>		
The library was pitch black (pg. 151)	Η βιβλιοθήκη ήταν θεοσκοτεινή (pg. 233)	The library was very dark
<i>Example 56</i>		
...Harry looked upwards and saw a velvety black ceiling dotted with stars (pg. 87)	...ο Χάρι σήκωσε το δικό του βλέμμα ψηλά κι είδε από πάνω του ένα σκούρο ουρανό γεμάτο άστρα. (pg. 136)	... Harry raised his look up and saw over him a dark sky filled with stars

Example 53 renders the expression “gone *white*”, the complete English idiom being “going white with fear”, as “κατάχλωμος” (BT *very pale*). Despite the existence of a suitable Greek equivalent containing a colour term, namely, “έγινε άσπρος σαν πανί” [BT: *became as white as a sheet* (idiomatic phrase)], oddly enough, the translator opts to translate the meaning of the ST phrase. The two phrases “άσπρος σαν πανί” and “κατάχλωμος” may be

said to carry the same effectual but not affectual meaning. The former is much more descriptive and creates a mental visualisation of the expressed meaning and, on top of it, includes a colour term in the same manner as the original text.

In examples 54, 55 and 56, admittedly a descriptive rendering, that excluded a colour term, seems to have been necessary for the employment of colour terms in the TT would create an odd effect. Had the translator used the corresponding Greek colour term for the aforementioned examples, she would have come up with sentences such as: «*Βλέπεις τίποτα;*» *ρώτησε μ' αγωνία η Ερμιόνη.* «*Όχι... μόνο **μαύρα**...* [BT: “*Do you see anything?*” *asked Hermione with anxiety. “No... just **black**...*], *Η βιβλιοθήκη ήταν **κατάμαυρη*** [BT: *The library was **very black***] and *...ο Χάρι σήκωσε το δικό του βλέμμα ψηλά κι είδε από πάνω του ένα **μαύρο** ουρανό γεμάτο άστρα* [BT: *Harry raised his look up high and saw above him a **black** sky filled with stars*]. All three hypothetical renderings create sentences that could be misinterpreted if expressed as above while the translator’s rendering is more precise in what the meaning of the colour black in the ST refers to; namely, darkness. In this respect, the decision of the translator for these particular instances appears preferable to a rendering that includes colour terms.

In conclusion, the translator – being consistent with the general strategy employed for culturally bound concepts analysed so far, would much rather domesticate through explicitation or neutralisation of complicated colour terms of the ST than use colour terms. In this way she resorts to basic colour terms as opposed to the original text that employs ample shades of colour. This is due partly to the lack of corresponding shades in the TL and partly to the hesitation of the translator to insert complicated colour terms or idioms containing word items in the TT that could potentially not be understood by the child audience.

4.5. Aspects of language

4.5.1. Fixed expressions and idioms: the case of exclamatory language

An important component of language that rarely becomes the object of discussion relates to phrases or expressions or sounds that are idiomatic and fixed in the language they appear, conveying meaning that includes either the element of surprise, of horror, or anger, regret, sorrow, or grief and in general, exaggerated emotion. Expressions denoting emotion are impossible to transfer unchanged into the TT for the formulaic expressions a SL speaker uses to show surprise, or anger, or to curse would create an odd (to say the least)

effect if transferred unchanged to the TT. Idiomatic items need to find their counterpart in the TT in order to produce a similar effect or in lack of such an option, the translator may result in paraphrasing or explicitation so as to avoid gaps in comprehension. Such emotive expressions are ample in *Harry Potter*. A selection is presented in the examples below³⁷ and is discussed with regard to the translating strategies mentioned above:

ST1	TT1	BT
<i>Example 57</i>		
'Oh, Good Lord, they're here!' (pg. 22)	«Αχ Θεέ μου, ήρθαν κιόλας!» (pg. 36)	"Ah my God, they are already here"
<i>Example 58</i>		
'Oh my goodness – Vernon!' (pg. 41)	«Θεέ μου, Βέρνον» (pg. 62)	"My God, Vernon"
<i>Example 59</i>		
'Gallopin' Gorgons, that reminds me,' ... (pg. 43)	«Μα τα γένια μου, το ξέχασα!» (pg. 45)	"My beards" I forgot!
<i>Example 60</i>		
'Gulpin' gargoyles, Harry, people are still scared (pg. 45)	«Μα τα γένια μου, Χάρι, γιατί τον φοβόμαστε ακόμη όλοι...» (pg. 70)	"My beards" Harry, because we are all still very afraid of him
<i>Example 61</i>		
'Good Lord' said the barman, peering at Harry, 'is this – can this be - ?' (pg. 54)	«Μα τα γένια μου!»είπε ο μπάρμαν (pg. 84)	"My beards" said the barman
<i>Example 62</i>		
'Bless my soul,' whispered the old barman... 'Harry Potter...what an honour.' (pg. 54)	∅ (pg. 84)	∅
<i>Example 63</i>		
'Blimey, Harry, I keep forgetting' how little yeh know – not knowin' about Quidditch! (pg. 61)	«Διάολε, Χαρι, όλο ξέχνάω πόσα λίγα ξέρεις για μας!» αποκρίθηκε ο Χάγκριντ. «Σκέψου να μην ξέρεις τι είναι το κουίντιτς;» (pg. 95)	"Devil, Harry, I keep forgetting how little you know about us!" responded Hagrid. "Imagine not knowing what Quidditch is"
<i>Example 64</i>		
'Blimey,' said the other twin. 'Are you-?' (pg. 71)	«Οπα!» φώναξε το άλλο δίδυμο, προτού ο Χάρι προλάβει ν' απαντήσει. «Μήπως είσαι ο...» (pg. 112)	"Opa!" screamed the other twin, before Harry could answer. "Are you by any chance..."
<i>Example 65</i>		
He smiled and popped the golden-brown bean into his mouth. Then he choked and said, 'Alas! Earwax!'	Ο Ντάμπλντορ χαμογέλασε κι έβαλε στο στόμα του ένα σκούρο καστανό φασόλι. Αμέσως έκανε μια γκρμμάτσα	Dumbledore smiled and put a dark chestnut bean in his mouth. Right away, he made a face of disgust and spat it

³⁷ A complete list of exclamatory expressions and sounds within their context in *Harry Potter and the Philosopher's Stone* is available as Appendix IX.

(pg. 218)	<p>αηδίας και το έφτυσε μακριά. «Πάλι άτυχος!» είπε. «Δεν είναι καφές, αλλά κερί για τα αφτιά!...» (pg. 339)</p>	<p>away. “Unlucky again!” he said. “It is not coffee, but earwax!...”</p>
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Both English and Greek use exclamatory expressions, which include the element of the divine, employing God’s name and variations thereof in phrases that mainly express surprise. A number of examples (57, 58, 61 and 62) in the ST make use of such phrases (*Good Lord!*, *Oh my goodness!*, *Oh, Good Lord!*, *Bless my soul!*) that are quite common in English. The Greek translator, where possible, employs similar TL phrases such as *Αχ Θεέ μου!* for the first two examples, while other options are preferred for the third and fourth example. *Oh, Good Lord* translates as *Μα τα γένια μου!*, while the last occurrence is completely omitted in the TT.

Examples 59 and 60 employ expressions specific to the Harry Potter books and, in particular, to Hagrid’s idiomatic speech. *Gallopin’ Gorgons* and *Gulpin’ gargoyles* are expressions that Hagrid uses to express surprise and emphasise a point. The former expression derives its etymology from Greek mythology. The phrase *Gulpin’ gargoyles* which refers to a grotesque face or figure is similarly ST specific and idiomatic. Such idiomatic expressions that make no sense in the real world and the English speech community would pose quite a challenge for any translator. Since these are neologistic expressions in the ST the translator could legitimately be creative and produce a neologism in the TT, given the fact that the origin of the ST phrase is Greek, e.g. “*Μα τις καλπάζουσες Γοργόνες!*” [BT: *By Galloping Gorgons!*]. Such a rendering activates inferences of the original text, is idiomatic in the wizardry world and specific to Hagrid’s speech, while it creates the element of surprise and exclamation. The oddness, however, of such a rendering, appears to be reason enough for the translator to produce a much more common expression that neutralises the ST inferences in order to keep the audience’s attention and avoid obscurity of meaning. Thus, the phrase chosen to render both expressions is *Μα τα γένια μου!*, [BT: *My beards*] which is also employed, as seen above, in the rendering of the phrase *Good Lord!* This expression retains the element of peculiarity in Hagrid’s speech, whilst it makes reference to one of his facial characteristics. Nevertheless, the phrase chosen lacks the element of magic and reference to mythology that is present in the original.

Additional expressions in examples 63, 64 (*Blimey*) and 65 (*Alas!*) are translated as *Διάολε* [BT: *Devil*], *Χαρι, Όπα!* [BT: *Harry, opa!*] *Πάλι άτυχος!* [BT: *Unlucky again!*], respectively. *Blimey* is again an expression specific to the Harry Potter books and includes the element of regret, while *Alas!* roughly translates into *unfortunately*. The translator gets creative in the rendition of the above examples and exaggerates the meaning on the first occasion, having Hagrid swear *Διάολε* (BT *Devil!*), a typical Greek swearword, while she employs an exclamatory sound for the second instance (*όπα!*) and explicitates the meaning of the third including the element of misfortune contained in the ST word (*πάλι άτυχος*).

Onomatopoeic exclamatory sounds also form an intriguing object of investigation when it comes to theorizing on translating techniques. The sound of a book dropping on the floor is the same in the ears of an English or Greek speaker, just as the colour in the eyes of both speakers is expected to be perceived in the same way. However, how a language chooses to articulate verbally and/or in writing such sounds is certainly not identical across languages. The investigation of such instances produces illuminating findings as to the intentions of the translator and the overall translating strategy.

The examples from the texts that have been selected and listed below all employ different sounds that are commonly used English to verbally express sounds of nature, of objects, spoken, non-lexical meaningful sounds.

ST1	TT1	BT
<i>Example 66</i>		
'Shoo!' said Mr Dursley loudly (pg. 10)	«Ξξξτ!» φώναξε δυνατά ο κύριος Ντάρσλι. (pg. 16)	“Xxxxt!” screamed loudly Mr Dursley
<i>Example 67</i>		
'Shhh!' hissed Professor McGonagall (pg. 17)	«Σςςς!» τον μάλωσε ψιθυριστά ο Ντάμπλντορ (pg. 27)	“Ssss!” Dumbledore scolded him muttering
<i>Example 68</i>		
BOOM. They knocked again. Dudley jerked awake (pg. 39)	Μπουμ! Το χτύπημα στην πόρτα ακούστηκε πάλι (pg. 61)	Boom! The knock on the door sounded again
<i>Example 69</i>		
There was a pause. Then – SMASH (pg. 39)	Μια σύντομη σιωπή ακολούθησε. Μετά... ΚΡΑΑΑΚ! (pg. 61)	A short silence followed. Then ' KRAAAK! '
<i>Example 70</i>		
It had been such a good dream Tap. Tap. Tap. 'All right,' Harry mumbled, 'I'm getting up.'	Γιατί το όνειρο που είχε δει ήταν τόσο ευχάριστο... Ταπ. Ταπ. Ταπ. «Εντάξει», μουρμούρισε ο	Because the dream he had seen was so pleasant... Tap. Tap. Tap. “Ok” Harry murmured. “I

(pg. 49)	Χάρι. «Σηκώνομαι» (pg. 76)	am getting up”
<i>Example 71</i>		
‘ Mmm ,’ said Harry, wishing he could say something a bit more interesting (pg. 60)	« Μμμ... » αποκρίθηκε ο Χάρι, ενώ ευχόταν να μπορούσε να πει κάτι πιο ενδιαφέρον (pg. 94)	“ Mmm... ” responded Harry wishing he could say something more interesting
<i>Example 72</i>		
‘ Bleaaargh – see? Sprouts.’ (pg. 78)	« Μπλιακ! Βραστό λάχανο» (pg. 122)	Bliak! Boiled cabbage
<i>Example 73</i>		
There was a loud ‘ Ooooooh! ’ (pg. 83)	Λίγες στιγμές αργότερα ένα δυνατό « Aaaaa! » βγήκε από τα στόματα όλων (pg. 130)	A few moments later a loud “ Aaaaa! ” came out of everybody’s mouths
<i>Example 74</i>		
‘ Ouch! ’ Harry clapped a hand to his head (pg. 94)	« Αου! » φώναξε ο Χάρι πιάνοντας με το χέρι το μέτωπό του. (pg. 145)	“ Aou! ” yelled Harry holding his forehead with one hand
<i>Example 75</i>		
There was a pop and a little man with wicked dark eyes appeared... (pg. 96)	Ένας δυνατός κρότος ακούστηκε και ένα μικρόσωμος άντρας παρουσιάστηκε μπροστά τους (pg. 148)	A loud sound was heard and a small man presented himself before them
<i>Example 76</i>		
Snape’s lips curled into a sneer. ‘ Tut, tut – fame clearly isn’t everything.’ (pg. 102)	Το πρόσωπο του Σνέιπ πήρε περιφρονητική έκφραση. « Τς, τς! » είπε. «Ωστε, λοιπόν, η φήμη δεν αξίζει και πολλά πράγματα...» (pg. 158)	Snape’s face took an expression of disdain. “ Ts, ts! ” he said. “So, well, reputation is not worth much...”
<i>Example 77</i>		
Harry saw his scared white face look down at the ground falling away, saw him gasp, slip sideways off the broom and – WHAM – a thud and a nasty crack and Neville lay, face down... (pg. 109)	Ο Χάρι είδε το χλομό και φοβισμένο πρόσωπό του να κοιτάζει το έδαφος που απομακρυνόταν. Ύστερα τον άκουσε να βγάζει μια κραυγή, να γλιστρά στο πλάι του σκουπόξυλου και ... μπαμ! Ένας γδούπος ακούστηκε κι ο Νέβιλ βρέθηκε μπρούμυτα στο γρασίδι. (pg. 168)	Harry saw his pale and scared face looking at the ground moving away. Then, he heard him make a scream, slip sideways of the broom and ... bam! A thud was heard and Neville was found face down on the grass
<i>Example 78</i>		
Urgh – troll bogies.’ (pg. 130)	« Μπλιαχ... » είπε με αηδία (pg. 201)	“ Bliah... ” he said in disgust
<i>Example 79</i>		
...nice drive around Flint, off up the field and – OUCH - that must have hurt...	...Ωραία βουτιά για ν’ αποφύγει τον Φλιντ και ... μπαμ! Αυτό θα πρέπει να την πόνεσε	...Nice dive to avoid Flint and ... bam! That must have hurt

(pg. 137)

(pg. 212)

Example 80

...Norbert had just bitten him on the leg.

'**Aargh!** It's all right, he only got my boot – jus' playin' – he's only a baby, after all.'

(pg. 175)

...ο Νόρμπερτ τον είχε μόλις δαγκώσει στο πόδι.

«**Αχ!**» φώναξε. «Όχι, όχι μα δεν τρέχει τίποτα... μόνο την μπότα μου έσκισε... Παίζει, βλέπεις... Μωρό είναι ακόμη...»

(pg. 272)

...Norbert had just bitten him on the leg.

"**Ah!**" he screamed. "No, no, nothing is going on... he just ripped my boot... He is playing you see... It is still a baby..."

Example 81

And Harry let go. Cold, damp air rushed past him as he fell down, down, down and –

FLUMP...

(pg. 201)

Ο Χάρι άφησε τα χέρια του. Αρχισε να πέφτει. Κρύος αέρας τον τύλιξε καθώς έπεφτε... κι έπεφτε... κι έπεφτε... ώσπου... **μπαφ!**

(pg. 312)

Harry let go his hands. He started falling. Cold air wrapped around him as he was falling... and falling... until **baf!**

If one observes the examples above, one scarcely finds renderings in the TT that match the ST exactly. This indicates that there is a discrepancy between the way the English and Greek language choose to systematise the verbal articulation of sounds, let that be sounds of nature or meaningful spoken sounds. The above examples may be classified into natural and spoken sounds as follows:

Natural sounds

ST1	TT1	Sound of
<i>BOOM</i>	<i>Μπουμ!</i>	Knocking on the door
<i>SMASH</i>	<i>ΚΡΑΑΑΚ!</i>	A loud sound
<i>Ταπ. Ταπ. Ταπ.</i>	<i>Ταπ. Ταπ. Ταπ</i>	Hand urging one to pay attention, in the text to wake up
<i>ρορ</i>	<i>Δυνατός κρότος</i>	A loud sound
<i>WHAM</i>	<i>μπαμ!</i>	Flying broom brushing forcefully through the air
<i>FLUMP</i>	<i>μπαφ!</i>	Harry falling and dropping on the ground

Spoken sounds

ST1	TT1	Sound used to
<i>Shoo!</i>	<i>Ξζζτ!</i>	drive unwanted animals away
<i>Shhh!</i>	<i>Σζςς!</i>	Urge someone to be quiet
<i>Mmm</i>	<i>Μμμ...</i>	Show hesitation and lack of words
<i>Bleaaargh</i>	<i>Μπλιακ</i>	Show disgust after tasting something
<i>Ooooooh!</i>	<i>Ααααα!</i>	Awe and admiration
<i>Ouch!</i>	<i>Άου!</i>	Indicate pain
<i>Tut, tut</i>	<i>Τς, τς!</i>	Express irony toward someone
<i>Urgh</i>	<i>Μπλιαχ...</i>	Show disgust after tasting something
<i>OUCH</i>	<i>μπαμ!</i>	Indicate pain
<i>Aargh!</i>	<i>Αχ!</i>	Show pain and anger

From the above, it becomes obvious that even when it comes to mere sounds, source languages and target languages abide by the phonotactic constraints of the linguistic system into which they appear and speakers of the communities in questions express accordingly any sound that contains any emotion. Hence, a Greek speaker would not drive

an animal away by using the [ʃ] sound for such a phoneme is not used in Greek. Likewise, one would urge someone to hush in Greek using the [s] sound and not [ʃ].

In general, when it comes to idiomatic exclamatory expressions the translator opts to domesticate the text, by searching for the TL equivalents or by explicating the meaning of the original ST words. Interestingly enough, she sticks to this strategy even when the text calls for creative rendering as in the case of expressions that were made up by Rowling to serve as idiomatic wizard language. This indicates, once again, that the translator puts the text's lucidness above any innovative linguistic formations that could potentially hamper reader comprehensibility.

4.5.2. Rhythmic language: the case of poems, songs, riddles

Another fascinating engagement in translation analysis involves the examination of stretches of words whose main feature is that they are melodious in the sense of following a particular rhythmic structure. Such stretches of speech include poems, songs and riddles whose rhythm can only be appreciated if spoken aloud.

This section focuses on such rhythmic occurrences of speech as these are characteristic and systematic in texts addressed to children. Such linguistic attributes make the plot in a child's book more intriguing and enjoyable to the ear, especially if read out loud. By extension, drawing on research question 3 of the introductory chapter, the rhythmic aspect of language containing rhyme, songs and riddles enables the researcher to draw conclusions as to how children's literature, and its componential elements, affect the act of translation in the case study of Harry Potter.

Prosody, i.e. the metric system of a spoken language, influences the structure and resulting rhythm of poetry writing, song composing and so on. Therefore, one may encounter different rhythmic structures across languages that are specific to particular speech communities. Rhythm is an intrinsic feature in English, not only with regard to poetry, songs and so on, but of all spoken language. Rhythm is identified as a sequence of stressed and unstressed syllables with variations on the accent. Poetry and songs arise when stretches of speech are systematically arranged into repeated metrical rhythm patterns. Riddles, on the other hand, are intuitive patterns of language that are created with hidden meanings in the form of a mind game that challenges the receiver to seek for the answer.

Such linguistic items normally follow a rhythmic flow that adds to the play of words and mystery in the search for the answer to the riddle.

On two different occasions the lead characters in the first Harry Potter book are challenged to solve riddles in order to discover the mystery hidden in Hogwarts and get themselves out of trouble. It is of interest to examine the examples cited below with their corresponding translation into Greek:

ST1	TT1	BT
<i>Example 82</i>		
<p>Enter, stranger, but take heed Of what awaits the sin of greed For those who take, but do not earn Must pay most dearly in their turn So if you seek beneath our floors A treasure that was never yours, Thief, you have been warned, beware Of finding more than treasure there.</p> <p>(pg. 57)</p>	<p>Μπες μέσα, ξένε, αλλά θυμήσου: Η απληστία είναι αμάρτημα. Αυτοί που ξοδεύουν χωρίς να κερδίζουν, Πρέπει κάποτε ακριβά να πληρώσουν. Αν στα υπόγειά μας ψάχνεις για θησαυρό, που ποτέ δικός σου δεν ήταν, κλέφτη πρόσεχε πολύ, γιατί μπορεί να βρεις κι άλλα εκεί.</p> <p>(pg. 90)</p>	<p>Get inside, stranger, but remember: Greed is a sin Those who spend without winning, Have to pay dearly some time, If you search in our basement for treasure, that was never yours, Thief, be very careful, because you might find other things there</p>
<i>Example 83</i>		
<p>Danger lies before you, while safety lies behind Two of us will help you, whichever you would find, One among us seven will let you move ahead, Another will transport the drinker back instead, Two among our number hold only nettle wine, Three of us are killers, waiting hidden in line. Choose, unless you wish to stay here fore evermore, To help you in your choice, we give you these clues four: First, however slyly the poison tries to hide You will always find some on nettle wine's left side; Second, different are those who stand at either end, But if you would move onwards, neither is your friend; Third, as you see clearly, all are different size, Neither dwarf nor giant holds death in their insides; Fourth, the second left and the second on the right Are twins once you taste them, though different at first sight</p> <p>(pg. 207)</p>	<p>Ο κίνδυνος είναι μπροστά σου κι η σωτηρία πίσω σου. Δυο από μας θα σε βοηθήσουν ό,τι κι αν συναντήσεις. Ένα από μας θα σ' αφήσει να πας μπροστά, ενώ ένα άλλο, αν πεις από το περιεχόμενο του θα σε πάει πίσω. Δυο από μας περιέχουν μόνο λικέρ από κεράσια, ενώ τρία από μας είναι κρυφοί δολοφόνοι. Πρέπει να διαλέξεις, εκτός κι αν θέλεις να μείνεις εδώ για πάντα. Για να σε βοηθήσουμε, σου δίνουμε μερικές συμβουλές. Η πρώτη: όσο πονηρά κι αν κρύβεται το δηλητήριο, εσύ θα το βρεις στ' αριστερά των μπουκαλιών που περιέχουν λικέρ από κεράσια. Η δεύτερη: τα μπουκάλια στην αρχή και στο τέλος της σειράς είναι διαφορετικά, αλλά εσύ, αν θέλεις να προχωρήσεις, κανένα από τα δυο δεν είναι φίλος σου. Η τρίτη: όπως βλέπεις, όλα τα μπουκάλια έχουν διαφορετικό μεταξύ τους μέγεθος, όπως ούτε το πιο μικρό ούτε το πιο μεγάλο κρύβουν μέσα τους το θάνατο. Η τελευταία: το δεύτερο μπουκάλι από αριστερά και το δεύτερο από δεξιά έχουν το ίδιο περιεχόμενο, αν και φαίνονται διαφορετικά σε πρώτη ματιά</p> <p>(pg. 322)</p>	<p>The danger is in front of you and your salvation behind. Two of us will help you whatever you come across. One of us will let you move ahead while another, if you drink its content, will take you back. Two of us contain just liqueur of cherries, while three of us are secret killers. You have to choose, unless you wish to stay here forever. In order to help you, we give you some advice. The first: no matter how cunningly the poison hides, you will find it at the left side of the bottles containing cherry liqueur. The second: the bottles at the beginning and the end of the series are different, but you, if you wish to move ahead, none of the two is your friend. The third: as you see, all the bottles have a different size, however, neither the smallest nor the biggest hide death inside. The last: the second bottle to the left and the second to the right have the same content, even if they appear to be different at first glance.</p>

The two English riddles have different metrical patterns but share the element of rhyme. The riddle in example 82 has a metrical pattern of four feet per line beginning either with a stressed single syllable or a combination of unstressed plus stressed syllable followed by three feet of unstressed plus stressed syllables.

S	U+S	U+S	U+S	} Rhyme
U+S	U+S	U+S	U+S	
U+S	U+S	U+S	U+S	} Rhyme
U+S	U+S	U+S	U+S	
U+S	U+S	U+S	U+S	} Rhyme
U+S	U+S	U+S	U+S	
S	U+S	U+S	U+S	} Rhyme
U+S	U+S	U+S	U+S	

The second much longer and more complex, metrically speaking riddle has a pattern of six feet lines, the three first of each alternating stressed and unstressed syllables followed by three feet that alternate unstressed and stressed syllables.

S+U	S+U	S+U	U+S	U+S	U+S	} Rhyme
S+U	S+U	S+U	U+S	U+S	U+S	
S+U	S+U	S+U	U+S	U+S	U+S	} Rhyme
S+U	S+U	S+U	U+S	U+S	U+S	

and so on...

Concentrating on the translation of riddles into Greek one finds that none of the two follows any specific rhythmic structure. Although, the first riddle in the TT1 is separated into lines so as to visually, at least, resemble the structure of a poem-riddle, there is no observed systematicity in the use of syllables per line, neither is there coherence in the alternation of stressed and unstressed syllables. In the second example, the translator does not even make the effort to structure the riddle in such a way that would appear visually to be a riddle. She merely translates the words as if it were prose. In both cases, the texts lose significantly from the absence of fundamental elements in riddle making, i.e. the existence of rhythm and/or rhyme. Pragmatically speaking, the effectual meaning is the same in ST and TT but the affectual meaning notably differs as the translated product is neutral and indifferent to the eye, ear and conception of the receiver.

Equally poor, in terms of rhythm and rhyme are the renditions of the poem recited by the Sorting Hat before the new Hogwarts students wear it one by one in order to be placed in one of the four Houses of the School. As seen in the following example, the ST poem has

both rhythm and rhyme while the translation, even though structured as a poem, separated into lines, lacks both rhyme and rhythm.

ST1	TT1	BT
<i>Example 84</i>		
<p>Oh, you may not think I'm pretty But don't judge on what you see, I'll eat myself if you can find A smarter hat than me. You can keep your bowlers black, Your top hats sleek and tall, For I'm the Hogwarts Sorting Hat And I can cap them all. There's nothing hidden in your head The Sorting Hat can't see, So try me on and I will tell you Where you ought to be. You might belong in Gryffindor, Where dwell the brave at heart, Their daring, nerve and chivalry Set Gryffindors apart; You might belong in Hufflepuff, Where they are just and loyal, Those patient Hufflepuffs are true And unafraid of toil; Or yet in wise old Ravenclaw, If you've a ready mind, Where those of wit and learning, Will always find their kind; Or perhaps in Slytherin You'll make your real friends, Those cunning folk use any means To achieve their ends. So put me on! Don't be afraid! And don't get in a flap! You're in safe hands (though I have none) For I'm a Thinking Cap! (pg. 88)</p>	<p>Μπορεί να μη σας γεμίζω το μάτι, Αλλά μην κρίνετε μόνο απ'την εμφάνιση. Εγώ είμαι το καπέλο επιλογής του «Χόγκουαρτς» Και πιο έξυπνο από μένα δεν υπάρχει πουθενά. Βλέπω το καθετί μέσα στο μυαλό σας! Δοκιμάστε με, λοιπόν, και θα σας πω Σε ποιον κοιτάνα ταιριάζετε στον Γκρίφιντορ, Σπίτι των τολμηρών και γενναίων! Μπορεί να ταιριάζετε στον Χάφλπαφλ, Όπου όλοι είναι πιστοί, υπομονετικοί και δίκαιοι. Μπορεί να ταιριάζετε στον Ράβενκλουου, Όπου όλοι είναι σοφοί και μορφωμένοι. Μπορεί, όμως, να ταιριάζετε στον Σλίθεριν, Σπίτι των έξυπνων και πονηρών, Που κάνουν τα πάντα, Για να πετύχουν το σκοπό τους! Δοκιμάστε με, λοιπόν, και μη φοβάστε! (pg.137)</p>	<p>I may not fill your eye (idiomatic expression) But do not judge alone on appearance. I am the sorting hat of Hogwarts And there is none smarter than me. I see everything in you mind! So, try me, and I will tell you in which dorm you fit. Gryffindor, The house of the daring and brave! You may fit in Hufflepuff, Where everyone is loyal, patient and just. You may fit in Ravenclaw, where everyone is wise and educated. However, you may fit in Slytherin, The house of the clever and cunning, Who will do anything To achieve their purpose! So, try me, and do not fear!</p>

The only instance where the translator makes an effort to create a coherent piece that serves as lyrics for the Hogwarts song sung by the students of the School is the following:

ST1	TT1	BT
<i>Example 85</i>		
<p>Hogwarts, Hogwarts, Hoggy Warty Hogwarts, Teach us something please, Whether we be old and bald Or young with scabby knees, Our heads could do with filling With some interesting stuff, For now they're bare and full of air, Dead flies and bits of fluff, So teach us things worth knowing, Bring back what we've forgot, Just do your best, we'll do the rest, And learn until our brains all rot. (pg. 95)</p>	<p>Χόγκουαρτς, Χόγκουαρτς, αγαπημένο μας! Κι αν άδεια από μυαλό κεφάλια έχουμε, Σε σένα προστρέχουμε. Να τα γεμίσεις, να τα πήξεις, Το μυαλό τους ν' αναδείξεις! Όλο χαρά, το κατώφλι σου διαβαίνουμε Και χίλια μυστικά μαθαίνουμε. Καλό μας Χόγκουαρτς, μόρφωσέ μας, Στη ζωή να' μαστε δυνατοί Και στο νου σοφοί! (pg. 147)</p>	<p>Hogwarts, Hogwarts, our favourite! What if we have empty heads, We run to you To fill them, to make it solid To show their mind! Full of joy, we pass your doorstep And a thousand secrets we learn. Nice Hogwarts, educate us, In life to be strong And wise in mind</p>

The translator creates a translated song that lacks a consistent rhythmic pattern but has rhymed lines, for the most part of the song. This has presumably happened on the part of the translator on two accounts: first, the ST song is a fairly short song and would not demand exaggerated effort to produce a translated piece that partially rhymes and, second, it would seem really awkward to the receiving audience to read the words of a song that neither rhyme, nor have rhythm. If poems and riddles allowed for such looseness in translation to go unnoticed, a rhymeless and rhythmless song would mark the translation as inadequate.

The overall translating endeavors of the translator with regard to rhythmic language can be said to have been dedicated to producing meaning oriented translations and focused much less on the aesthetic side of the end result. The aesthetics of such artful pieces of language can sometimes play a much bigger role than the actual meaning. Nevertheless, in the above examples the translator placed as first priority the rendering of context and did not, for the most part, include metrical features in the translated pieces, which would in any case require much effort, time and resourcefulness.

4.5.3. Self-referring language in *Harry Potter*: wordplay and puns

One of the most challenging tasks of any translator is rendering stretches of speech, which – in one way or another – make reference back to the source language itself, either on the phonemic, the lexical or even the pragmatic level. Wordplay in cases of self-referring language is additionally puzzling for the translator as it is source-text specific. A translation which aims to reactivate the specific level of meaning(s) in the ST will fail to achieve this task in full. However, the ability, or lack thereof, to translate stretches of speech that include wordplay cannot be lightly dismissed, neither can one produce prescriptive tools for the translation of puns in general. Each particular case is different and so requires a different treatment. Cascallana maintains that “the translatability of allusive wordplay, which implies lexical, grammatical or situational modification, depends on the extent to which the allusion is embedded in its own specific culture” (2006: 106).

Self-referring language falls within the general frame of wordplay, which may be described as the manipulation of words in such a way that a playful effect is created on a meta-level, on an additional level or levels to the superficial and primarily intended one. This is not to say that wordplay is always unintended, though there may occur instances

where an additional meaning emerges involuntarily from a word sequence. Hedrick says that every cross-lingual contact entails a special type of wordplay and explains that the existence of different languages validates the existence of wordplay which emerges from the need to bridge the interlingual gap and one could say that “it *is* in this sense a kind of translation” (1996: 146). Bilingual wordplay, therefore, demonstrates the fluidity between languages and borders as there cease to be strictly clear cut borderlines whenever there is such a translating interchange.

Wordplay, in general, is assumed to be source-language specific as it is structurally dependent on the source language. Delabastita argues that pun difficulties occur because the source language bears certain structural characteristics from which the semantic and pragmatic effects of wordplay originate. Such characteristics cannot usually find their counterparts in the target language and these may be “homophones, near-homophones, polysemic clusters, idioms, or grammatical rules” (1994: 223). One cannot remove meaning from the verbal formulation of a word sequence which forms a pun with a playful effect in the SL, as it is precisely this formulation that produces the specific effect in the first place. It is thus necessary to come up with ways to produce a text which will maintain for the larger part (if not all) the meaning(s) present in the source text.

The first step in the translation of puns is what appears to be a given in most cases, i.e. the identification of wordplay in a specific word sequence before anything else. A stretch of words counts as a pun only if the audience recognises and appreciates what it alludes to, otherwise its underlying meaning remains hidden and is perceived by the reader on a surface, single-level. It takes a quite competent ST reader to spot the multi-levelled function of a pun and an even more competent translator to recreate the pragmatic function of the original, to recreate a coherent and equally rich stretch of speech (to the extent that this is possible). In order for this to be achieved, translators should deal with the text and content in its totality and not in isolation when translating puns.

Offord (1990) analyses four factors which direct the technique selection of the translation of such wordplay. These include a) the psychological make-up of the translator, b) how skilled a translator is and how dedicated he/she to the task, c) the distinction between translations meant to be performed and those meant to be read, d) how (in)compatible the linguistic systems of ST and TT are. He additionally lists translational intertextuality, that is the possibility of appropriating existing translation solutions (in Delabastita, 1994: 230).

Similarly, Leppihalme discusses allusive wordplay created in word sequences which include allusions. He describes frames as “a combination of words that is more or less fixed conventionally in the minds of a group of language users” (1996: 200). The reactivation of identical frames in the TT is impossible and if such an attempt is made it is more likely to produce an odd effect. If, on the other hand, the translator attempts to produce a TL frame in a source-language setting he/she runs the risk of being out of place in a foreign context. Wordplay in translation usually involves, as Leppihalme (1996) points out, some linguistic modification. This modification may take the form of lexical substitution where the substitute word may be an antonym, a homophone or a paronym. The frame may undergo reduction, addition or split. Alternatively, the change may occur on syntactic level and thus syntactic modification takes place.

Some interesting examples of self-referring language in the texts under study include the following:

ST1	TT1	BT
<i>Example 86</i>		
‘ Aaah , has ickle Rommie got somefink on his nosie? ’ said one of the twins	« Αχ , το χρυσούλι μας! Ο Ρον μας! Έχει μουντζούρα στη μτούλα του!» κορόιδεψαν τα δίδυμα αδέρφια του	“ Ah , our golden one! Our Ron! He has a smudge on his little nose! ” his twin brothers made fun of him
72	113	
<i>Example 87</i>		
‘Don’t worry, ickle Ronniekins is safe with us.’	«Μην ανησυχείς, μαμά. Ο κανακάρης σου είναι ασφαλής μαζί μας».	“Don’t worry, mum. Your favorite son [kanakaris] ³⁸ is safe with us”
73	114	

The following are the three instances where language referring utterances appear in ST 1 and their corresponding translations into Greek:

ST1	TT1	BT
<i>Example 88</i>		
Fred and George were wearing blue jumpers, one with a large yellow F on it, the other with a large yellow G	Ο Φρεντ κι ο Τζορτζ φορούσαν ίδια πουλόβερ, σε ζωηρό μπλε χρώμα, το ένα με κίτρινο Φ στο στήθος, το άλλο με Τζ	[fred] and [tzortz] were wearing the same jumpers, in vivid blue colour, one with a yellow [f] on the chest, the other with a [tz]
(pg. 149)	(pg. 229)	
<i>Example 89</i>		
‘You haven’t got a letter on yours,’ George observed. ‘I suppose she thinks you don’t forget your name. But we’re not	«Δεν έχει βάλει αρχικό γράμμα στο δικό σου πουλόβερ», παρατήρησε ο Φρεντ. «Φαίνεται η μαμά είναι σίγουρη πως δεν	“She has not put your initial on your jumper” observed [fred]. “It appears that mum is sure you don’t forget your

³⁸ [kanakaris] in Greek is a word used for children who are spoiled, petted, taken care of and is considered the favoured child.

stupid – we know we're called ξεχνάς τ' όνομά σου...» name...»
Gred and Forge.
 (pg. 149) (pg. 230)

Example 90

<p>'P for prefect! Get it on, Percy, come on, we're all wearing ours, even Harry got one.'</p> <p>(pg. 149)</p>	<p>«Με το <i>E</i>, όπως επιμελητής!» φώναξε ο Φρεντ αρπάζοντάς το. «Φόρεσέ το, λοιπόν. Κι εμείς φοράμε τα δικά μας. Η μαμά έπλεξε πουλόβερ και για το Χάρι!»</p> <p>(pg.230)</p>	<p>“With [e] for [epimelitis] (BT>prefect) yelled Fred grabbing it. “Wear it, then. And we are wearing ours. Mum knitted a jumper for Harry as well!”</p>
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In each of the three instances that refer back to the English language, the translator employs a different strategy of translation. On the first occasion (example 88) she makes the natural and easy choice of using the corresponding Greek letters of the first consonant of the translated name. Thus, in the English text, Ron's mum puts an *F* on Fred's pullover and a *G* on George's pullover to match their names' initials, whereas in the corresponding Greek text Ron's mum puts *Φ* on the pullover of Φρεντ and *Τζ* on the pullover of Τζορτζ. Note that the sound [dz] for George is written with two letters in the Greek alphabet (τ-ζ). Interestingly enough, due to lack of one letter to correspond to the G sound in the Greek language the translator is 'forced' to have Ron's mum put two letters in the jumper of George [Τζορτζ] so as to make up the corresponding letter and sound in Greek. Even so, the phonemic articulation of the sound in Greek differs to that of the English sound, since [dz] is non-existent in Greek.

The second occurrence of reference to English as given above in example 89 is a difficult (if not impossible) task for the translator, because it forms an instance of wordplay based on the inversion of the first name initials of the twin brothers *Fred* and *George* to create a humorous effect, i.e. *Gred* and *Forge*. Puns form a problematic issue for translators because they are exclusively unique to the language in which they appear, in the sense that a direct translation of them would fail to render the meaning of the phrase in all the levels that was intended. This task is doubly challenging when there is a discrepancy between target and source language alphabets, as is the case in the translation of *Harry Potter* from English into Greek. Such multi-levelled pieces of language, which refer back to language itself, can only operate and be fully appreciated by members of the linguistic community in which they appear. Their transfer into another language, word-for-word, is ineffective and runs the risk of creating odd stretches of speech which lack the same connotative effect as the original utterances. Apparently, this was the idea of the translator as well, for she opted to omit completely the wordplay, so as to avoid creating comprehension barriers. In the process she sacrificed the humorous side of the word play. Had she opted for a similar pun

it would sound strange and the joke would be lost in any case. Therefore, she resorts to the easy (and perhaps only) choice of omission.

The third instance in example 107 is even more complex because the P referred to on the pullover of Persy happens to coincide in the English language with both his name initial, i.e. *Persy* and the initial letter of the word referring to his title in Hogwarts, i.e. that of *Prefect*. The prankster twins take advantage of this coincidence to make fun of their brother because of his role in supervising the younger students. However, a similar coincidence in letters does not occur in the Greek version, which leaves the translator to decide which one of the two first letters – that of the name *Πέρσι* or of the title *Επιτηρητής* – would be sewn on the pullover of Percy. The translator chooses the latter, in order to preserve part of the joke made at the expense of Percy as the person responsible for his younger brothers.

Such playful language is recurrent in *Harry Potter*, not only in the first book but in all books of the series. One instance of wordplay that has produced much debate among academics, translators and readers in most translated languages is that of rendering the name of a character in the story, whose individual letters produce an anagram which is vital in the turn of events, since its unraveling brings the plot to its peak, climaxing the interest of readers. The discussion of the example that follows is not restricted to Greek. Renderings into other languages are also drawn upon and the cross-linguistic comparison of the same phrase produces insightful findings that is useful when formulating hypotheses about the ST and TT under research and the translating strategies in general. This particular instance of wordplay appears in the second book of Harry Potter in the form of a riddle that refers back to the English language, provided that the reader is competent enough to trace all the layers of meaning existing in the phrase. The wordplay involves a character that appears in *Harry Potter and the Chamber of Secrets*, namely *Tom Marvolo Riddle*, who unravels his true identity at a climactic point in Chapter 17, *The Heir of Slytherin*, by re-arranging the letters of his name (Tom Marvolo Riddle), which form an anagram for *I am Lord Voldemort*, the most powerful Dark Wizard. In addition to being an anagram that reveals a horrific secret in the plot of the story, the character's name plays with words on a second level, by giving a hint of the role that the name itself plays in the story. It points to the fact that it is a riddle that needs to be tackled and untangled in order for one to discover the identity of the character.

By consequence, the rendition of the sequence of words in question into other languages should produce a phrase that sounds like a name, whose letter sequence when rearranged could produce a meaning that disclosed the character's identity, namely Lord Voldemort.³⁹ Furthermore, the rendering of the name should be suggestive as to the function of the name; i.e. the fact that it is a riddle. The following Table⁴⁰ presents a selection of renderings in a number of languages:

³⁹ Lord Voldemort is a character who had been introduced to the audience as the Darkest of Wizards and murderer of Harry Potter's parents from the first Harry Potter book. This obliged the translator of the second book who had to tackle the *Tom Marvolo Riddle* translation to abide by the rendition given in the previous translation and adjust the translating strategy and reproduced wordplay based on preceding translations.

⁴⁰ Table 3 on Tom Marvolo Riddle translations was compiled by the author after research in a number of sources. In particular:

Translations in Greek were retrieved from original translated texts:

Rowling, J. K. (1999). *Ο Χάρι Πότερ και η Κάμαρα με τα Μυστικά*. Μετάφραση: Καίτη Οικονόμου. Αθήνα: Ψυχογιός.

Translations in Japanese, Chinese, Vietnamese were retrieved from online article:

“Treatment of Puns and Word Play in Translating Harry Potter (Chinese, Japanese, and Vietnamese)” (<http://www.cjvlang.com/Hpotter/wordplay/riddle.html>) accessed on 14th August 2010

Translations on remaining languages cited in the Table were retrieved from online list compiled by

Wikipedia (http://en.wikipedia.org/wiki/List_of_characters_in_translations_of_Harry_Potter#Tom_Marvolo_Riddle_.28anagram_of_.22I_am_Lord_Voldemort.22.29) accessed on 14th August 2010

Table 3	
<i>Example 108</i>	
Original Text	
English	“ <i>Tom Marvolo Riddle</i> ” anagram of “ <i>I am Lord Voldemort</i> ”
Rendition	
Dutch:	<i>Marten Asmodom Vilijn</i> (anagram of “ <i>Mijn naam is Voldemort</i> ” - “My name is Voldemort”)
Estonian:	“ <i>Tom Marvolon Riddle</i> ” (anagram of “ <i>Mina Lord Voldemort</i> ” – “I Lord Voldemort”). The extra n was dropped from the name in subsequent books
Finnish:	“ <i>Tom Lomen Valedro</i> ” (anagram of “ <i>Ma olen Voldemort</i> ”. “Ma” being an archaic form of “I”, which was presumably used to avoid having to fit the “Ä” in the more common “minä” into his name).
French:	<i>Tom Elvis Jedusor</i> (anagram of “ <i>Je suis Voldemort</i> ” – “I am Voldemort”). Note that “Elvis” is a real English name and that “Jedusor” when pronounced it coincides with the French phrase “ <i>Jeu du sort</i> ” (“game of fate”)
German:	<i>Tom Vorlost Riddle</i> (anagram of “ <i>ist Lord Voldemort</i> ” - “is Lord Voldemort”)
Italian:	<i>Tom Orvolson Riddle</i> (anagram of “ <i>Son Io Lord Voldemort</i> ” - “I am Lord Voldemort”)
Norwegian:	<i>Tom Dredolo Venster</i> (Anagram of “ <i>Voldemort den store</i> ” – “Voldemort the great”)
Portuguese (Brazil):	<i>Tom Servoleo Riddle</i> (Anagram of “ <i>Eis Lord Voldemort</i> ” – “Here is Lord Voldemort”)
Spanish:	<i>Tom Sorvolo Ryddle</i> (anagram of “ <i>Soy Lord Voldemort</i> ” - “I am Lord Voldemort”)
Swedish	“ <i>Tom Gus Mervolo Dolder</i> ” (anagram of “ <i>Ego Sum Voldemort</i> ” – “I am Voldemort” in <i>Latin!</i>)
Greek:	<i>Αντον Μορβολ Χερτ</i> (anagram of “ <i>Αρχων Βολντεμορτ</i> ” [“Lord Voldemort”])
Rendition into other alphabets	
Russian:	<i>Том Нарволо Реддл</i> (Tom Narvolo Reddl) (anagram of Lord Volan-de-Mort)
Japanese:	<i>Tom Marvalo Riddle</i> (<i>Tomu Māboro Ridoru</i> , トム・マーボロ・リドル). “I am Lord Voldemort” is translated literally as “watashi wa Voldemort-kyō da” (私はボルデモート卿だ <i>watashi wa Borudemōto-kyō da</i>)
Chinese (Mainland version):	汤姆·马沃罗·里德尔 我是伏地魔 <i>Note</i> ⁴¹ : ‘In English, 汤姆·马沃罗·里德尔 is “ <i>Tom Marvolo Riddle</i> ”. The letters in this name are exactly the same as those in 我是伏地魔 “ <i>I am Lord Voldemort</i> ”, arranged in a different order.’
Chinese (Taiwanese version):	“ <i>Tom Marvolo Riddle</i> ” (湯姆·馬佛魯·瑞斗) “ <i>I am Lord Voldemort</i> ” (我是佛地魔)
Vietnamese:	“ <i>Tom Marvolo Riddle</i> ” “ <i>I am Lord Voldemort</i> ” <i>Note: Ta là Chúa tể Voldemort. (= I am Lord Voldemort.)</i>

As becomes evident in the above examples, the translation of the name *Tom Marvolo Riddle* into languages that also employ the Latin alphabet is comparatively easier than its rendering into languages that use other alphabets. In the latter case, the translator has to

⁴¹ Notes inserted in the Translation of the Chinese (mainland version), Japanese as well as the Vietnamese language form integral parts of the corresponding translated texts and should not be confused with the thesis’ author’s notes.

start from zero, while preserving at least the sounds of the original using transliteration. If another strategy were adopted, all subsequent uses of the name of *Tom Marvolo Riddle* in books that followed (or films, for that matter) would have to abide by the decision made on this particular instance.⁴² What is more, extra-textual considerations, such as the visual presentation of the words translated in the case of movie subtitling, pose a serious challenge for translators who translate into a different alphabet than the original, since they need to account for the discrepancy between what the audience reads and what the audience views.

In this particular scene in the movie, the director has *Tom Marvolo Riddle* pull “Harry’s wand from his pocket and [...] trace it through the air, writing three shimmering words:

TOM MARVOLO RIDDLE

Then he waved the wand once, and the letters of his name re-arranged themselves:

I AM LORD VOLDEMORT”

(*Harry Potter and the Chamber of Secrets, Ch. The Heir of Slytherin, pg.231*).

The film viewer not only reads the subtitles, trying to make sense of the disentanglement of the riddle, but also has a visual unfolding of events in the movie itself. In case the visual and the written do not match or are dissimilar, confusion is bound to be created.

As illustrated in the examples above, in the case of translations into the Latin alphabet, all renderings, with the exception of Dutch, maintain the first name of the character “Tom” and create a play on words with the remaining letters of the name in order to create a name that forms an anagram which would ultimately include the name “Voldemort” which is an imperative for the unfolding of the story. Thus, in all cases the first name of the character is maintained and in several cases so is the part of the name that discloses the puzzling mystery behind the name; i.e. *Riddle*. In the case of the French translation, the rendering of that part of the name is creatively tackled to produce a word which – when spelled out – in French sounds like three separate words meaning “game of fate” [*Jeu du Sort*]. The renditions chosen by all translators who used the Latin alphabet allowed them to produce an anagram that included the name of Voldemort, while at the same time it contained letters that could reproduce, in some way, the verb “to be” in order to show the character’s readiness to reveal himself as the Dark Lord. Maintaining the name Voldemort, which is key to the character’s revelation, facilitates the matching between words written in

⁴² As illustrated below, less successful renderings, as in the case of the Greek translation, force subsequent translators to deviate from established renditions in all references to the character in question, risking the creation of confusion among readers and inconsistency to previous texts.

subtitles and words viewed in the film being formed by the wand in the air. The audience of Latin origin languages thus manages to maintain a consistent sense of the plot when they come across this particular scene.

What happens however, when source and target language do not share the same writing system? In the case of Russian, although the Cyrillic alphabet is employed, the translation – phonemically speaking – is very close to the original name *Том Нарволо Реддл* [tom narvolo redl] an anagram of [lord volan de mort] forming a close transliteration of the original name, changing two letters in order to make a successful anagram possible. Therefore, in the case of the film, the audience may become puzzled by the visual mismatch of the letters, but audibly they are satisfied as to the sound of the first name and its rearrangement into that of “Lord Voldemort”.

In the case of Asian languages, different techniques are employed: in the version of Chinese, the translator opts to give a translated version of the name and the anagram reproduced with the main text being in Chinese. In order to make the wordplay of the original text understood by the receiving audience, the translator inserts a footnote at the end explaining that the Chinese translation corresponds to the name of “*Tom Marvolo Riddle*” in the original language (i.e. English), which creates an anagram of “*I am Lord Voldemort*” when placed in a different order. In effect, the Chinese translator admits to the reader that the original phrase works on a level that the translator is unable to reproduce in the TT. The translation of the name into Taiwanese borrows and inserts the English text verbatim, while it gives the meaning of the words in Chinese in brackets. The translator in this case apparently assumed that the audience would be familiar with English and comprehensibility would not be hampered if another writing system was inserted in the Taiwanese flow of speech. In the same vein, the translator who renders the text into Japanese uses the original text as the main text of the TT incorporating in brackets the translation in Japanese clarifying the wordplay. This technique again assumes both a notional and visual familiarity with English among its readership. The Vietnamese translation is the most extreme version of foreignisation as it borrows verbatim the original text into the TT and merely settles for a brief footnote that translates in Vietnamese the meaning of “*I am Lord Voldemort*”.

From the above we may conclude that, when it comes to translations of wordplay that are intrinsically linked to the source language, it becomes more difficult when the transfer has

to occur between languages that employ different alphabetic scripts. Transferring both the meaning and the play on words is impossible in different scripts, especially because of the phonotactic restrictions of scripts. This forces translators to resort to other techniques in order not to lose completely the puzzle that is created by the anagram. It is also worth noticing that ultimately all four East Asian translations mentioned above resort to the English source text in one form or another to solve the problem of how to explain the wordplay created by the anagram.

The translator who undertook the translation of the second *Harry Potter* book into Greek also faced the problem of inconsistency in alphabets between ST and TT when it came to this particular rendering. Even though the general tactics of the the first book translator, as seen above, was to largely transliterate names, on this particular occasion the translator of the second book deviated considerably, taking a risk that was, one may argue, uncalled for. The choice made by the Greek translator when called to render the name and the anagram is as follows:

Τράβηξε το ραβδί του Χάρι από την τσέπη του κι άρχισε να γράφει στον αέρα, σχηματίζοντας τρεις φωτεινές λέξεις [BT: He pulled Harry's wand off his pocket and started writing in the air, forming three bright words]:

ANTON MOPBOA XEPT

Ύστερα ανακάτεψε με μια κίνηση του ραβδιού τα γράμματα του ονόματος, τα οποία τοποθετήθηκαν μόνα τους σε διαφορετική σειρά [BT: Then he mixed the letters of the name with one move of the wand, which were rearranged by themselves in a different order]:

APXΩN BOANTEMOPT

(Rowling, J. K. (1999). *Ο Χάρι Πότερ και η Κάμαρα με τα Μυστικά*: 330)

The translator opted to change completely the name of the character, as opposed to all other translations examined above, producing a name “ANTON MOPBOA XEPT” [anton morvol hert] whose letters created the anagram “APXΩN BOANTEMOPT” [arhon voldemort], BT [Lord Voldemort]. One cannot help but notice that the spelling of the anagram does not match in full with the original phrase as it contains “Ω” instead of “O”. The two letters render the same sound in Greek but the use of one instead of the other could create a variation in meaning. This could easily be avoided if one of the “O”s in “ANTON MOPBOA XEPT” was replaced by an “Ω”. After all, it is a name, – a foreign one at that – and having an [o] sound being spelled with “Ω” would not change the meaning and would successfully create an anagram for “APXΩN BOANTEMOPT” which was the desired translated end result.

The risk taken by the translator in changing fully the name, not maintaining even the first part, namely “Tom”, as in other translations mentioned above, becomes quite apparent in two ways. First, when the book is produced into a film some years later, the audience reads “Αντον Μορβολ Χερτ” in subtitles but sees “Tom Marvolo Riddle” written by the wand on screen. Secondly, the problem is perpetuated in subsequent books in the series since from the third book onwards, the translator⁴³ chooses to use Voldemort’s first name as it appears in the ST, i.e. Tom (“Τομ” in Greek), preserving the character’s last name as rendered in the translation of the second book, namely “Χερτ” [xert]. The translator of the second and third book thus chose not to be consistent with her own translation of the particular name, when she could have used the name “Τομ” in the first place and resourcefully produce a middle name that could facilitate an anagram that included “Βολντεμορτ” [voldemort].

In all, when it came to rendering the particular phrase and wordplay, the Greek translator seems to have taken an unnecessary risk that did not work either in the text, in the film that followed the text or in any of the translations that followed in all other books of the series. The translator’s attempt to domesticate the phrase and be creative in its rendering produced complications for the following books’ translations that could be foreseen and prevented.

4.6. Conclusions

Attempting in an in depth investigation of a particular translated literary piece, in this particular case J. K. Rowling’s Harry Potter series and its other multimedia translations, entails the task of confronting and providing solutions for the aforementioned culturally conditioned concepts, which present themselves in the translation task as challenges for the translator. As the generic attributes of a particular source literary genre do not match the corresponding ones of the receiving culture, the crossing from the source to the target genre can stimulate adjustments in the receiving language to correspond to the target system’s generic features. If two literary systems do not share identical generic traits, even though they fall under the same label (e.g. children’s literature), then the translation of one system into the other will inevitably trigger those changes that will render the translated end result ‘normal’ (in the sense of following the target culture norms) within the context of the literary system of the receiving culture. In an opposite case, whereby the translator makes a conscious (or unconscious) effort not to render the text normal and to deviate from target culture norms, the underlying strategy is clearly to foreignise the translated end-

⁴³ The first book was translated by Maya Routsou, while all subsequent translations were produced by one translator, namely Katie Economou

result in order to purposefully alienate the target audience from the translated product and give it an exotic effect.

Cascallana argues that the shifts produced between source and target text during the translating process are “determined not only by linguistic differences but also by the cultural, social, ideological and poetological norms or constraints specific to a culture, society and time” (2006: 99), as shown in the above 90 examples. In turn, the prevailing norms observed and recorded systematically through time between a given source and target language may produce generalisations concerning translating patterns. When in need of the best translating solutions, translators have to make choices and compromises that, without a doubt, lose something in the process. What one needs to evaluate is whether the total of the elements earned is considerably bigger than the ones lost. Explicitated texts seek to maintain as many of the original elements as possible and lose as little as possible.

The above analyses of the object of study with regard to aspects of language that were culturally charged in the SL show that texts which are culturally conditioned pose challenges for translators that need to be dealt with masterfully and inventively. The cultural items that were selected to form the corpus of the thesis included notions of culture such as habits, religious customs or activities, aspects of material culture focusing on food items and colours. A large part of the discussion involved language related concepts and issues that are culturally marked by the source culture such as name assigning, language varieties in the form of register and dialect, as well as other aspects of language such as idiomatic speech and fixed expressions, exclamatory language, language marked by rhythm as in the example of poems, songs and riddles, concluding with self-referring language.

The data analysis of culturally conditioned aspects of language produces illuminating assumptions as to the overall strategy of the translator with respect to such issues in a popular piece of children’s literature; namely Harry Potter.

Summarizing the options of the translator as manifested in the Greek translation, it has been found that in the case of culture-bound concepts involving mythological figures, customs and religious activities, the translator chose diverse strategies. In the case of ‘troll’ domestication through the process of cultural transplantation was preferred; namely ‘kalikantzaros’. However, it is arguable whether this is a successful cultural equivalent for

it must be taken into account that apart from the lexical match between ST and TT words, the audience in question would have to match the mental image of the term with the visual manifestation of the creature in the film version. In this respect, the rendering may not be said to have achieved its purpose as discussed above. ‘Hallowe’en’ is an intriguing example whose handling deviates notably from the strategic tendency observed in the remaining data analysis of culturally fixed concepts. Despite the existence of a (not absolute but sufficient) cultural equivalent that was readily available for the translator, namely ‘Απόκριες’ [apokries], the translator opts to transfer the word unchanged, merely transliterated. Borrowing such a culturally bound term clearly foreignises the text and raises a reasonable question. Why would the translator assume that the TT young audience would be familiar with the term when she avoids doing so on almost every other occasion? The answer to this reaches the core of the discussion of the thesis and reveals the changing realities for translators of children’s literature and their task of transferring cultures.

As seen in the case of name assigning in Harry Potter, transliteration of the largest part of names (82%) was the method opted for by the Greek translator. This may have created a foreignising effect in the text, but this effect, to my opinion, goes hand in hand with the overall exotic feeling that should be imparted to Harry Potter readers. Moreover, the “Britishness” of the imagery in the story adds to the overall exotic effect of the text. The British culture cannot be easily defined in terms of a single aspect. “Britishness” is a composite amalgam of elements which constitute the culture as such and render it one of a kind. One of these particular elements may be said to be the British educational system, a system unique and easily traceable in terms of characteristics as belonging to the British culture, including unique institutions such as the boarding school. The translation of the fantastic world of Hogwarts School is the first and most fundamental test that the Greek translator had to undergo. In this respect, as well as in Greek book sales numbers terms, the strategy actually employed has proven to be quite successful.

In the case of material culture, taking the form of food items and colour terms in the Harry Potter books, a consistent approach was adopted by the translator concerning both issues that is indicative of her lack of will to be daring and introduce foreign elements into the receiving culture. In the case of food items the analysis has shown that the translator sought for the cultural counterpart of the English food terms so as to accommodate the expectations of the target audience with regard to specific situations in everyday life or special occasions (e.g. what a Greek cooks and eats at a fireplace or what the traditional

Christmas dinner would include and so on). In case established loan words are called for, as was shown, the translator does not hesitate to use them, for these have been assimilated in the TL to such a degree that the child reader would most probably fail to acknowledge them as borrowings from another language. In effect, the strategy of the translator when it comes to food terms, is clearly a domesticating one which generally obliterates the flavour of the British traditional cuisine.

Concerning language related aspects of culture such as the case of language variation, the translator has tackled the issue with caution, without unnecessary risks. More specifically, Hagrid's speech that is marked with a dialectal West Country accent in the original text loses the element of dialectal diversity in the translation but is differentiated through colloquialism, vulgarity and crudeness in diction, elements which characterise the personality of Hagrid.

Moreover, when called to render instances of fixed expressions such as idioms, exclamatory language and exclamatory onomatopoeic sounds, the translator proved systematic in her approach to all these challenges. For the most part, the translator produced the Greek equivalents of fixed patterns of language, but when such an option was unavailable she either omitted or paraphrased the meaning. Even though onomatopoeic sounds are expected to be perceived in the same way by SL and TL speakers, their actual manifestation in linguistic terms in the Greek translation deviates considerably from that in the original text. This of course is not irrelevant to the fact that the two languages do not share the same alphabetic or phonotactic system and such constraints placed on the translator ultimately directed her work, forcing her to conform to TL phonotactic rules.

In all instances of language with some element of rhythmic structure (poems, songs and riddles) the translator consciously sacrificed the affectual meaning of the ST for the sake of the effectual meaning that was of essence to the plot. This does not imply that the rendition of the ST poem or song in a metric structure instead of prose was out of the question. It suggests that the focus of the translator was primarily to pass the meaning of the utterance instead of catering for the aesthetic aspect of the translated product.

Language that refers back to language itself was the last aspect of culture tackled by the translator. Such occurrences cannot be expected to find their match in the TL since they are by nature source language specific. It necessitates masterful and inventive handling to

produce a similar meaning and effect in translation when it comes to self-referring language, especially if the meaning is crucial to the plot. In the examples analysed, notwithstanding the efforts of creating an analogous play on words, the translator did not (and perhaps could not) manage to retain the multiplicity of levels in wordplay as in the original.

In general, it becomes evident from the data available above that in the dilemma of rendering a culturally conditioned term into Greek, the translator favours domesticating strategies when there is a risk of a void in the comprehension process by young readers. When the translator assumes familiarity of the audience with term or a cultural concept, she transfers it unchanged (see Hallowe'en, name assigning) transliterated into the Greek alphabet. Such familiarity is assumed not despite but precisely because of the particular audience that can be claimed to have come much closer to foreign cultures through technological and electronic media than any adult was ever or is at present able to do so.

This overview comes to reinforce the argument that the increasing shift of our times from imprint to electronic mass culture is reflected in the choices that are made available for translators when producing texts for a young audience. This shift is reflected in the various forms that the Harry Potter books were promoted and diffused through the multimedia all over the world, rendered intelligible through translation. This brings the discussion back to the research questions of the Introduction concerning the reasons behind Harry Potter's phenomenal success. It additionally asserts the necessity to address the multimedia aspect of translations, in the written and oral form (subtitling and dubbing). This, by extension, will illuminate the discussion on wider repercussions about how we may approach translating strategies and their overall impact on the literary realm. For any changes occurring in the discipline of translation studies, unavoidably influence other disciplines not only within but also across the systems of cultures.

The undertaking of analyses that involve the British as the source and the Greek as the target culture indicate that the status of the source text (*Harry Potter*) as part of the children's literary genre in the British literary system is not identical with that of its translated version into the Greek system. Similarly, the need of the source system to abide by ideological or didactic purposes or the variant needs of the original text audience cannot be said to fully match those of the target text audience. An additional complication, as suggested by Cascallana, is the fact that translational norms of the Greek culture may

render the text in possession of attributes not located in the original text. If, for instance, a prevailing translational norm in a culture is to largely domesticate received texts, as is the case with the Harry Potter translations, the expected end result will most probably vary considerably from the original text, as it will move away from the foreign culture and approach the target culture in such a way that will inspire in its potential audience a familiar feeling, with which it may identify because it corresponds to familiar societal or other patterns.

The present study has established that the general translating tendency was to domesticate especially when it came to cultural concepts. Does, however, the original vary considerably from the translated Greek text? To my opinion, the overall British magic scent of the original is preserved in the translation because the elements that the translator chose to transfer in the TT unchanged are precisely those that give the text its identity and mark it as a noteworthy piece of writing. These elements include name assigning and some cultural concepts (such as Halloween) that were transferred unchanged, merely transliterated. Although such concepts are not shared by the receiving audience or culture, they were deemed to fall within the range of knowledge and comprehension level of a young Greek audience.

What has been the impact of the translated texts on the literary system in terms of positioning it in the systemic hierarchical order? Judging from the reception of the text in the receiving Greek culture that is under study, the strategy of the translator to mainly domesticate and to foreignise when it came to concepts or issues that are of essence in maintaining the colour of the original may relate to the fact that *Harry Potter* texts admittedly found a prominent position in the literary realm of Greece and a favourable position on bookstands of bookstores all over the country. The success of Harry Potter translations as a world phenomenon may thus be related to the strategies adopted by translators.

It is illuminating to compare the analysis above to the conclusions reached by other analysts of Harry Potter translations into other languages. In the case of Spanish, for instance, Cascallana argues that the overall tendency and aim of translators in the Spanish translation of Harry Potter is to “stay close to the STs and to expose the target child audience to the experience of the foreign text” (2006: 108). Cascallana’s analysis suggests neither a domesticating nor a foreignising pattern favoured by translators. While translators

express their preoccupation with reader comprehensibility and ability to enjoy cultural intertextuality, the most common practice observed involves minimal shifts from ST to TT, consciously creating a distance between the TT reader and the translated text. This apparent alienation, however, becomes increasingly reduced in the cases of translations from English to other languages, as the dominance of the English language as well as the English culture has created the circumstances that facilitate that particular task of the translator. In this sense, translators are accommodated to make the least – or lesser – effort to manipulate the source text so as to render it appropriate for reading by a TT audience.

Following this line of thought, globalisation in the form of the increasing trend toward internationalisation observed nowadays undoubtedly influences the translational strategies of children's literature, if one considers the prevalence of the English language on a global scale and the hegemonic dominance of the Anglo-Saxon culture. Evidence in the present study and other translations of the Harry Potter books into other languages indicates that translations from English into other languages tend to require increasingly less processing, since elements imported from English speaking settings are becoming more acceptable by receiving cultures. By contrast, when translators engage in translations of children's literature from other languages into English, the expected result is that culture-specific features will continue to require a foreignised transfer from source to target culture if they are to be preserved and not completely lost in the translation process.

CHAPTER 5: GLOBALISATION AND TRANSLATION

*“Πλάτυνε η σκέψη τη ζωή τόσο πολύ, τόσο πολύ,
ώου έκανε ο άνθρωπος τη γη κι όλα τα σύμπαν:
σπίτι”*

*“Thought has broadened life so much, so much
that Man has rendered the earth and the entire universe: home”*

Tefkros Anthias (1929), Epilogue of his poem collection
“*Ta Sfirigmata tou Aliti*” [The Whistles of the Bum]

5.1. Introduction

Turning from the practical analysis of the data in Chapter 4 to its theoretical implications, Chapter five purports to give a projected theoretical view, deriving from the empirical data produced. Employing domesticating strategies in the translation of children’s literature cannot be said to cause surprise. Employing techniques which are by nature exotic and bring the foreign unchanged into the receiving culture has not been considered to be the expected strategy for the particular genre. Is this still the case? How far is the foreign from the child of today? Do we need to re-evaluate the position of home and of the other in the systemic arrangement of cultures? **Judging from the specific data collected and analysed concerning name assigning and isolated cultural terms, the answer to the last question is affirmative if we are to explain why the child reader is no longer in need to be ‘protected’** through the production of fluent, domesticated texts. Instead, he/she seems more than able to tackle, appreciate and make inferences of texts that are transferred unaltered or foreignised into the receiving culture. The parameter of globalisation of thought and practice as a result of the advancement in technology needs to be introduced in the discussion if we are to produce a firm basis for the theoretical discussion and proposition that follows.

Translation Studies as a separate discipline can contribute considerably to the understanding of cultural processes, especially in the new conditions created in the era of globalisation. Such a contribution is due to the very nature of translation that inevitably employs a cross-cultural approach in all its readings and handlings, as it involves and manipulates a source culture and one or possibly more receiving cultures. Translation gradually comes to be the centre of attention, since in an age of globalisation and hybridisation it can disclose and shed light on processes between cultures in an

unparalleled manner. Likewise, globalisation may help disclose and explain the complex processes and changes taking place in translation practice.

Children's literature is a particularly important space where issues of globalisation emerge, evolve and develop, since questions of domestication, as seen in the previous chapters, form an integral part of translating strategies in the genre. Both the traditionally peripheral role of children's literature in the canon and the particularities of the audience in correlation with the new conditions created in translation practice as a result of globalisation have established idiosyncratic preferences for translation and have marginalised, to a certain extent, the resistances, or have reduced the need for resistance in the domain. However, we are still in need of empirical cross-cultural analyses of translation strategies in children's literature before we are in a position to make any generalisations with regard to these claims.

In view of the above, Chapter 5 starts from the assumption that globalisation, driven by the informational and technological expansion, has had an unprecedented impact on the cultural sphere, as well as on the totality of the social order, including the economy, politics, the technologies, the sciences, language and so on. The thesis aims to examine this development in order to venture a revision of the traditional systemic approach to culture, suggesting a model that incorporates the new element of globalisation.

Translation practice, as an integral part of the cultural and social sphere, could not stay unaffected by the rapid altering processes of globalisation, as it is found in the middle and is directly affected by these processes, while at the same time it forms the vehicle that enables the observed globalizing effect. Translation may thus be said to serve the role of an agent that brings the global to the local and vice versa. In this chapter it will be argued that, depending on the strategic stance of the translator (employing a domesticating or foreignising technique), the translating result may create a hegemonic, imposing relationship of the majority (global) language over the minority (local) language or may stimulate resistance to the foreign. The present chapter illustrates how the options of the translators of the Harry Potter series and its various articulations into Greek reflect this stance, by indicating that translation may lead to a globalizing effect and at the same time the increasingly globalised knowledge may direct translation practice to specific globalised options.

To this direction the chapter raises issues and questions about globalisation and translation that relate to the nature of globalisation and the forms it has assumed over time. More importantly, at present, it concentrates on the impact globalisation is having on culture and language in particular, the interrelation of globalisation and translation, how one affects the other and what new models may be suggested to govern this dynamic interchange as well as the strategy of decision-making on behalf of the translator. Finally, in view of these new circumstances the role of the translator seems to acquire additional weight, for the translator will decide on how far away from or near the global the translated text will eventually be. The case study of Harry Potter provides an illustrative instance of children's literature that has been acknowledged as a turning-point in the genre and, by consequence, the analysis of the particular decisions of the series translators, as well as their impact vis-à-vis the globalisation process, should produce revealing conclusions as to the direction translation from English into Greek children's literature is currently taking.

5.2. The question of globalisation

In a world of societies constantly changing, where cultures increasingly renegotiate their values and redefine themselves, based on the input they receive and the exchanges they engage in daily, one should expect the same occurring within specific strata of that society, such as that of literature and all kinds of texts, translated or not. Global integration as observed today is not a phenomenon without precedence. There has been a progression in globalisation for centuries through trade, travel, migration and the spread of knowledge, including science and technology. All these exchanges have, more often than not, been made through the medium of language. More recently, globalisation has been observed and studied at a cultural level. As Pieterse (2001: 104) points out, structural and cultural hybridisation, the increase of organisational options and the doors of communities opening up have led to boundary crossing and merging with the other. The main actors of cultural globalisation include the media and technology, which function as the primary channels of cultural globalisation.

The constant quest for identity by different cultures initiates a central paradox of cultural globalisation. There exists a dialectical relationship between cultural homogenisation and cultural heterogenisation. In other words, the perceived global shift towards uniformity has led to the assertion of cultural heterogenisation and the creation of hybrid societies. This paradox may be related to the concepts of *deterritorialisation* and *hybridity*, originating in Deleuze's work. The former term is defined as the "loss of the natural relation of culture to

geographical and social territories” (Tomlinson 1999: 107). It refers to the compression of time and space due to cultural exchanges via the Internet, transportation, and the media. This in turn transforms local cultural identity. The notion of hybridity, linked to the concept of deterritorialisation, refers to the mixture of local and global forces participating in this process. Hybridisation, according to Pieterse, can be viewed “as a counterweight to the introverted notion of culture; [...] and eventually ushers in post-hybridity, or transcultural cut and mix” (2001: 105). The concept stresses the fact that culture does not transfer in a unilinear direction. Instead, as Tomlinson states, “movement between geographical locations involves interpretation, translation, mutation and adaptation” (1999: 84). There is an “inherent fluidity, indeterminacy and open-endedness of globalisations” (Pieterse 2001: 100), which allows for new elements to be actively incorporated within a culture.

Globalisation cannot be perceived as static, for it is an on-going and multi-dimensional process. Culture is also dynamic and fluid and responding to global forces transforms locality without eliminating it, composing a cultural local system of hybrid features. In the same line of thought Bhabha (2001: 48) argues that the universal is a process not a product, not something fixed, or static. There is a necessity for it to be open-ended, because the moment it reaches its goal it becomes a closed system, ceases to exist and disappears. Butle argues that “the *movement of the unanticipated transformation* establishes the universal which is yet to be achieved and which in order to *resist domestication* may never be fully or finally achievable” (Butle in Bhabha, 2001: 48). Societies are thus interconnected in such a way that events and information in one part of the world increasingly affect people and cultures in other parts of the world, while, at the same time, there is a resisting power which prevents total domestication and thus stagnancy in a system’s power relations within itself and with respect to other systems.

5.3. Forces of globalisation and translation

What does actually happen in the globalizing process? Does globalisation play the role of mediator between cultures or does it enforce the transcendence of cultures, shrinking differences at all levels of life? Does globalisation result in the imposition of dominant cultures? Is there hegemony involved in the process of a globalizing imperialism? These questions can be answered if we examine the power that drives globalisation forces manifested in various forms.

Economic globalisation may be the easiest to comprehend as it has gone through several stages throughout history and involves the global nature of markets, of the capital and the working force, as well as the level of international product distribution. This is not a new phenomenon. The flow of capital across borders and the increasing global economic competition, marked by free trade and flexibility in production systems, have led to a global economic integration. This has created inequality between those countries and cultures that possess political, social and economic power and those that lack the means to export or promote their products. This inequality naturally extends itself to the level of cultural products and the ability to import or export culture from and to other destinations. In other words, the economic power – or lack thereof – influences in a parallel manner the degree of political and cultural power and this in turn results in globalisation observed on a world scale. The totality of these factors should thus not be disregarded when examining any aspect of the globalisation phenomenon.

Like economic globalisation, cultural globalisation is not a new phenomenon. This is perceived in the rise of links created between cultures as a result of the increasing access to the media and technology that bring the foreign into our homes by the push of a button. There is, however, an observed imbalance in the amount of information that is directed to and received from each of the ends – a fact related to the economic imbalance of involved cultures and the ability to control and direct the means that enable the globalizing effect, i.e. the media and technology. This aspect of globalisation may be described in terms of full imposition of and dependency on the Western economies and policies often referred to as “McDonaldisation” or Americanisation of the world. It is not a coincidence that America’s most profitable economic sector involves the export of cultural products and, as expected, applies the rules of the market to cultural exchanges as if they were mere commercial exchanges. However, these exchanges are unavoidably accompanied by a great amount of values, concepts, beliefs and mentalities attached to the source culture. Cultural products thus receive more resistance than any other kind of interchange due to the perceived threat of the receiving culture’s national identity. The degree to which a cultural product is welcomed or resisted in the target culture determines the degree of absorption and incorporation of foreign products in this culture and the resulting globalizing effect and homogenisation with the dominant culture.

Globalisation is connected to the notions of decentralisation and deterritorialisation, which lead to the redrawing of boundaries and the reconfiguration of space, both conceptually

and experientially. Globalisation has had a huge impact on people's lives and cultures and by extension on the work of translators. Translation, like other disciplines, inevitably redraws the boundaries of a given literary system when introducing elements of a source culture in the target culture. In other words, the ST cannot be invariant or static if it is established in a TT culture and is hence reconstructed in, and at the same time itself reconstructs, another set of values. The TT escapes the strict connections with the ST as a result of the interchanges and dynamic processes taking place in the receiving culture and the community created is bound by domestic values and beliefs that the translator chooses to inscribe in it. This rewriting of an original text in domestic intelligibilities always runs parallel to the overall view of the source and target language, as well as to the evaluation and balance of power relations existing between home and receiving culture.

The extent to which the redrawing of systemic boundaries is broader or narrower in the course of translation provides evidence of the extent to which the text and by extension its related culture have become universalised instances or have remained local features. By consequence, and to answer the fifth question raised in the first chapter, translation, is an essential vehicle for the transfer and communication between cultures, and is increasingly becoming a tool that enables the globalising process in transnational and transcultural encounters. One such encounter is the case of Harry Potter and its multimedia manifestations into other speech communities and cultures.

5.4. The *remainder* as the link between cultures

The discussion above points to a close relation between translation and the notion of globalisation, since translation, in all its forms, serves as the mediator between cultures, as the bridge which connects the globe. This bridge or link between SL and TL may be said to be the *remainder*.

Different TTs involve diverse regional or group dialects, jargons, clichés and slogans, stylistic innovations, archaisms, neologisms and so on, so the translator has to be selective as to what s/he chooses to put across in the target culture. Jean-Jacques Lecercle calls these variations the *remainder*, “because they exceed communication univocal meaning and instead draw attention to the conditions of the communicative act” (1990 in Venuti 2000: 471). According to Lecercle, “the remainder does not just inscribe a domestic set of linguistic and cultural differences in the foreign text, but supplies the loss of the foreign-language differences which constituted that text” (op. cit.: 472). This loss occurs because

the ST's linguistic, cultural, historical traditions often fail to survive through the translating process. Communication, according to Venuti, will always be incomplete and can never reach the level of understanding that native speakers have of the ST as it goes beyond the level of lexicographical equivalence. What is common to all languages, what makes them next of kin to each other, as Benjamin argues, is what they want to express; it is the underlying *intention* that cannot be sustained by one single language but by the totality of the languages' intentions which supplement each other (Benjamin in Venuti 2000: 18). All linguistic creations have something that cannot be conveyed, there is an element in the original that "does not lend itself to translation" (ibid). However, the *nucleus of pure language*, as Benjamin puts it, is the element which seeks to represent and reproduce itself in the evolving of language.

Therefore, "the translator seeks to complete a particular domestic situation to compensate for a defect in the translating language and literature, in the translating culture" (Venuti 2000: 469). He/she thus proceeds to build a community with foreign cultures in order to revise, develop and improve domestic values and institutions. Any attempt to create a community with a target culture and establish communication with a source culture involves, as Venuti points out, "the release of a domestic remainder [...] the foreign text is rewritten in domestic dialects and discourses, registers and styles, and this results in the production of textual effects that signify only in the history of the domestic language and culture" (2000: 471). By domestic we refer to the domestic analogues for foreign forms. The remainder, therefore, constitutes the 'remnants', what remains of the foreign culture translated into domestic forms. The translated text is thus formed by a relationship of give and take, which in turn leads to the creation of hybrid elements or elements of merger. Translation thus can be said to constitute a means of involuntarily promoting and expanding globalisation.

The text is always created with the anticipation that it will create a community around it and the remainder serves as the link which establishes a domestic readership. Bloch talked of the 'surplus' of cultural forms, which "not only exceeds the ideologies of the dominant classes, the *status quo*, but anticipates a future 'consensus', a classless society" (in Venuti 2000: 485). Venuti views this surplus of meanings as the remainder, i.e. the sum of foreign forms translated into domestic cultural traditions. Any translation hopes "for a consensus, a communication and recognition of the foreign text through a domestic inscription" (op. cit.: 485). In order for this to be achieved, there has to be a connection initiated first and

this is the role of the remainder, which enables elements of one culture to become intelligible to other cultures and thus potential products of appropriation and integration by receiving cultures. The remainder is what Lecerle calls “the return within language of the contradictions and struggles that make up the social; it is the persistence within language of past contradictions and struggles, and the anticipation of future ones” (Lecerle 1990: 182). There is an inherent dynamic in language and a constant challenge which provokes current values and invites new ones through translation.

Venuti’s notion of the remainder, in parallel with Benjamin’s notion of the nucleus of pure language, can be employed to indicate that translation is an integral part of the target system and not just an imported product. There is a need and space for translated texts in any literary system without which the system remains incomplete and devoid of one of its componential elements. Translation thus plays a vital role in cultural processes as it contributes to the shift and mobility within and across cultural systems.

5.5. The systemic perspective in the era of globalisation

One level of discussion in terms of systems is the correlation of weak vs. strong between and across linguistic communities. A second level of discussion is the correlation and dynamics created when the strong linguistic culture attempts and does penetrate a weaker linguistic community via translation.

Although the former situation is a clear relation of centre and periphery in terms of hegemonic superiority of one language system over other weaker ones (with a gradation of weakness amongst them), the latter case may take variant turns depending on the translating strategy and the overall dominant translation practice in the receiving culture. The text would thus take different directions when one employed the extreme case of either domestication or foreignisation. In the former case, the translator would be creating a conformed, easy-to-read, normal (in terms of the TT prevalent norms at that given point in time) text, hence decolouring the foreign imported elements of the text and positioning the linguistic product at the centre of the TT literary system. The other option would be to produce an exotic text that maintains a substantial part of its foreignness that results in comprehension stumbling, rendering it easily identifiable as a translation. This translating option inevitably positions the translated product in a peripheral location of the TT literary system, despite the fact that the original language from which it was imported maintains a dominant position amongst linguistic systems on a global level.

This distinction is important to make in order to proceed to examine how the systemic arrangement of culture vis-à-vis translation as described in previous chapters fits into the era of globalisation. Moreover, it sheds light on how the increasingly altering relation between stronger and weaker linguistic cultures resulting from the globalizing rush at the same time alters the relation and dynamics created between source and receiving culture in the translating process. Is the binary opposition of centre and periphery as conventionally described still valid for the systemic approach of culture and translation today?

The thesis proposes that there is a shift in these binary oppositions from the domestic vs. the foreign to the local vs. the universal. The latter terms reflect the competing transcultural realities of our times, which correspond to a constantly changing mobile world. The opposition produced is not clear-cut, since the limits between the local and the universal are not clearly distinguishable, neither are they as distant in proximity as in the past. Thus, the traditionally perceived 'foreign' does not linger exclusively in the periphery of systems when imported into target cultures, nor is it stable where it rests.

Globalisation increasingly transforms receiving cultures, penetrating and imposing the source culture, homogenizing and making differences less transparent. The power relations between source and receiving culture are becoming all the more vague and less visible due to the increasing proximity between cultures as a result of globalisation. This observed blurriness of power relations on a cross-systemic level inescapably reflects itself internally on the level of one system that has two linguistic systems interacting during the translation process. In effect, the foreign imported linguistic product has less distance to travel in order to reach the target culture and is thus perceived as less exotic and therefore its positioning in the receiving culture is no longer as clear and marginal. In other words, translators who employ the strategy of what traditionally has been called exoticisation now produce texts with much less comprehension obstacles than in the past, since prior knowledge of the source culture is already in the possession of readers and enables them to overcome any linguistic elements that could be perceived as out of the reach of the receiving culture. Globalisation has rendered a vast amount of 'foreign' information within the reach of members of a given linguistic community, especially of younger (in age) members. As a result, readers who engage in a reading venture of a translated text that employs a foreignising technique are already equipped with knowledge that will not

impede comprehension. In this sense, the foreign stops being the foreign and increasingly becomes the universal.

The close perceptual approach occurring between members of linguistic communities and cultures as a result of globalisation enables thought to be much more open-ended and to welcome information that had already been accessed in the past through the multi-media. The linguistic and perceptual data-base formulated in the mind of the child includes information that has uninterruptedly invaded the mental linguistic and perceptual space of the child obtaining ground in the given target system. The imagination of the child thus does not have to travel incredible lengths and distances in order to grasp for instance the concept of the English boarding school system, the tradition of Halloween or of little mythical creatures called hobbits.

By consequence, the thesis proposes that globalisation, through the medium of translation blurs the limits and the differentiation of domesticated and foreignised preferences and at the same time challenges the binary opposition of centre and periphery, as the poles become less distanced and distinct, in the way described in figures 8 and 9a and 9b below:

Fig. 8 Traditional perception of TT system in terms of polysystems



Figure 8 portrays how foreignised texts were traditionally positioned in the periphery of the target literary system as a result of the strategy consciously opted for by the translator in order to make the translator and the text as a translation visible.

Fig. 9a: Perception of TT system in the light of globalisation

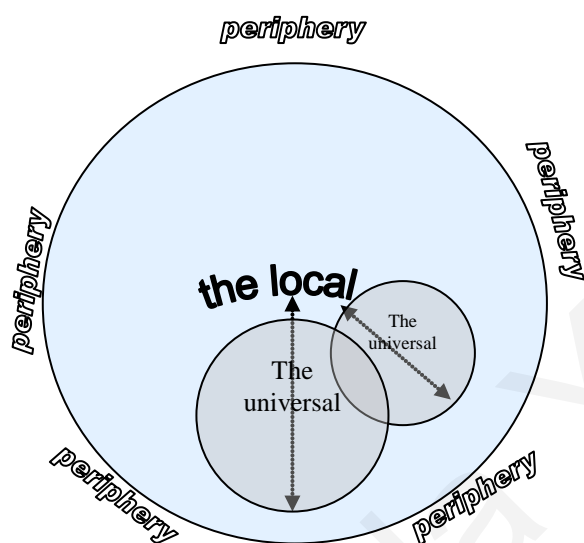


Figure 9a proposes a new distinction that is not as obvious as the first one because it is perceived in the light of globalisation. Instead of domestic products we propose that the translated texts that conform to the TT norms be called local products, and the foreign travelling from the source to the target that rests in the receiving culture, initially in more peripheral positions, increasingly acquires the title of the universal. Thus the universal, by

virtue, cannot statically rest in the periphery for it has already obtained a more central and hence more acceptable position in the TL and target culture respectively.

A 'bird's eye' view of the figure as shown below illustrates more lucidly the interrelation between the local and imported (via translation) products, increasingly becoming universal products.

Fig. 9b Perception of TT system in the light of globalisation from a second perspective



An important point to clarify is which foreign and which local we are talking about. Is the journey of a strong/dominant linguistic culture such as the English one as long and as hard to its destination in the Greek linguistic culture through the translation process as the journey of the Greek toward the English language system? Unmistakably not, and this is the natural outcome of the disproportional amount of data in the world multimedia that are available in the English language in contrast to any other, as well as the amount of information translated (in any form) from the English language into any other, as opposed to the number of translations from any language into English. Thus, the borrowing of a word such as *Halloween* unchanged into a Greek text has managed to make a successful and rather quick travel from its mother land to the Greek society. In an opposite case, it is doubtful whether the concept of *Απόκριες* [*the traditional custom of carnival in Greece*] would be as successfully and as easily incorporated into the British culture if transferred in its original form, merely transliterated.

We should not fail, however, to keep in mind that permeation is never unilateral. What invades from the outside always negotiates its positioning and ultimate formulation as a translated text inside a target system, adjusting itself and at the same time adjusting the target system into the new. In other words, when the English culture travelled toward the Greek one via the translation of Harry Potter, both languages underwent adjustments in their interaction. The adjustment of the Greek linguistic system to the corresponding English one causes an imperceptible additional journey on behalf of the receiving culture toward the source culture. The travelling is thus not one-sided, but comes from both ends until they meet and the translating product is achieved. In a similar manner, when the Greek culture travels toward the English one via translation, it will not have to journey the long distances of the past, since it continuously undergoes adjustments and renegotiations in the light of globalisation bringing itself closer and at the same time making itself more familiar to the receiving English culture.

To sum up, the present thesis suggests that globalisation has rendered translation preferences, domesticating or foreignising ones, less straight forward than in the past. Globalisation realised through translation, or otherwise, comes to challenge the traditional perception of the gradation and clear-cut notions of domestic and the foreign, of the universal and the local. In the era of globalisation, the local becomes the universal and at the same time the universal increasingly becomes the local. This is argued to be the outcome of the gradual penetration of central, hegemonic cultures into more peripheral ones, without, of course, rejecting an interactive process at all times that nevertheless leans toward western cultures and in particular the Anglo-Saxon culture in the case of translation.

5.6. Globalisation and translation of children's literature

As indicated above, cultural processes involved in translation practice become even more lucid when viewed under the prism of globalisation. The translation of literature, in particular, brings forth interesting issues of globalisation, as it may be argued to be one of the strata that still maintains the ability to resist or where there is more space for flexible strategy making. To what extent this is possible or achieved is an arguable issue that needs further discussion. One aspect that we may touch upon here is the degree to which the translating strategies have changed as a result of the globalisation effect and the direction they followed. The answers may be sought if we take the translation practice of a specific genre and examine its development through time with regard to translating strategies.

Looking at what has been happening with the translation of children's literature diachronically, it can be suggested that, traditionally, publishers of translated children's books opted for a domesticated version of the story that would appeal to children's limited world view and comprehension. This may be illustrated, among else, in the way names in book titles were translated into the target language by conforming to the target language phonotactics. In Greek, for instance, title names of children's classics include Cinderella [Σταχτοπούτα], Alice in Wonderland [Η Αλίκη στη Χώρα των Θαυμάτων], Pippi Longstocking [Πιπή Φακιδομούτη], Gulliver's Travels [Τα ταξίδια του Γκιούλιβερ] and so on. Conformity here is achieved by adjustment to the target system phonotactics so that the names do not strike as utterly foreign to the receiver. The name [Άλις], for instance, would sound strange, for a girl's name, to the ear of the child since names ending in [s] in the Greek language are normally male names with few exceptions. To the contrary, more recently we observe a general tendency to import titles of children's books or films unchanged, in a transliterated form, e.g. Winnie the Pooh [Ο Γουϊνι ο Που], Moulin [Μουλάν], Pocahontas [Ποκαχόντας], Harry Potter [Χάρι Πότερ], Shrek [Σρεκ], Barbie [Μπάρμπι] and so on. Some of these go to the extent to have the names of characters in the Latin alphabet, as it appears in the original (e.g. *Barbie και ο Μαγεμένος Πήγασος*, *Barbie και το Διαμαντένιο Κάστρο*). This allows us to assume a degree of internationality in the thought processes of children.

Academic discourse has systematically employed the concept of internationalism of children's literature. Paul Hazard's contribution to this was unailing as he was the first to undertake a comparative approach to the readings of the discipline and address issues of universality of children as agents of messages "beyond mountains and rivers, beyond the seas, to the very ends of the world in search of new friendships" (Hazard, 1944: 146). These first mental exchanges of the self with the other, with the foreign, realised through the act of reading are the most impressionable ones and the period of childhood is thus the time when "the universal republic of childhood is born" to use Hazard words (ibid). Although utopian in his time, Hazard's idea of children's books serving as facilitators of international understanding has a very contemporary ring to it.

The change of how children nowadays perceive the other as described above is, among others, indicative of the fact that the world view of children has expanded to such a degree that the reception of a foreign word or sound that belongs to 'another' culture no longer

strikes the child as alien. Evidence in the Harry Potter texts under analysis back this claim up as well. The borrowing of cultural words in the Greek text as the case of *Halloween* suggests that the wall that traditionally separated the foreign from the domestic is not as high and impenetrable as in the past. This, in turn, allows members of one cultural system to take unobstructed peaks of other cultures and to make new cultural forms familiar and hence not rejectable in future cultural interchanges in the form of translated pieces or otherwise. If there were indications that a foreign rendering of a name would find resistance by the young audience and would not be successfully received by the targeted readers, publishers would never risk this.

The widening of children's perception, as analysed above, has been the result of the technological boom and the informational revolution that has enabled access to all kinds of information worldwide at any given time. In the case of children in peripheral cultures, the majority of data they receive from the media, and the internet in particular, comprise foreign products, let that be in their original or translated form. When we speak of the foreign received from the media, we refer for the most part to the Western world and the dominant language, i.e. English. It has been estimated that 80 per cent of all e-mail and data circulating around the internet are in the English language, a language that is spoken by merely one quarter of the people in the world (Geary, 1997, cited in Cronin, 2003:143). By consequence, the child naturally becomes increasingly more accustomed to listening or reading foreign sounds and words since a wide range of readings and stimuli he/she receives on a daily basis originate from outside the boundaries of his/her cultural or language community. This, in effect, gradually renders more familiar what was traditionally thought as foreign, as belonging to the 'other'. The foreign is no longer perceived as alien and unintelligible although it is acknowledged as different. Regular access to the foreign has rendered it acceptable or, to say the least, intelligible.

It may then be argued that children have come closer to the 'other' in the sense of accessing the other so regularly that it gradually becomes part of the self. This access is not completely involuntary and the foreign comes to co-exist with the domestic. The dominance and power of the stronger culture is not unlikely to impose itself over the weaker, leading to a homogenizing effect of the differentiating elements of the receiving culture and language with the respective ones of the dominant source culture. This, however, does not suggest that weaker cultures or linguistic communities will be utterly obliterated. The existing need for translation and translation practice itself proves the

contrary. The act of translation has the ability to affect the reception of the translated text and its positioning within the target culture linguistic and literary corpus, determining its future nature depending on the particular strategy the translator opts for. Cronin maintains that supporting exoticizing strategies may be seen as an act of cultural revolt in a major language, but for a minority language, fluent strategies may represent the key to its very existence (2003: 141). In this light, supporting one strategy over another may be characterised as a political statement that ventures a language's or even a culture's survival.

From a different point of view, however, one may perceive translators' increasing use of foreignising techniques not as a revolt or an attempt for resistance, but as an effort to bring the foreign to the receiving culture in its most genuine possible form, given that the effects of globalisation have reached such levels that permit or leave room for the translator to do so. By consequence, as a result of globalisation, translation practice has changed to a more exotic direction, since the exotic contributes to a better and more correct understanding of the source culture (Wiersema, 2004: 81). By extension, the role of the translator in maintaining and promoting local identity by employing foreignising techniques and by importing the majority as well as the minority local to the global becomes a very important aspect in translation theory and practice in the era of globalisation.

The exoticizing and foreignising techniques thus need to be viewed from a new angle. The traditional perception of consciously foreignising a translated text in order to make the translator and the original text and culture visible in the receiving culture may now be approached from a different perspective. The translating strategies are the same but their impact on the receiving audience is different as a result of increasing globalisation. By extension, the initial motive in strategy decision-making on behalf of the translator has changed. We may thus argue that undertaking exoticizing techniques is currently not necessarily an act of 'cultural revolt', to use Cronin's words, as translators are now taking much less risks of audience rejection than in the past when importing the foreign into a target culture. This occurs because the receiving audience is more likely to have prior knowledge or be already aware of the 'foreign' as a result of the globalisation of thought and the informational revolution made possible through the media. Understanding between cultures is therefore enhanced and unfamiliar cultures are increasingly becoming more familiar because of globalisation.

The above claim is better confirmed when studying the translating strategies of children's books than of any other genre. The abundance of information and speed with which any sort of data reaches the globe leaves little room for processing. The young generation is one target group that is most familiar with technology, the internet and generally the media, and more susceptible to their content. They have access to the foreign in a way that was not available in the past, many times in its original form, which for the most part is in the English language. This means that, when such norms (as well as concepts and ideas) reach the child through the medium of translation, they no longer come as a surprise, the translator's options are not perceived to be on the foreignised side, at least not in the traditional sense. They are identified as property of an 'other' cultural space, or better as not a property of their own cultural space, but they are not completely unfamiliar or unintelligible and therefore rejectable.

Globalisation is thus likely to accelerate more with children's literature and occur in a much faster pace than in any other genre addressed principally to adults, as children are more susceptible and open to foreign norms, precisely because of their continuous exposure to the foreign. An additional parameter to this effect may be that children have not yet started to view critically and filter the various stimulants in their life as belonging to their system or not, due to their limited life experiences and development of the 'self' as opposed to the 'other'. The natural outcome is appropriation and eventual assimilation of the majority of information absorbed, let that be in its original or translated form.

What is more, when the amount of books that children read are translations, thus foreign, as opposed to domestic literary products, the norms they assimilate are more and more foreign ones, and these are increasingly incorporated in the target culture's children's literature. This results in the transformation of the children's literature target culture and homogenisation in approaching the source culture. The local, which at this point in time is responsible for the universalizing impact in children's literature, is a particular one, namely the Anglo-Saxon culture. This culture has the power to impose itself universally and render itself the universal.

Figures 10, 11a and 11b below conceptualise this interaction between cultures as regards systems of translation in terms of the traditional view of polysystem theory and its development in the transitional stage of globalisation.

Fig 10. The view of interaction between cultures in terms of Polysystem Theory

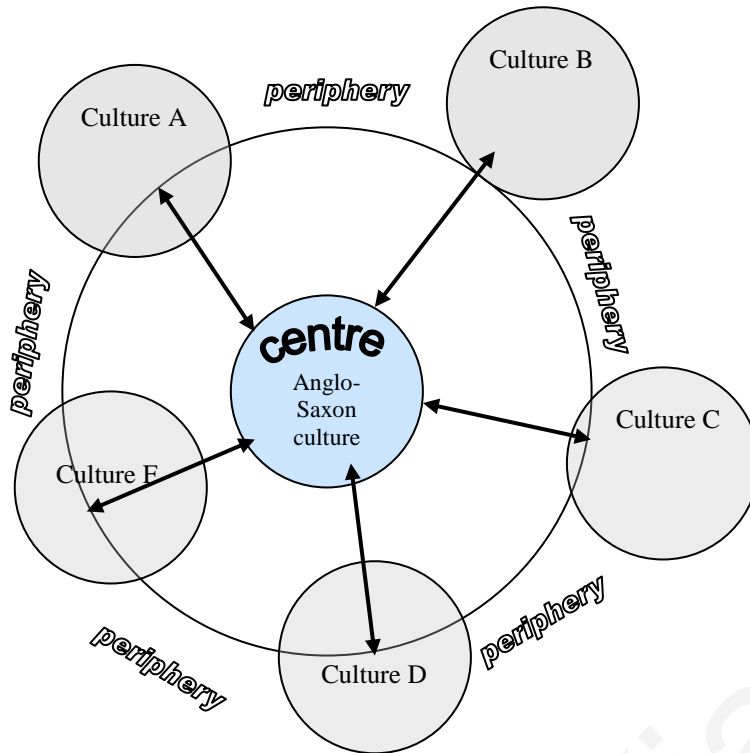


Figure 10 portrays the traditional way of analyzing in terms of polysystem theory the power relations between dominant and weaker systems in the social strata and in particular the cultural sphere. The interrelation is dynamic, clearly indicating one stronger culture which forms the centre and all the other cultures which rest on a peripheral position, some more isolated than others depending on the friction and resistance they pose during interaction.

Fig. 11a. Interaction between cultures in terms of the revised systemic approach to culture: increasing globalisation process

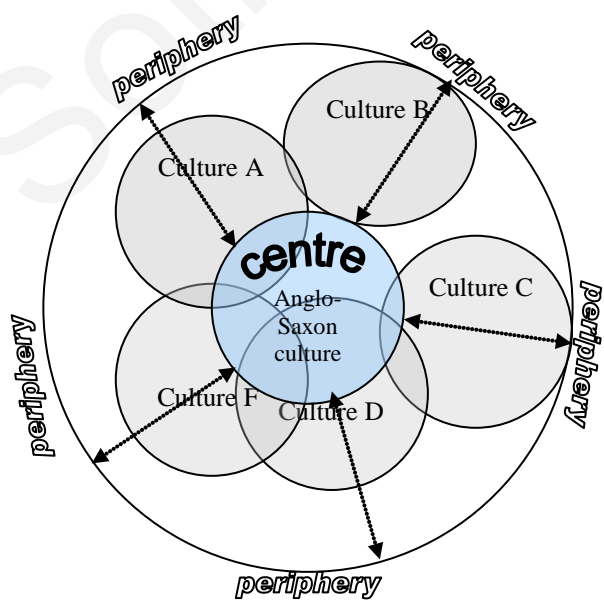
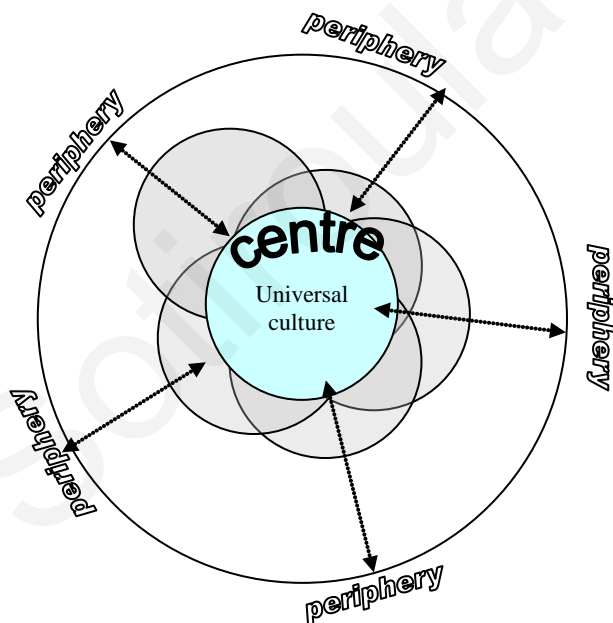


Figure 11a depicts a revised systemic approach of the interaction occurring on a cross-cultural level in view of the increasing globalizing process. It suggests that although there still exists a central, dominant culture, i.e. the Anglo Saxon culture, the remaining cultures that were formerly more distant and thus peripheral, have now gained ground, in a sense, and approached the centre, with variations in proximity between cultures. As already mentioned, this has been the result of a mutual interchange of give and take. Few cultures – mainly the stronger ones – give more than they take, while weaker cultures are more on the receiving end. The important thing is that there is an ongoing, constant negotiation that brings strong and weaker cultures gradually closer.

Where will this lead? Figure 11b purports an answer to this question and suggests that the ultimate result, after the completion of the homogenizing process of globalisation, will be such an approximation between cultures reaching the centre and such mutual sharing of common systemic elements of the centre that the common space created may be called universal culture. This is but an assumption open to much negotiation and discussion.

Fig. 11b. Interaction between cultures in terms of the revised systemic approach to culture: completion of the homogenisation process of globalisation



5.7. The role of translation and the translator

It becomes clear that the investigation of these new circumstances from the perspective of translators' strategies vis-à-vis globalisation can shed light on the globalizing processes and enhance further our understanding of cultural processes. It also becomes clear that the role of the translator assumes unprecedented importance, as it gradually comes to the surface and becomes visible.

Understanding the processes underlying translation practice is a step toward understanding the dynamic power relations between major and minor cultures, which are increasingly mobile in a globalised era, toward or away from the centre. Due to this constant mobility, the boundaries between centre and peripheries become fuzzy and the proximity to or distance from the dominant (global) culture becomes increasingly unclear. Translation thus assumes, or has the ability to assume, the role of both agent of change (to any direction) and/or messenger of change in the globalised era.

The global economic powers have made English the official language of cyberspace. This forces foreign producers of internet content to hire a translator or invest in translating software if they wish their content to reach a wide audience. According to Sexton, the rise of globalisation has increased the need for translations but has also become a tool of exploitation in the hands of those who wish to extend further the power of the dominant ideology of Western English-speaking countries and corporations:

“Because the worldwide explosion of e-commerce has given the ability of the smallest business in the most remote corner of the globe to chart out a global presence for itself via the internet, translators have become a sought-after commodity such as never before.[...] The net effect is that translation has become a tool of the dominant ideology, used in the methodology of negotiating for authority and power and reconstructing reality in an attempt to naturalise its own reconstituted cultural superiority” (Sexton, 2006).⁴⁴

Globalisation is generally associated with the English language as a lingua franca in world communication, but it increasingly appears that other minor languages may benefit from the phenomenon. Translation theory should consider these new circumstances in a constantly changing world and reevaluate the status of relations between majority and minority cultures, between canonical and peripheral preferences in translation practice,

⁴⁴ Sexton 24/6/2006. Available in the webpage: http://www.associatedcontent.com/article/44911/globalizationand_translation_a_tool.html

between the global and the local. We additionally need to thoroughly assess the situation in view of the fact that there is an increasing growth of translation services due to the globalisation of business and the economy, which bring translation practice and by extension translation theory to the fore.

5.8. Toward a translation policy?

Globalisation as the result of a progressive reduction in the costs of communication and transport enables larger quantities of goods to be moved and communicated over greater distances (Pym, 2006). Goods in the situation of the electronic era also include information and knowledge. A fair assumption about the consequences in the way translation interacts with globalisation and the final outcome of the regular cross of communication across linguistic or cultural borders is that it will eventually wash away these borders, transforming nation states and their languages into greater regions with a growing need for one lingua franca, namely English. This assumes the eventual elimination of cultural and linguistic diversity and by consequence a progressive lack in translation demand.

Pym (2006) suggests that this model is weak in that it predicts a teleological future for translation, while it fails to account for the fact that, instead of an expected decrease in translations, all numbers show that there is a tremendous rise in translations around the world (see online *Index Translationum*). The increasing demand for translations is simultaneous to the growth of international English. Therefore, there appears to be a paradox, which Pym calls the “diversity paradox”, whereby globalisation promotes both the lingua franca and the demand for translations.

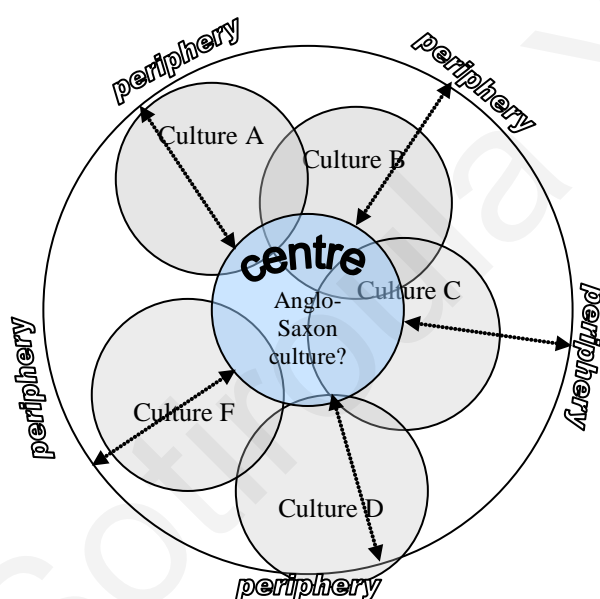
Why translation is still necessary may be explained if we acknowledge that the need for quantitative increase in international trade, as a result of globalisation, promotes specialisation in production, not global homogeneity. On the level of production there is specialisation while on the level of distribution there is a tendency to homogenisation. However, the cultural and spatial distances between points of production and distribution are so far apart – both physically and cognitively – that they require communication realised through translation. Pym (2006) suggests that the field of Translation Studies may face and prevent the tendency for cultural alterity as a result of globalisation and build up a defence system for minority cultures, by developing its own politics with respect to globalisation. This involves a deep and thorough analysis and understanding of the globalisation processes, as well as of its effects without attempting to resist them all. The

effort should be to influence as much as possible all those processes that are against minority cultures and thus formulate a political agenda vis-à-vis globalisation.

Cronin similarly argues that the role of the translator in these world changing circumstances is profoundly ambiguous, as translation may play the role of “both predator and deliverer, enemy and friend” depending on whether one opts for *translation-as-assimilation* or *translation-as-diversification* (2003: 142). In the former case, the speakers become assimilated to the dominant language through self-translation, while in the latter they retain and develop their language resisting incorporation aided by the good offices of translation.

The projected conceptualisation of the interrelation of cultural systems worldwide is illustrated in 11c below:

Fig. 11c. Interaction between cultures in terms of the revised systemic approach to culture: a projected view



As proposed in the projected view of the compilation of cultures within a continuous globalised setting, the state of cultures with respect to the centre will comprise an ongoing dynamic relationship that will include a constant move toward or away from the universal depending on the processes involved in translation at each point in time. Although unlikely, we should not exclude the possibility of change in what represents the centre of linguistic systems (the Anglo-Saxon western cultures and the English language). If we were to assign to the English language the everlasting attribute of being at the centre, as a kind of eternal universal, then we would negate the fundamental rules governing the

systemic perception of culture as employed in the present thesis. In this light, the positioning of a culture is relative, always depending on the resistance or condescension to globalizing forces applied in a dynamic cultural interplay. The above prediction assumes the good offices of the translator, which, in turn, presume a deep and clear understanding of his/her role in this new, fast changing situation created by the forces of globalisation. Should such circumstances occur, the above conceptualisation of the interrelation of cultural systems worldwide is likely to become the rule.

Sotiroula Yiasemi

CHAPTER 6: CONCLUSION AND IMPLICATIONS

Interest in translation in the academic sphere has diachronically rarely focused on the transfer of children's literature into other cultures, and much less into the Greek culture. To this end, the goal of the present thesis has been to produce an in depth analysis of a genre that has not enjoyed fair or equal treatment in the social realm and has not been extensively studied in the literature, namely the translation of children's literature from English into Greek.

The first part of the thesis sets out to discuss the specifications required for studying the question of globalisation and translation in relation to children's literature and the particular case study of Harry Potter. These specifications involve the size of the intended text under study, the time of publication, the specific addressed audience, its actual reception in the target community (and possibly other linguistic communities) and, finally, its availability in at least one other than the imprint form, preferably the audiovisual form. As shown in Chapter 1, these conditions fall hand in hand with the selected text under investigation, i.e. the book series of Harry Potter and its articulations into Greek. Since the publication of the first book in the series, Harry Potter has known unimaginable success. One piece of writing, belonging to a rather marginal genre like such as that of children's literature, succeeded in scoring best selling records and receiving awards not only in its native land, but in all places in which it was translated, not only among children's books but among all book categories. What is more, the book's phenomenal success rendered its author, a female author of children's literature at that, the richest one in Britain and one of the richest in the world, while her books ranked in the classics of children's literature, allowing them to become the object of extensive academic study and investigation in the process. Indisputably, the image of Harry Potter has become an intelligible figure in the minds of children, even adults, all over the world through the various media it was translated into. Such achievement would not have been possible without the intervention of translation, that is, the act of transferring the books, movies, advertisements or other products bearing the name or image of Harry Potter into the targeted language, market and audience.

The process of this very act and all related factors contributing to this effect lie at the centre of the present study as these reveal the direction to take if we are to produce a fresh insight on translating practices and theories of children's literature in the current changing

world. A globalised product such as that of Harry Potter has proven to be the ideal object of study in the effort to accomplish the aforementioned goals, not only because it fulfills to the maximum all the requisites set forth, but also because the publication of the first book and succeeding ones coincided with a historical circumstance unavailable to other children's classics that eventually brought all Harry Potter books and by-products to an advantageous position. The technological rush that overwhelmed all sectors of life drove Harry Potter to unthinkable roads, familiar and foreign ones, aided by the medium of translation, as well as by the entirety of the multimedia that diffused the word of the orphan wizard to every corner of the world. Such success without precedence did not only inspire the undertaking of the present study but also ignited the research questions that explored in the thesis. In effect, questions that have come to the surface relate to the function that the multimedia have in the contemporary world and their impact on the spread and popularity of books, as opposed to the past, the role of the publishing world in promoting a particular product through marketing techniques at world level, the original language and culture the text is produced into and its power and positioning vis-à-vis other linguistic and cultural systems in terms of globalizing imposition. The story itself and the themes it employs have also made their contribution to the resulting success of the texts. The engagement with the theme of wizardry and the supernatural is admittedly commonly exotic but at the same time commonly accepted and intriguing among all cultures in a way that distances readers but does not alienate them, retaining the excitement of the unknown, the foreign and the extra-normal. The creation of the original text, as well as its translations upon this basis, has aided the author and translators to produce a piece of writing that responded to the audience's expectations.

As a consequence, the role of the translator and by extension the techniques chosen in the rendering of a culturally charged text with a particular theme has also been one decisive factor in the phenomenon we came to know as Harry Potter. Potteromania, however, has to be filtered through the prism of the historical circumstance as described above if we are to creatively assume a comprehensive design of the parameters that come into play when translating for children in the contemporary world. The specific research questions related to the manner by which the translation of the Harry Potter texts and products as well as its various articulations into Greek have become a channel of communication between cultures, as to how the particular translating techniques of the translator have contributed to the effect, what relation is established between the genre that Harry Potter falls into and its translations, as well as to the ways in which the genre and translation influence one

another. The thesis, moreover, and most importantly, purports to produce an insight to the degree that translation has played a role in the consequential success and globalised figure of Harry Potter and vice versa, i.e. the extent to which globalisation has aided and directed, to a certain extent, the translation practice. The answer to this question allows us to revisit the systemic model and approach it from a fresh viewpoint. The new perception takes into account the shift from traditional imprint mass culture to the new electronic mass culture that is incontestably overwhelming and overtaking the world.

The first book of the Harry Potter series and its translated articulations into Greek both in written (printed book or subtitling in the case of the movie script) and oral form (in the case of dubbing) has served as the main object of analysis. It is thus necessary to shift the analysis from written to oral forms and vice-versa when approaching the primary texts. This shift is indicative of the gradual change and the focus given from imprint to multimedia material and by extension to the electronic mass culture described above.

The methodological framework followed in order to answer the research questions involved a wide variety of analytic tools, involving Polysystem Theory as a central theoretical focus. The theoretical model of polysystem theory was placed in the wider historical framework and its diachronic development was discussed in the field of translation up to the point that translation became a proper discipline and was treated as a system that could be examined and integrated into the overall systemic construction of the social strata. It has been argued that polysystem theory in essence came to challenge the pre-existing view that levels of the systemic structure were static and unrelated to all other levels, functioning independently, disregarding diachrony and the possibility of friction and influence between them over time. Even-Zohar's theoretical stipulation contested such claims and produced an alternative that was particularly illustrated through the field of Translation Studies. The model may conveniently be applicable to the entire social order due to the possibility of multi-layered interactions and its ability to create associations between different levels of the array of systems such as language, literature, culture, society and so on. In effect, such a theoretical model proves useful in placing and analyzing linguistic as well as extra-linguistic structures in hierarchies establishing power relations between its componential elements. This can enable the researcher to make cross-systemic comparisons between different structures, as well as levels of those structures, and to illustrate their position (higher or lower, centered or peripheral) within the overall systemic construction.

Two such structures that came to merge under a theoretical model and reveal their interrelation in the present thesis are language and culture. Placing the focus on the polysystemic approach to culture and, thus, on the translation of languages as innate characteristics of culture, it has been possible to disclose the influences and dynamicity existing between sub-systems in the hierarchical structure of systems, as well as the power relations not only within single but also across systems of the social strata in their effort to assert or define themselves as separate cultural, literary, linguistic or other entities. A cross-systemic analysis of this sort has been established between translation and children's literature, revealing the latter's marginal positioning in the order of hierarchies of the literary system, as well as across systems and the disparities of the canon resulting from the power relations existing in the system vis-à-vis other literary genres. Such a dynamic relation that discloses canonicity for original works as opposed to translated works is created with the introduction of translated literary works in a target system. The new elements introduced through the translation process obtain a more peripheral position; nevertheless they initiate a turbulence and mobility within the target system that penetrates and ultimately rejuvenates the canon. These pressures applied by non-normative to normative repertoires ensure that the system will not become stagnant but will, instead, constantly evolve and secure its very subsistence in its afterlife - in Benjaminian terms - through the act of translation. This very act fulfills the innate gap in each cultural system that craves completion by hosting translated elements of other cultures, enabling the desire for bridges of communication with other systems.

Translation thus ensures the preservation of systems by introducing foreign elements that will challenge the canon of the target system. What enables canonicity in a system is the acknowledgement of prevailing norms that emerge in the form of behavioural patterns and regulate the relations and positioning of systemic constituents. The theoretical notion of norms has thus proven a practical tool for identifying the correlation between elements existing within a given system, while it allows theorists of translation and translators to create a systematised structure of language transference and, by extension, culture transference. The re-interpretation of the polysystem by Venuti was also taken into consideration in the thesis in order to exhibit the lack of balance and stability in the hierarchies of cultures and systems and the repercussions the decisions of translators have on the text and by extension on the system itself.

Polysystem theory has contributed to translation theory by providing answers to theoretical queries that other models of the past could not. It has also accounted for the changes observed within and across systems, codifying at the same time laws that govern these changes (norms) and lucidly providing evidence of the binary opposition and dynamicity of power relations existing within systems that create central and peripheral preferences. However, no model is without flaws, and polysystem theory as a structuralist model does not account for subjectivity and agency in its approach. In addition, the theory today fails to give an account of the repercussions resulting from the shift observed from imprint to multimedia (electronic) culture, part of which is literature. The thesis thus assumes the polysystemic approach to culture and translation, acknowledging its limitations and necessity for readjustment, while it suggests a fresh and enhanced overview of the theory giving more emphasis to agency in inter-semiotic practices in translation studies.

As we move toward a post-polysystemic approach to culture and translation as a result of changes occurring because of the development in technology and shift toward electronic media, alternatives need to be proposed when interpreting strategies of translation. In order to do so, the thesis immerses into a close analysis of the notions of culture and language and their interrelation with reference to the systemic approach, producing evidence on how dissimilarities between languages mirror the diversity of cultures.

To this end, the traditional theoretical taxonomy of translating methods in its two most extreme expressions of domesticating versus foreignising techniques (Vinay & Dalbarnet 1958 and Hervey et al. 1995), as well as in its transitional in-between gradations, has been discussed with particular reference to the genre of children's literature. This is of primary concern in the present thesis as put forth in research question two. This serves to identify the prevalent translating choices with regard to the genre of children's literature and disclose the implications concerning the visibility or invisibility of the translator. The choice to domesticate texts signifies the effort of the translator to approach the target culture, while at the same time it means that the translator places an invisibility cloak over him/her, rendering the text covert, easy-to-read, following established target language norms. On the other hand, Venuti's favoured option to produce foreignised texts alienates the translator and his/her translated piece from the target audience in that it intentionally does not depart from the source culture in order to create an overt translation with an exotic effect that will reveal the text in the eyes of its readers as a translation and will initiate the

process of interaction between the new elements introduction in the system and the canon enabling the mobility that will bring change and renewal.

Some literary genres call for the employment of one translation technique rather than the other. One such genre is that of children's literature, which, more often than not, has been observed to assume domesticating methods driven mainly by the idiosyncratic nature of the targeted audience (young age, low comprehension levels, lack of experience and knowledge that enables cross referencing of information absorbed and so on). Translators of children's literature have thus traditionally been the most invisible of all. Could that be the reason behind the tendency of such texts to become globalised entities, deprived of culturally specific characteristics and colour? It is clear that one has to always account for resistance displayed in the target culture, since assimilation can never be total or integral. This would invalidate the principles of the systemic model itself that advocates for dynamicity and constant change. Instead, the merging of foreign and domestic elements results in hybrid constituents in translated works and there arise globalizing tendencies in genres and systems. The present thesis examines the ramifications that translation impacts on world literature as a result of the evolving theoretical concepts of localizing versus universalizing (globalizing) techniques that render translated texts globalised entities and efficiently link them to the notion of globalisation that comprises a core concept in this investigation.

The genre of children's literature is also at the centre of investigation of the thesis and such theoretical claims are assessed through their application to the genre in question. To this direction, Chapter 3 has provided an account of the genre in its diachrony at world level, but also at national level, examining the particular case of the Greek children's literary space. The idiosyncrasies of this specific genre derive from the audience it addresses, i.e. the child. The concept of the child was never uniform among cultures and times and to some extent this is still the case. Issues of economics and the person's ability to be a money-provider (labourer) came into play, depriving the right to childhood from the majority of the world's young population. The present thesis, however, centres its discussion on the contemporary view of the child and the writings created to be read by this audience. Before reaching contemporary paths, the thesis journeys back to the evolution of the story for the child that first assumed an oral form as the traditional folk tale that was spread mouth-to-mouth, later found its way to be recorded in scripts in the form of literary fairy tales and most recently moved from the imprint version to dominate

the multimedia in an audiovisual or other electronic form creating a global culture of children's literature that originates in the classic European (mainly English, German and French) heritage and the expansion of a world market of children's literature in the Western world. Children's literature, as an autonomous academic field, at global level counts approximately 50 years of life but has only enjoyed few decades of fair investigation and treatment vis-à-vis other literary fields made apparent mainly through the degree of attention that the academic community pays to the genre, the reception of children's literature by the wider audience and the media, the trends that have diachronically made their appearance in the genre and finally through the positioning of the genre within the English and Greek literary systems.

In order for a literary genre to be acknowledged as a distinct entity in the academic field, it has to obtain certain unique characteristics and be defined in a way that discriminates it from other genres. Children's literature travelled a long way before it could be recognised as something more than a mere peripheral branch of adult literature, unworthy of academic study and criticism. The realisation that there are attributes pertaining to the genre of children's literature exclusive to this discipline came only when academics engaged in providing a clear definition of the genre and had to face questions that related to issues of audience reception and readership as well as to particular textual and contextual features. One additional decisive factor in limiting the definition of what children's literature is has been the depiction of the role and function that children's books perform or should perform, as some would like it. Children's books serve to entertain, educate, introduce the child to the literary experience, provoke him/her to think critically of the world and develop moral and social values and skills as well as to ignite his/her imagination.

In the literary space of Greece, several stages in the development of children's literature have been suggested, mostly related to major historic events occurring in Greek society starting as early as mid 19th century that unavoidably brought changes to the field itself. More recently, after the second half of the 20th century, with the new social classifications after the Greek civil war, the rushing urbanizing stream toward metropolitan centers of the country, as well as the growing dissemination of technology in all sectors of life, could not but influence the totality of the cultural and literary fields, including children's literature. Although production of writings especially for children and translations of children's books increased and institutions were founded that encouraged and supported the production of such literary pieces it was not until the late 1970's and early 1980's that

academia began to deal with the genre as if it were a separate, self-sustained field by producing critical works on children's literary pieces, by recording the historicity of the genre within the Greek literary space and by introducing and institutionalizing awards for writers of children's literature. It was at that time that a shift occurred in the thematic undertakings of the genre. While in the past children's books had been preoccupied with national and religious morality, with prescribing proper behavior and ethics to the child, now their context focused less on didacticism and more on the child itself and its problems in a realistic and plain language that could be accessible to the comprehension level of a young age. Such a shift in thematics in the Greek literary space was not unrelated to the general world classifications occurring after World War II and the import of translated children's writer's works into the Greek language. The role of translation in making children's literary pieces, especially children's classics, available to children all over the world has been crucial since only very rarely is a child linguistically competent in a language other than his/her mother tongue. In effect, translation of children's books has traditionally served to fill literary gaps in the targeted literary systems and became the sole channel by which traditional classic fairy tales and children's stories could be mediated to a young audience belonging to another linguistic system than the one originally written for. Translation of children's books, more often than adult literature, underwent censoring in order to conform to the norms, social principles and morals of the receiving culture as well as to the limited world knowledge, reading and cross referencing skills of the intended audience. In other words, deviation from the original text is more common and more easily tolerated in the translation of children's books.

In the quest of identifying norms in the translation of children's literature at global level, it has been observed that these vary through time depending on the changes occurring at a socio-cultural level. As a rule, translators opt for compliance with the prevailing norms of the target linguistic system and not with those of the source system in order to achieve maximum comprehension and familiarity of the audience with the produced text. This entails that the translator is, or ought to be, fluent in interpretive strategies belonging to both linguistic systems he/she is dealing with of the source and receiving interpretive communities, to use Fish's terminology. The medium that has diachronically spread the genre worldwide is explored in the thesis giving emphasis to the contemporary role of the media in diffusing the genre given the great advances of technology and the electronic multimedia culture. The move from imprint to electronic mass culture is undeniable and increasingly brings e-reading and e-learning to the fore, signifying the beginning of a new

era of rapid and mass transfer of information, of thought of cultures that become involuntarily or intentionally globalised.

Audiovisual translation has played a major role to this end through the adaptation of classic or contemporary children's stories on screen and through their dubbed or subtitled versions into another language. The push of a button now brings the classic fairytale to our homes in a number of multimedia versions. As opposed to the experience of adults, who, for the most part, had to search in bookstores and leaf through a number of books before they bought them, such possibilities come naturally to the contemporary child who is born in the multimedia, technologically advanced world and who considers such possibilities a given in the contemporary world. This fact has wider repercussions on how the older versus the younger generation perceive the local and the global and how unfamiliar or familiar the foreign is as early as childhood stages for children today. Upon this fact lies the necessity for us to reevaluate older perceptions and notions such as the domestic vs. the foreign, the local vs. the global.

It is useful here to revisit research question number 4:

Is the outcome of the *Harry Potter* phenomenon in the source (British) and receiving (Greek) cultural and literary space a matter of marketing, a matter of dominance of the original language written, of historical circumstance, a matter of the text's content and the translation thereof or a combination of the above?

Harry Potter is not a figure that owes its recognizability solely to its printed book version. A number of media advocated in its favour and made the story, character, imagery and lingua of the orphan wizard a globalised entity. Had it not been for the printed versions, the film versions either in the original or screen translations in the form of dubbing or subtitling, the internet and all other products that included the concept of the magical world of Hogwarts in the particular point in time that were made available to the world public, it is doubtful whether they would receive equal attention or success.

In order to better exemplify the above claim and enable the researcher to revisit the polysystemic mode and propose a new insight to it, Chapter 4 sets forth an in depth investigation of the printed translated versions of the Harry Potter books as well as their respective audiovisual translations into Greek. In the course of this investigation the particularities of the genre come to the surface, especially in the effort to transfer the British culture to the Greek audience and to render the generic attributes of the English

children's literature intelligible in order to correspond to the Greek system's generic features and be perceived as normal in the Greek literary space. Observing and systematizing actual practices of translation through time will in effect help produce general comments valid for behavioural patterns of translation. In an effort to produce generalisations on patterns of behaviour on the part of translators vis-à-vis children's literature, the notion of explicitation as a translating technique has been used in order to study Harry Potter translations, drawing conclusions from the particular findings in the texts. It has been found that explicitation, as the method that endeavours to retain as much of the original text, its content, cultural colour and imagery through the act of translation by elaborating on terms, ideas, concepts that are clearly ST culturally oriented and bound, is the one undertaken by the translator as a rule in the translation of the Harry Potter texts.

It has been established that the original texts of Harry Potter carried the scent and colour of the British culture. This involved generic traits of the British system which concerned the way of life, habits of leisure, customs, the educational system, the way of addressing people and giving identity, of getting dressed, of gastronomic preferences, of the mythological tradition, and the system of language itself that pertains particular characteristics such as rhythm, diction and a metric system. The analysis of all aspects of language and culture above has shown that the translator was consistent in employing a domesticating strategy in her renderings of the Greek text, except for the case of name assigning and the use of isolated cultural concepts.

The technique of explicitation is systematically employed in order to resolve problems arising from the existence of cultural elements, which are closely attached to the source culture and linguistic system and thus not to lose the effect that the original text had on its intended audience. This technique involved adding, omitting, paraphrasing or inventing stretches of speech so as to make the target text as comprehensible as possible to a young audience. As literature shows and as data analysis confirms, explicitation is an intrinsic characteristic of translation of literature addressed to children for an explanatory attitude to its renderings is called for by the particularities of the receiving audience.

The overall tendency of the translator to explicitate the translated text and add information in the TT that is not present or is implicit in the ST is manifested in a random word count comparison of the original and translated text excerpts. The data in the thesis has shown that the Greek text amounts to approximately 15% more words than the original as a result

of explicating techniques employed in the translating task. It has been established that the majority of explicitated words or phrases form a case of non-obligatory explicitation; hence the preference of the translator. This indicates that the translator treats the text with extra caution and at times overstates the obvious for fear of misunderstanding, of ambiguity or gap in communication.

Hence, language variation and dialectal features in the speech of characters in the story are reduced to informal speech removing the local colour of the ST. In the case of colour terms, the findings indicate a number of techniques that result in the same effect, namely the domestication of the terms. These include the use of cultural equivalents, the use of the generic colour term, the use of the superordinate colour category or complete omission of the colour term. Idiomatic expressions and exclamatory phrases or sounds fixed to the TL, if not omitted in the TT, found their cultural counterparts as these are systematised and verbally articulated in the Greek language. Any rhythmic structure in the original book that took the form of poems, songs or riddles containing a metric system and rhyme turned, as a rule, into rhymeless and rhythmless stretches of speech that had little resemblance to the original. The translator focused on meaning and sacrificed the aesthetic side of rhythmic patterns of speech that admittedly gave the original text an intriguing and playful note.

The cross-linguistic analysis of one particular riddle involving the use of a name (anagram) found in the third book of the Harry Potter series; namely the Tom Marvolo Riddle in a number of languages indicated the following:

1. Transferring word play between languages that employ the Latin alphabet is comparatively easier than its rendering into languages that use other alphabets. Similar alphabetic structures enable a level of play on the translated words produced in the TL (see the example of French)
2. Transferring both the meaning and the play on words is fairly impossible when dealing with different alphabetic scripts, especially because of the phonotactic restrictions of scripts
3. Extra-textual considerations, such as the visual enactment of subtitled words in the movie version create a real problem for the translators who employ different alphabets than the original. In such case, they need to reduce to minimum the confusion created as a result of discrepancy between what the audience reads in subtitles and what the audience watches on screen.

4. East Asian translations make direct reference to the original English text, in one way or another, so as to make sure that the audience understands the underlying meaning of the riddle. This an intriguing finding concerning East Asian languages that calls for further exploration as a separate study as it gives hints on the level of penetration of the English language in foreign linguistic communities that employ totally diverse alphabetic scripts.
5. Although the general technique for Greek was to produce transliterated renderings for names in the Greek alphabet, when it came to the translation of the above mentioned anagram, the translator took an unnecessary risk, to my opinion, and deviated considerably from the original. This proved in practice to be a bad call, for she came to negate her own rendition of the name and produce a different one in subsequent books when the name re-appeared. This asserts that translations of books that are part of a series sequel carry an additional burden, for every translated word binds the future translator to previous translating options.

Metalinguistic constraints, such as time space, the auditory and visual enactment of the words heard (in the dubbed version) or read (in the subtitled version) come into play when translating for multimedia versions of the book. When handling such cases, the translators of the dubbed and subtitled versions are consistent with the strategy of the book translator. The element of immediacy with the audience, inherent in audiovisual versions, as well as the element of auditory charge in the voice of actors (in dubbed versions) forces a degree of naturalness and fluency in their speech which calls for domesticating options of translation so as to abide by the TL phonotactic, semantic and syntactic rules, emotive and exclamatory language.

Despite the systematic use of domesticating translating methods in the rendering of Harry Potter, the translator deviates from this practice when it comes to giving identity through name assigning to people, animals, objects, places, customs, institutions and so on. In these cases, the translator readily adopts a ST-oriented translating approach through the extensive use of transliteration, a technique that is, by nature, a foreignising one. The translator, 8 out of 10 times, employs full or partial transliteration of words signifying identity, transferring them unchanged in the TT, merely adopted to the Greek alphabet.

Such deviation from the overall translating strategy of the translator cannot go unnoticed. On one hand, it concerns an aspect of language that is recurrent throughout the book and

the reader unavoidably comes across a number of words denoting identity on each page of the book. On the other, we should not fail to acknowledge that the characters' names are of essence in the plot and moreover they played a significant role in diffusing the phenomenon of Potteromania to the world. In this respect, the translator's options take on an additional value that serves and calls for theorizing. Evidently, a foreignising effect is opted for by the translator on two accounts. First, she wishes to preserve the exotic scent of the world of magic in Harry Potter and the transfer of its words and sounds unchanged through transliteration contributes to this effect. A second factor that directed the translator to make the choice of transliteration (perhaps the only choice she could have made) is the fact that the names of leading characters in the story had already been established as a result of the first book's wide promotion and dissemination in the multimedia, including the movies. Viewed from a different angle, the character's established fame may have facilitated – and not hindered – the task of the translator in that it enabled her to produce the desired exotic effect mentioned above without fear of alienating the readers by the use of utterly different sounds and words attributed to persons, animals, buildings, food, places, and so on.

The fourth research question addresses the issue of how dominant translating strategies for children's literature are reflected in the translation of *Harry Potter*. Overall the translator keeps a conservative attitude when handling challenges posed in the Harry Potter books: on the one hand, she maintains the 'Britishness' of the text by the use of concepts of the original text that may (or may not) seem as unfamiliar to the child reader and, on the other, she provides an explanation for them through a more elaborate and extensive description. In other words, without eliminating the foreign element, the translator attempts to enhance knowledge about it so as not to risk comprehension impediment. Even though such a strategy appears to lean more toward domesticating strategies of translation – as is usual in translation of children's literature – it nevertheless retains elements of the foreign assuming prior knowledge of, and familiarity with the foreign culture on the part of the receiving audience.

This translational pattern in *Harry Potter* however, is not in the least irrelevant to the overall claims that the present thesis proposes and which have been set as research questions at the beginning. Thus, answering the second part of research question four: *In what way is children's literature influenced by the text of Harry Potter*, the thesis proposes that prior knowledge of and familiarity with diverse aspects of foreign cultures of the new

generation of children as a result of a global culture. This is a key issue that helps explain this alternative way of handling the translation strategies relating to domesticating and foreignising options. Although outside the scope of the present thesis, seeking and tracing similar translation practices in other contemporary pieces of writing for children that have been translated from English to Greek would not only be interesting but an imperative, since a consistent undertaking of this sort may very well provide some insight on general translational patterns of the genre from English to Greek and allow for generalisations and wider theoretical claims on translation theory as a whole.

In the final part of the thesis, a renewed approach to the theoretical foundation of Polysystems Theory has been attempted, merging and interweaving, in a cross-disciplinary manner, the fields of translation theory and practice, Literature and Cultural Studies, viewed in the prism of globalisation and the repercussions this holds for our understanding of the kind of mechanisms that are at play when all cultural fields of study concur and fuse in a changing world. To this end, Chapter Five analyzes and establishes the correlation between the notions of globalisation and translation, asserting that the understanding of each separately, as well as of the two combined enhances previous conceptions of the two in isolation, and brings fresh insight on translation practices observed in the present study allowing at the same time for wider claims about the field of translation. The very nature of translation forces researchers to keep a cross-cultural eye in their dealings with the discipline both on a theoretical and a practical level. The impact globalisation has had on the cultural sphere mainly during the last decade is indisputable and many of the composite processes and shifts detected in translation practice may find their explanation if we consider the globalizing forces exercised upon the cultural sphere. It is therefore necessary to revisit traditional models of approaching translation and culture without disregarding or failing to integrate the additional factor of globalisation that is increasingly becoming a compelling element in cultural studies.

This brings the discussion to the fifth and final research question of the present study:

What is translation's contribution to the globalizing effect of *Harry Potter*? And vice versa, what may be the contribution of children's literary pieces, such as that of *Harry Potter*, to our understanding of the processes taking place in the discipline of Translation Studies in a constantly changing world?

Translation and globalisation have in essence become enablers of one another in that the transfer of cultures via translation succeeds in making the local available to the global,

while the increasing globalisation of knowledge and thought enables translators to opt for what was traditionally thought to be more risky strategies such as that of foreignisation, without jeopardizing comprehension. In this light, the role of translation, and by extension translators, becomes even more central and carries an additional load in the function it is called to perform. Even though the notion of globalisation has more recently become a key issue in the discussion of cross-cultural studies, global integration and cultural boundary crossing and merging is nothing new; it has existed as long as transnational commerce – and linguistic exchanges to make transactions possible – existed. The advancement of technology admittedly accelerated the process and increased the amount and variety of information that could be made accessible to a larger part of the population at any possible corner of the world. The ability to compress time and space in such a manner inevitably alters local cultural identities, producing hybrid morphemes in the process that incorporate elements of the local as well as the global. This process is never unilinear; there is always a fluid procedure of give and take that averts stagnancy, allows for new elements to be introduced in the receiving culture and ensures the characteristic of locality to each separate culture that exists with hybrid (or global) features. In effect, the universal levelling of cultures to the point of absolute assimilation into one global culture can never be achieved, since the moment this occurs it becomes static and thus invalidates the very principle upon which it is founded.

In order to proceed to the specification of a novel way of looking at the traditional perceptions of translation, the study introduces concepts of globalisation into the field of translation theory and practice. As a result of globalisation, boundaries of cultural systems are rearranged and this inescapably impacts on translation practices as well. What links cultures together is the notion of the remainder that comprises those cultural entities that are impossible to transfer faithfully from one culture to the other, because they are so intricately woven into and bound to the source culture that their transfer can only hope to release a domestic remainder of corresponding concepts in the target culture. The remainder is consequently that element that sticks out of translation that exceeds translation, what remains of the foreign culture, unalterable and allows for the bridging of cultures through intelligible encounters that ultimately result in the globalizing effect.

As a consequence, the systemic perspective we thus far maintained of cultures and their dynamic interrelation may be revisited and described under the light of the era of globalisation and its driving forces. The notion of binary oppositions of centre and

periphery we have traditionally upheld vis-à-vis the associations created between hegemonic (strong) and marginal (weak) cultures in the overall systemic construction may now be approached from a new angle. The vast technological changes and globalizing processes that are underway demand a move from traditional notions of the domestic vs. the foreign to the local vs. the universal (global) arrangement of the systemic structure. The newly introduced terminology reflects and keeps up to date with the new classifications of the social strata as a result of the globalizing stream and the constant mobility deriving from this. Compression of time and space, as described above, has reinstated the position of the foreign as it is conventionally perceived. Cultural systems have come closer and by default so has the foreign rendering it less out of the ordinary, more familiar and certainly not unacceptable. The bipolar distinction between foreignising (peripheral) and domesticating (central) options of translation is no longer clear and thus foreignising techniques no longer linger on the periphery of the translated literary target system. Foreignising, or rather globalizing, options may now be employed running less risk, since their positioning in the target system will not a priori render them unwelcome.

Given the evolvement of the terms as described above as well as their actual reception in the translation practice of specific texts, we may now proceed to expose the ramifications of such changes in the translation strategies of specific genres, in our case the genre of children's literature that has more commonly favoured, or to a certain extent was directed to employ domesticating strategies of translation in order to facilitate the limited comprehension levels of the receiving audience. Merely looking at the translation of just the titles of children's classics from English to Greek, one can easily reach the conclusion that the past tendency was to domesticate texts, while the latest tendency is to transfer titles unchanged and in some cases not even transliterated into the Greek alphabet. What does this indicate? Firstly, that children today are much more tolerant to 'foreignness' than in the past since friction with foreign elements nowadays comes not only through printed versions of books but from all kinds of directions, i.e. from television, the cinema, the internet, from electronic games, audiovisual material and other products that overwhelm the world market. This has inevitably expanded considerably their world view and has enabled them to have a much bigger number of windows to the outside the world. Having glimpses of the foreign certainly does not entail appropriation of the foreign. It does, however, entail early acknowledgement of the existence of the foreign and, by extension, recognition of the foreign when coming across it. At the same time, it implies realisation of boundary crossing on behalf of the child and all of the above concur in ruling out the

possibility of uncontested rejection of unfamiliar, unintelligible foreign elements as the case naturally was in past years. What seems to be the case is that a dynamic co-existence of the domestic (local) and the foreign (global) is gradually formulated that allows for cross-cultural transactions to occur without predicting full imposition of the global on the local that will lead to homogenisation, even though we cannot deny that the structure of the system itself is based on the principle that there exist power relations deriving from weaker or stronger constituents within the system in question.

Speaking of specific translation strategies, it has been suggested that a major language employs exoticizing strategies when it cares to revolutionise the cultural sphere, while a minor language is forced to engage in fluent strategies if it wishes to ensure its survival. Is this danger as vivid and real as in the past, or have translator options broadened and allowed them to be more daring as a result of globalisation? The thesis thus purports that the translator is now more at liberty than in the past to take exotic paths in his/her renderings of a foreign text, contributing to a better and more precise understanding of the imported culture. In this way the translator makes an important contribution by preserving and endorsing local identity not only of strong but also weak local cultures when transferring them to a targeted system making the local available to the global without the need to decolour it.

Illustrating the above claim through cases of children's books makes the argument more lucid and better understood. The most vulnerable population to change and most familiar with technology is the young generation. In Western societies a child has now unlimited access to the technological wonders of science, including the internet, the media, electronic games and so on. In this sense they are natives of the technological era with natural instincts of tackling technology in order to satisfy their curiosity and mental inquiries. As a result, they are more inclined and likely to approach and contact foreign forms than an adult of today was during childhood. Access to the foreign more often occurs in its original as opposed to translated form. Taking the case of Harry Potter, for instance, when children, belonging to linguistic systems other than the English one, wish to have access in order to obtain information on the orphan magician, they come across much less information about this character in their own mother tongue and much more in the language the text was originally written in, i.e. English.

The globalizing effect of children's literature at this point in time results from one particular major local culture, the Anglo-Saxon culture and, given that the operative language of the internet is English, the totality of articles or information on Harry Potter is considerably reinforced. As a result, the child unavoidably interacts not only with foreign concepts and ideas via translation, but also with foreign linguistic forms from a very early stage of his/her life. The systematic contact and interaction of the child with the foreign creates a familiarity that is carried to the child's life. The lack of critical mechanisms and resistances in children due their young age makes them more susceptible and open to new things that they acknowledge as belonging to another system but do not have the urge to reject them as they do not conceive of them as a potential danger either to their personality, their identity or to the purity of their linguistic system or culture. We may thus argue that we are gradually proceeding toward a transitional phase in children's literature and we need to review the way we perceive notions of globalisation, translation and culture in order to have a deeper understanding of the processes underlying translation practices.

If we are to truly grasp the interrelation between globalisation and translation – especially the translation of children's literature – vis-à-vis the impact that technology has had in our lives, we need to treat adults as immigrants in the new era of technology that we have entered, with children as the indigenous population. Adults had the experience of all the stages that the development of technology has undergone; first the absence of technology and then its embryonic stages that led to the technological revolution as we know it today. This experience forced them to travel into an unfamiliar world and translate it into what was at the time familiar to them. In other words, the language and semiotics of technology and all its by-products were and still are foreign forms to adults that need to be interpreted into intelligible forms. By contrast, the generation of children today may be argued to be natives of technological knowledge, of what it entails, of how to manipulate it and use it to extract information otherwise unavailable to them. In this sense, less interpretation is needed with regard to the content of this information for it largely is available and familiar to them, even if it involves a system (linguistic, cultural, social etc.) other than their own. This idea encapsulates the essence of the present study in that it recapitulates and substantiates the interrelation that this thesis purports to establish between globalisation and translation of children's literature vis-à-vis traditional notions of translation and practices of translation in an effort to articulate the new parameters and implications created as a result of the aforementioned changes. These changes have in turn wider repercussions for translation theories and need to be taken into account when studying the

related academic fields. We are in need of a model that reviews the power relations existing between major and minor systems, that reevaluates the status of the systemic order and the role of translation within it in view of the observed increase in the demand for translation services and bring translation to the centre of attention and discussion in the search for answers to the above theoretical questions.

The present study suggests that concepts of centre and periphery are much more relevant and vague than in the past. Boundaries and distance to or from the centre may no longer be perceived and understood in the traditional manner, because this will deprive the researcher of a deep understanding of the processes taking place during cross cultural interaction. As thoroughly illustrated above, the stream of globalizing forces aided by the technological rush have aided this direction and have brought the translator and his/her role in this constantly changing world to the fore. Hence, agency is a central attribute assigned to translation in terms of its being responsible for change in both sending and receiving as well as in terms of becoming the communicator of change from local to the global.

To sum up the main argument of the thesis, it has been shown that children's literature has never enjoyed equal treatment and respect among other literary genres of the social sphere. It thus forms a genre that has fairly recently been acknowledged and treated as an autonomous discipline compared to other literary genres. Translated children's literature has been similarly mistreated in the course of time in target literary systems. The resulting marginal positioning of translated texts as a consequence of translating strategies has traditionally led translators to opt for domesticating, instead of foreignising methods of translation, in order to bring the text closer to the target culture, decolour it from foreign elements and make it read as an original, while making the presence of the translator imperceptible in the reading process. Translators of children's literature, more than of any other genre, have diachronically been more inclined to employ domesticating rather than foreignising techniques of translation since the intended readership of a young audience forced the translator, to a certain extent to consider issues of age, limited world view, knowledge and vocabulary, lack of ability to make cross-cultural references and so on.

The creation of the Harry Potter books occurred at a historical circumstance at the turn of the 21st century when underlying increasing globalizing processes came into play as a result of the unmatched technological revolutionisation of every aspect of our lives. Along with the great boom in technology, a parallel, gradual shift is observed from imprint

to electronic mass culture, whereby printed versions of books increasingly are giving way to e-books, to animated versions of stories in movies, to the manipulation of any kind of media to diffuse information and market the story or character of a book such as that of Harry Potter. Technology offers multiple windows to the outside world, to the foreign, via an innumerable number of agents. The notions of the domestic and the foreign can thus no longer be perceived in the same manner as in the past. The foreign is now closer; it has entered our homes via a number of channels and gradually becomes increasingly familiar.

Polysystem theory and the systemic arrangement of culture and translation was deemed a useful tool in order to indicate the power relations of weak and strong between the various genres that are viewed as sub-systems of the wider literary sub-system. However, the systemic approach to culture, although a useful tool, under these developments, proves inadequate to account for the changes described above, since it fails to embrace in its readings notions of agency that enable cross-cultural interaction or to explain the resulting effects of such agency. Therefore, there arose a precipitated need to revisit the polysystemic model and enhance its containing concepts under the light of globalisation in order to produce such terminology that keeps up with the current processes and provides satisfactory explanations for the changes observed.

Fifteen years since Harry Potter, the eleven year old wizard was first timidly introduced to the world in *Harry Potter and the Philosopher's Stone*, five years after the publication of the last book in the series of seven, i.e. *Harry Potter and the Deathly Hallows* and having concluded the release of the eighth and last film of the sequel in cinemas around the world, the craze of the Harry Potter phenomenon is still quite perceptible. Revisiting the first research question of the present thesis, a culturally specific piece of children's literature intrinsically marked by the British culture that managed to make its way into hundreds of cultures via translation and create a global trend around it, *Harry Potter* may be said to form an extraordinary instance of writing that has managed to mediate between cultures. At the same time, it has managed to generate reasonable theoretical questions to researchers and open up roads for cultural critique that allow us to move beyond the strategies of foreignisation and domestication in order to have a systematic conceptualisation of the current processes in translation theory and practice.

The revisited polysystem theory in the light of globalisation in theoretical terms, as described above, suggests that we should not haste to claim that the Greek tokens of Harry

Potter take a central or a peripheral position as a result of domesticating or foreignising techniques. Rather, it suggests that we may now perceive of the foreign as familiar and closer to home; close enough that it may not require interpretation, allowing for exoticizing processes to take place in children's literature translation practice which in effect safeguard and validate the diversity of cultures.

Despite assumptions that the globalizing rush of our times could submerge linguistic and cultural borders, eliminating cultural and linguistic diversity in the process, the increasing demand for translations points to the opposite direction. Engaging in deep analyses and formulating policies with respect to globalisation may be an additional system of defence for weaker cultures that wish to maintain their cultural identity unaltered. This may be aided by the translator who, realizing his/her historical role in the changing situations that result from globalisation, will take the responsibility of providing his/her good offices to the literary and academic community and contribute to a promising conceptualisation of the upshot of interactions between cultural systems. At the same time, we need to acknowledge that the question of globalisation is an issue that is urgently put before not only translators and the field of Translation Studies, but comprises a matter that deals with wider issues of literature, culture and sociology in general. It is only when we filter past knowledge and theories under the spectrum of globalizing processes in the social realm that we may reach a comprehensive, renewed and improved perception of cross-cultural developments occurring at a global level.

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Sotiroula Yiasemi

APPENDICES

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APPENDIX I

What's a Christian to Do with Harry Potter? Christian Parent's ...

... GUIDE: Those who accept the **Harry Potter** story as a fantasy story, ... Many Christians have decided not to go see the **Harry Potter** movie or read the ...

Cover story: Vatican official has kind word for Harry Potter's ...

These are stories from past, or back, issues of the National Catholic Reporter, the NCR.

Harry Potter Review: America's Best Christian Betty Bowers Reviews ...

Harry Potter: Satan's Slick Ad for Witchcraft! ... credulity to trot out an even slicker story than the erstwhile greatest one ever told – **Harry Potter**! ...

MATTERS OF OPINION: The Perils of Harry Potter - Christianity ...

Christianity Today continues as a leader in providing informative editorial on current events, news from a Christian perspective, Christian doctrine, ...

Editorial: Why We Like Harry Potter - Christianity Today magazine ...

... A **Christianity** Today editorial | It's Christmas present shopping time. ... We think you should read the **Harry Potter** books to your kids. ...

Seeking God in Harry Potter

... love and death taught by **Christianity** but denied by a secular culture. ... Granger: "Some Christians object to **Harry Potter** because Christian Scripture ...

News: 'Harry Potter' now a plot to spread Christianity

If you thought that the "**Harry Potter**" books were leading you to Hell, think again - according to an Islamic fundamentalist group, the boy wizard is ...

News: Harry Potter & Christianity

An interesting commentary on **Christianity** & **Harry Potter** from **Christianity** Today.

Harry Potter: What Does God Have To Say

A former Witch shares some concerns about the **Harry Potter** phenomena.

Book Review: Harry Potter Lures Kids to Witchcraft (With Praise ...

... Typical of our times, a recent report in **Christianity** Today seems to base its approval of **Harry Potter** not on the Bible, but on popular consensus among ...

Harry Potter and the Chamber of Secrets - A Christian parent's ...

Some Christian parents think JK Rowling's **Harry Potter** books and films are harmless fun. Others think they are a dangerous door for the occult.

Is "Harry Potter" Harmless? - ChristianAnswers.Net

An eye-opening article about the popular **Harry Potter** movie and books, and the Occultic themes contained in them.

What should be the Christian view of Harry Potter?

What should be the Christian view of **Harry Potter**? Are the **Harry Potter** books and movie demonic or just entertainment?

Harry Potter's Religion

... **Harry Potter** is a clear endorsement of a recognized religion. ... Both **Christianity** Today and Lutheran magazines have given thumbs up to **Harry**. ...

Harry Potter -- Satanic Godsend Mainstreaming Witchcraft

... Off Site> The True Danger of Your Child Reading **Harry Potter** Books ... bullet, **Harry Potter** Lures Kids to Witchcraft - with praise from Christian ...

Harry Potter - The Controversy - Christian Perspective

Harry Potter, the controversy from a Christian perspective.

Harry Potter and Religion: Controversy Around Witchcraft in ...

Many see the **Harry Potter** books as promoting friendship and courage, but some church groups fear they glamorise the occult.

Harry Potter Controversy

Parents and **religious** groups have expressed concern that these stories can not be “
Muggles and Other Strangers: The **Harry Potter Controversy**. ...

The Harry Potter Controversy

Harry is against some of their **religion**. All these things create **Harry Potter** Haters. Some parents don't want their children reading the books because of ...

APPENDIX II

CHILD LABOR STATISTICS

The end of child labour: Within reach

Global Report under the Follow-up to the ILO Declaration on Fundamental Principles and Rights at Work 2006

INTERNATIONAL LABOUR CONFERENCE

95th Session 2006

Report I (B)

Available at

http://www.ilo.org/public/english/standards/ipecc/about/globalreport/2006/download/2006_globalreport_en.pdf

Table 1.1. Estimates of different categories of child work by age, 2000 and 2004

Age group (years)		Child population		Of which: economically active children		Of which: child labourers		Of which: children in hazardous work	
		2000	2004	2000	2004	2000	2004	2000	2004
5-17	Number (millions)	1 531.4	1 566.3	351.9	317.4	245.5	217.7	170.5	126.3
	Incidence (% of age group)	100.0	100.0	23.0	20.3	16.0	13.9	11.1	8.1
	% change from 2000 to 2004	-	2.3	-	-9.8	-	-11.3	-	-25.9
5-14	Number (millions)	1 199.4	1 206.5	211.0	190.7	186.3	165.8	111.3	74.4
	Incidence (% of age group)	100.0	100.0	17.6	15.8	15.5	13.7	9.3	6.2
	% change from 2000 to 2004	-	0.6	-	-9.6	-	-11.0	-	-33.2
15-17	Number (millions)	332.0	359.8	140.9	126.7	59.2	51.9	59.2	51.9
	Incidence (% of age group)	100.0	100.0	42.4	35.2	17.8	14.4	17.8	14.4
	% change from 2000 to 2004	-	8.4	-	-10.1	-	-12.3	-	-12.3

Source: Statistical Information and Monitoring Programme on Child Labour (SIMPOC).

Figure 1.1. Percentage changes in child population and working children, 2000 to 2004

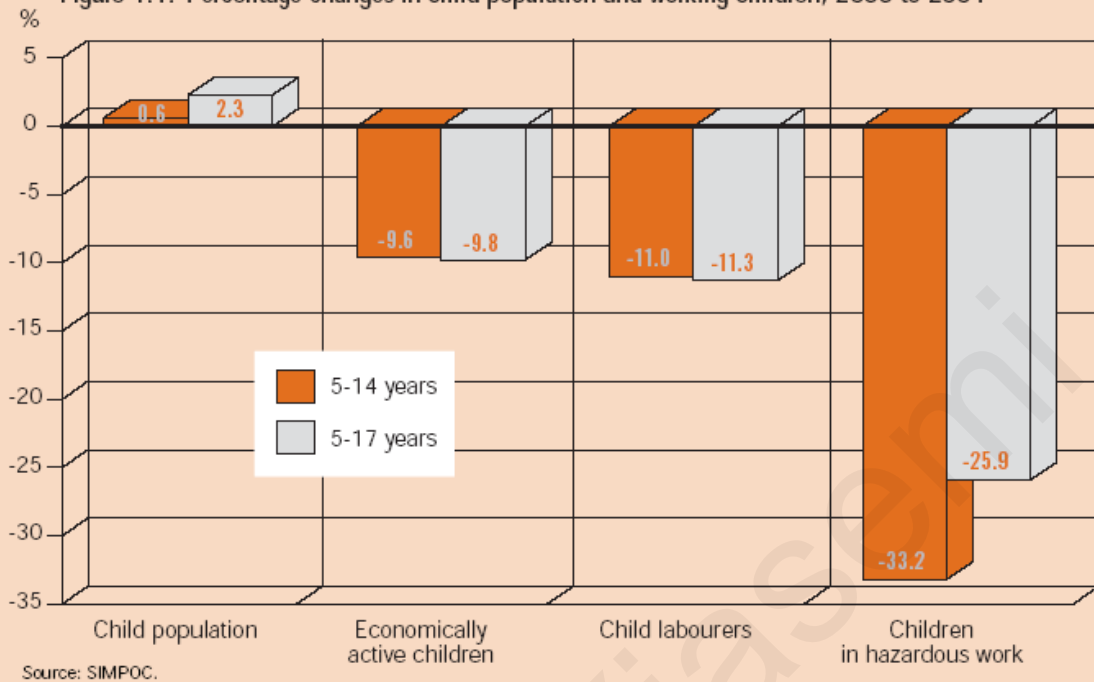


Figure 1.2. Child labour and children in hazardous work, distribution by sex and age, 2004 (percentages)

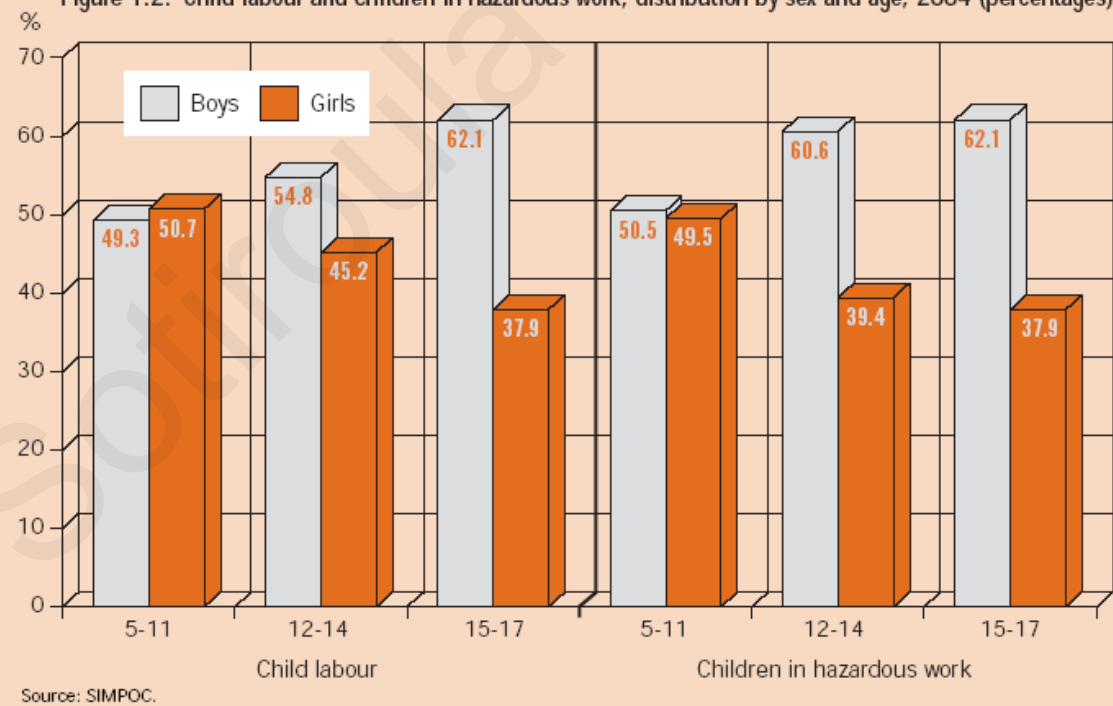
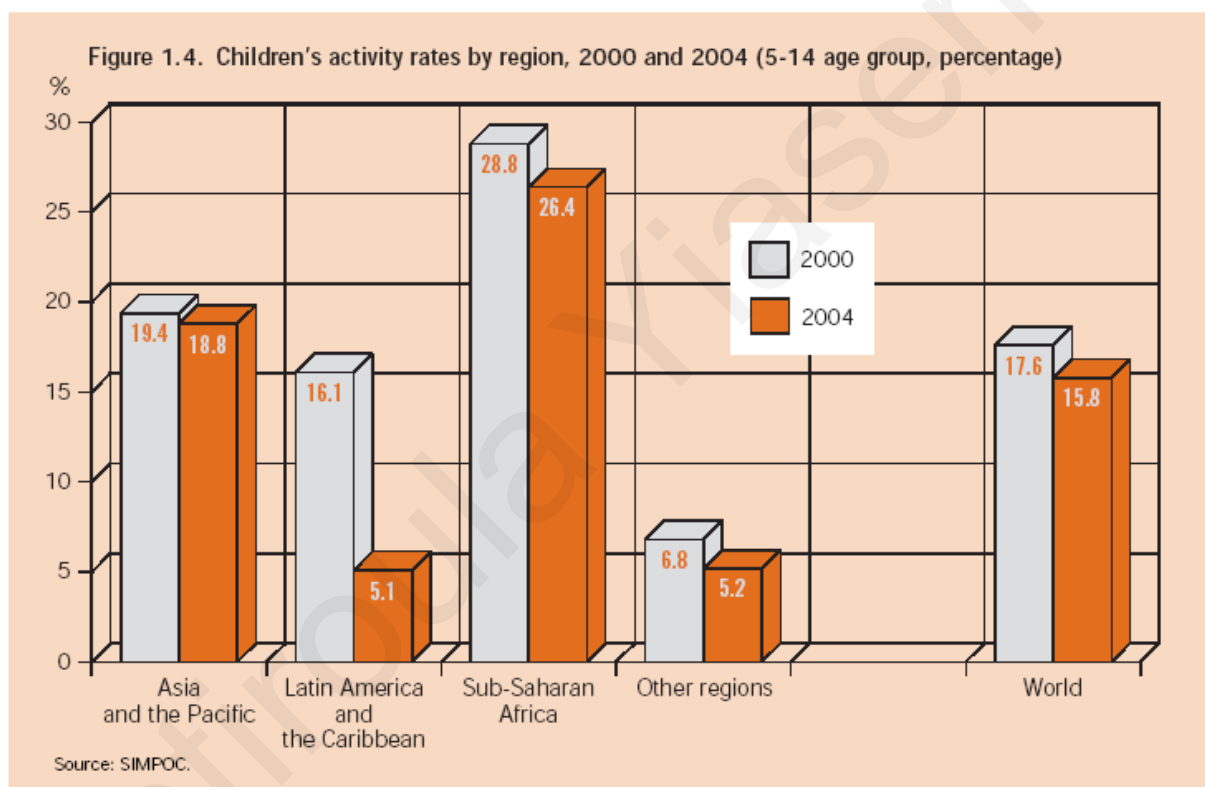


Table 1.2. Global trends in children's economic activity by region, 2000 and 2004 (5-14 age group)

Region	Child population (million)		Economically active children (million)		Activity rate (%)	
	2000	2004	2000	2004	2000	2004
Asia and the Pacific	655.1	650.0	127.3	122.3	19.4	18.8
Latin America and the Caribbean	108.1	111.0	17.4	5.7	16.1	5.1
Sub-Saharan Africa	166.8	186.8	48.0	49.3	28.8	26.4
Other regions	269.3	258.8	18.3	13.4	6.8	5.2
World	1 199.3	1 206.6	211.0	190.7	17.6	15.8

Source: SIMPOC.



APPENDIX III

Isolated dialogues of Chapter Hallowe'en of ST1 and TT1 and respective movie script dialogues in the form of dubbing or subtitles

ST 1: Original English version of *Harry Potter and the Philosopher's Stone*

TT1: Official book translations into Greek

ST2: English movies script of film adaptation of the book

TT2A: Greek dialogues of dubbed version of the movie

TT2B: Greek subtitles of subtitled version of the movie

pp: Indicates that no dialogue exists for the specific scenes in the books (original and translated) and the plot is described through paraphrasing.

(/): indicates that no text is available to express the meaning in other media

ST1	TT1	ST2	TT2A	TT2B
pp	pp	Where's Hermione?	Μα πού είναι η Ερμιόνη;	Πού είναι η Ερμιόνη;
pp	pp	Parvati said she wouldn't come out of the bathroom. She said that she'd been in there all afternoon, crying	Η Παρβάτι λέει πως την είδε στην τουαλέτα των κοριτσιών. Λέει πως έμεινε εκεί όλο το απόγευμα ... έκλαιγε.	Η Πάτιλ είπε ότι δεν βγαίνει απ' την τουαλέτα. Είναι εκεί μέσα όλο το απόγευμα, και κλαίει.
Troll - in the dungeons –	Ορεινός καλικάντζαρος... στα υπόγεια...	Troll in the dungeon! Troll in the dungeon!	Στο υπόγειο, καλικάντζαρος στο υπόγειο!!	Καλικάντζαρος! Στο μπουντρούμι! Καλικάντζαρος στο μπουντρούμι!
Thought you ought to know.	Σκέφθηκα πως έπρεπε να το μάθεις.	Thought you ought to know	Σβήνω!	Νόμισα ότι έπρεπε να το ξέρεις.
pp	pp	Silence!	Ησυχία!!!	Σιωπή!
pp	pp	Everyone will please not panic!	Παρακαλώ, ηρεμήστε	Παρακαλώ όλους, μην πανικοβάλλεστε
(/)	(/)	Now...	Τώρα...	Τώρα...
Prefects, lead your houses back to the dormitories immediately!	Επιμελητές! Οδηγήστε αμέσως τους μαθητές σας στους κοιτώνες τους!	(/) Prefects will lead their house back to the dormitories.	Οι επιμελητές να οδηγήσουν τους μαθητές στους κοιτώνες.	Οι επιμελητές θα οδηγήσουν τις αδελφότητές τους πίσω στους κοιτώνες.
(/)	(/)	Teachers will follow me to the dungeons	Οι καθηγητές μαζί μου στο υπόγειο.	Οι καθηγητές, μαζί μου στα μπουντρούμια
Follow me! Stick together, first years! No need to fear the troll if you follow my orders! Stay close behind me, now. Make way, first - years coming through! Excuse me, I'm a Prefect!	Ακολουθήστε με! Πρωτοετείς, μείνετε κοντά μου! Δεν υπάρχει λόγος να φοβάστε, αν ακολουθήσετε τις οδηγίες μου! Εμπρός ξεκινάμε! Κάντε χώρο, παρακαλώ, πρέπει να περάσουν οι πρωτοετείς! Εγώ είμαι ο επιμελητής τους!	Gryffindors, keep up, please, and stay alert.	οι μαθητές του Γκρίφιντορ μαζί μου και προσεχτικοί.	Γκρίφιντορ, συνεχίστε. Και να έχετε τον νου σας.
How could a troll get in?	Μα πως μπόρεσε ένας ορεινός καλικάντζαρος να μπει στο κάστρο;	How could a troll get in?	Πως μπήκε το τέρας;	Πως μπήκε ο καλικάντζαρος;
Don't ask me, they are supposed to be really stupid. Maybe Peeves let it in for a	Ιδέα δεν έχω. Μπορεί ο Πιβς να τον άφησε να μπει επίτηδες, για να μας κάνει πλάκα.	Not on its own. Trolls are really stupid. Probably people playing jokes.	Όχι μόνο του. Τα τέρατα είναι χαζά. Κάποιος μας κάνει πλάκα.	Όχι μόνος. Είναι χαζοί οι καλικάντζαροι. Μάλλον κάποιος κάνουν φάρσες.

Hallowe'en joke. I've just though – Hermione.	Μόλις τώρα το σκέφτηκα. Η Ερμιόνη.	(/)	(/)	(/)
What about her? She doesn't know about the troll.	Τι τρέχει μ' αυτήν; Δεν ξέρει τίποτα γι' αυτόν το καλικάντζαρο...	What? Hermione! She doesn't know.	Τι; Η Ερμιόνη. Δεν το ξέρει.	(/) Η Ερμιόνη. Δεν το ξέρει.
What's he doing? Why isn't he down in the dungeons with the rest of the teachers?	Τι γυρεύει εδώ; Γιατί δεν είναι κι αυτός στα υπόγεια, μαζί με τους άλλους καθηγητές;	I think the troll's left the dungeon	Το τέρας έφυγε απ' το υπόγειο.	Νομίζω ότι ο καλικάντζαρος έφυγε απ' το μπουντρούμι.
Oh, no. It's the girls' toilets! Hermione.	Α, όχι! Η τουαλέτα των κοριτσιών. Η Ερμιόνη	It's going into the girls' bathroom	Πάει στις τουαλέτες των κοριτσιών.	Πάει στην τουαλέτα των κοριτσιών.
Come on, run, run! (/)	Φύγε! Τρέξε! (/)	Hermione, move! Help! Help!	Ερμιόνη φύγε. Βοήθεια, βοήθεια.	Ερμιόνη, κουνήσου! (/)
Oy, pea - brain! (/)	Ε, χαζέ! (/)	Hey! Pea brain! Help!	Ει! Κεφάλια! Χάρι!	Βλακόμουτρο! (/)
(/)	(/)	Do something!	Κάνε κάτι!	Κάνε κάτι!
(/)	(/)	What?	Τι;	Τι να κάνω;
(/)	(/)	Anything!	Ό,τι θες.	Ό,τι να, ναι!
(/)	(/)	Hurry up!	Γρηγορα...	(/)
(/)	(/)	Swish and flick	Κύκλος και εμπρός.	(/)
Wingardium Leviosa! pp	Γουινγκάρτιουμ Λεβιόζα! pp	Wingardium Leviosa! Cool!	Γουινγκάρντιουμ Λεβιόσα! Πρώτο!	(/) Ωραία!
Is it dead?	Είναι φόπιος;	Is it dead?	Είναι... φόπιος;	Πέθανε;
I don't think so. I think it's just been knocked out.	Δεν Νομίζω. Ζαλισμένος πρέπει να' ναι από το χτύπημα...	I don't think so. Just knocked out.	Δεν νομίζω. Απλά λιποθύμησε.	Δεν νομίζω. Απλώς λιποθύμησε.
Urgh – troll bogies.	Μπλιαχ...	Troll boogers!	Αααα! Ο Μυξιάρης!	Μύξες καλικάντζαρου.
What on earth were you thinking of? You're lucky you weren't killed. Why aren't you in your dormitory?	Τι στο καλό σας έπιασε; Είσαστε τυχεροί που δε σκοτωθήκατε. Γιατί δεν πήγατε στον κοιτώνα σας;	Oh, my goodness! Explain yourselves, both of you!	Τι έγινε; Δώστε μου εξηγήσεις και οι δυο.	Εξηγηθείτε κι οι δυο σας!
pp	pp	Well, what it is	Μα ξέρετε...	(/)
Please, Professor McGonagall – they were looking for me.	Σας παρακαλώ, κυρία καθηγήτρια... για μένα έψαχναν.	It's my fault, Professor McGonagall	Εγώ φταίω κ. ΜακΓκόναγκαλ.	Εγώ φταίω για όλα, κ. καθηγήτρια.
Miss Granger I went looking for the troll because I - I thought I could deal with it on my own - you know, because I've read all about them.	Μις Γκρέιντζερ. Μόνη μου πήγα... να βρω το καλικάντζαρο... γιατί νόμιζα πως θα μπορούσα να τον αντιμετωπίσω... Θέλω να πω, επειδή... επειδή είχα διαβάσει γι' αυτούς και...	Miss Granger! I went looking for the troll. I thought I could handle it.	Κυρία Γκρέιντζερ. Ήρθα για τον καλικάντζαρο. Είχα διαβάσει γι' αυτούς,	(/) Γύρευα τον καλικάντζαρο. Νόμιζα ότι θα τα κατάφερα.
(/)	(/)	But I was wrong	Μα έκανα λάθος.	Λάθος μου.
If they hadn't found me, I'd be dead now. [...]	Αν δεν με είχαν βρει, θα... θα ήμουν πεθαμένη τώρα... [...]	If Harry and Ron hadn't come and found me, I'd probably be dead.	Αν ο Χάρι και ο Ρον δεν ερχόντουσαν εγκαίρως, ίσως ήμουν νεκρή.	Αν δε μ' έβρισκαν ο Χάρι και ο Ρον, τώρα θα ήμουν νεκρή.
Well – in that case...	Τότε... αφού είναι έτσι...	Be that as it may,	Ό,τι έγινε, έγινε.	Όπως και να έχει το πράγμα...
Miss Granger, you foolish girl, how	Εσύ όμως, Ερμιόνη... ανόητο κορίτσι... πως	It was an extremely foolish thing to do	Όμως ήταν μεγάλη απερισκεψία.	Ήταν μεγάλη ανοησία μου.

could you think of tackling a mountain troll on your own?	μπόρεσες να φανταστείς πως θα τα κατάφερνες ν' αντιμετωπίσεις μόνη σου έναν καλικάντζαρο;	(/)	(/)	I expected more rational behavior and am very disappointed in you.	Περίμενα καλύτερη συμπεριφορά και είμαι πολύ απογοητευμένη από σας κ. Γκρέιντζερ.	Περίμενα πιο λογικό φέρσιμο από σένα. Με απογοητεύεις.
Miss Granger, five points will be taken from Gryffindor for this. I'm very disappointed in you. [...]	Μις Γκρέιντζερ, πέντε βαθμοί θ' αφαιρεθούν απ' το Γκρίφιντορ γι' αυτή την περιπέτεια. Και πρέπει να πω πως είμαι πολύ απογοητευμένη από σένα.[...]	(/)	(/)	Five points will be taken from Gryffindor...	Αφαιρώ 5 βαθμούς από το Γκρίφιντορ.	5 βαθμοί μείον για το Γκρίφιντορ...
		(/)	(/)	For your serious lack of judgment.	σαν ποινή για το λάθος σου.	Λόγω σοβαρής έλλειψης κρίσης από μέρους σου.
Well...	Όσο για σας...			As for you two gentlemen...	Όσο για σας, κύριοι...	Όσο για σας, κύριοι...
(/)I still say you were lucky...	(/) Επιμένω πως σταθήκατε πολύ τυχεροί.			I just hope you realize how fortunate you are	Καταλαβαίνετε ότι είστε τυχεροί.	Ελπίζω να καταλάβετε πόσο τυχεροί είστε.
(/) But not many first - years could have taken on a full - grown mountain troll.	Δεν είναι πολλοί οι πρωτοετείς που θα τολμούσαν ν' αντιμετωπίσουν μόνοι τους έναν καλικάντζαρο, και μάλιστα του βουνού.			Not many first - year students could take on a fully grown mountain troll...	Ελάχιστοι πρωτοετείς αντιμετώπισαν ορεινό καλικάντζαρο	Λίγοι πρωτοετείς τα έβαλαν μ' ένα μεγάλο καλικάντζαρο...
(/)	(/)			And live to tell the tale.	Και έζησαν για να τον θυμούνται.	Κι έμειναν ζωντανοί.
You each win Gryffindor...	Ο καθένας σας, λοιπόν...			Five points...	Πέντε βαθμοί...	Πέντε βαθμοί...
(/) Five points.[...]	(/) κερδίζει πέντε βαθμούς για το Γκρίφιντορ. [...]			(/) will be awarded to each of you	(/) θα δοθούν στον καθένα σας...	(/) δίνονται στον καθένα σας...
(/)	(/)			(/) for sheer dumb luck.	(/) για την τύχη που είχατε.	Για την απίστευτη τύχη σας.
(/)	(/)			Perhaps you ought to go. It might wake up.	Πάμε τώρα ίσως ξυπνήσει.	Καλύτερα να φύγετε. Μπορεί να ξυπνήσει.

APPENDIX IV

<i>STI</i>	<i>TTI</i>
<i>Pages</i>	<i>Pages</i>
Mr and Mrs Dursley, of number four, Privet Drive, were proud to say that they were perfectly normal, thank you very much. They were the last people you'd expect to be involved in anything strange or mysterious, because they just didn't hold with such nonsense.	Ο κύριος και η κυρία Ντάρσλι, που έμεναν στο νούμερο 4 της οδού Πριβέτ, έλεγαν συχνά, και πάντα με υπερηφάνεια, πως ήταν απόλυτα φυσιολογικοί άνθρωποι, τίποτα περισσότερο ή λιγότερο. Ήταν οι τελευταίοι άνθρωποι που θα περίμενε κανείς να δει ανακατεμένους σε κάτι παράξενο ή μυστήριο, απλώς και μόνο γιατί και οι ίδιοι πίστευαν πως δεν υπήρχαν αληθινά τέτοιες ανοησίες στη ζωή.
Mr Dursley was the director of a firm called Grunnings, which made drills. He was a big, beefy man with hardly any neck, although he did have a very large moustache. Mrs Dursley was thin and blond and had nearly twice the usual amount of neck, which came in very useful as she spent so much of her time craning over garden fences, spying on the neighbours. The Dursleys had a small son called Dudley and in their opinion there was no finer boy anywhere.	Ο κύριος Ντάρσλι, ήταν ο διευθυντής ενός εργοστασίου με το όνομα «Γκράνινγκς», το οποίο έφτιαχνε γεωτρήματα. Ήταν ένας ψηλός και χοντρός άντρας χωρίς καθόλου λαιμό, όμως είχε ένα πραγματικά τεράστιο μουστάκι. Η κυρία Ντάρσλι ήταν ξανθή και αδύνατη κι ο δικός της λαιμός ήταν δυο φορές πιο μακρύς απ' τους συνηθισμένους, κάτι πολύ χρήσιμο γι' αυτή, αφού περνούσε τις περισσότερες ώρες της κρυφοκοιτάζοντας πάνω από φράχτες και κατασκοπεύοντας τους γείτονες. Οι Ντάρσλι είχαν ένα μικρό γιο, τον Ντάρσλι, και πίστευαν πως ήταν το καλύτερο αγόρι σ' όλο τον κόσμο.
The Dursleys had everything they wanted, but they also had a secret, and their greatest fear was that somebody would discover it. They didn't think they could bear if anyone found out about the Potters. Mrs Potter was Mrs Dursley's sister, but they hadn't met for several years; in fact, Mrs Dursley pretended she didn't have a sister, because her sister and her good-for-nothing husband were as unDursleyish as it was possible to be. The Dursleys shuddered to think what the neighbours would say if the Potters arrived in the street. The Dursleys knew that the Potter had a small son, too, but they had never even seen him. This boy was another good reason for keeping the Potters away; they didn't want Dudley mixing with a child like that.	Οι Ντάρσλι είχαν όλα όσα θα ήθελαν στη ζωή. Είχαν όμως κι ένα μυστικό κι ο μεγαλύτερος φόβος τους ήταν πως κάποιος θα το μάθαινε. Κι οι δυο ήταν απόλυτα σίγουροι πως δε θα το άντεχαν, αν κάποιος μάθαινε για τους Πότερ. Η κυρία Πότερ ήταν η αδερφή της κυρίας Ντάρσλι, είχαν όμως να συναντηθούν αρκετά χρόνια. Η αλήθεια ήταν πως η κυρία Ντάρσλι παρίστανε πως δεν είχε αδελφή, γιατί η αδελφή της κι ο ανεπρόκοπος ο άντρας της ήταν εντελώς διαφορετικοί από τους Ντάρσλι. Οι Ντάρσλι ένιωθαν ρίγη φρίκης και μόνο στη σκέψη πως οι Πότερ μπορεί να έρχονταν στη γειτονιά τους. Ή ξεραν πως κι οι Πότερ είχαν ένα μικρό γιο, άλλα δεν τον είχαν δει ποτέ στη ζωή τους. Αυτό το αγόρι ήταν ένας ακόμη λόγος γι ανα κρατούν τους Πότερ σε απόσταση. Δεν ήθελαν ο γιος τους, ο Ντάντλι, να κάνει παρέα μ' ένα τέτοιο παιδί.
When Mr and Mrs Dursley woke up on the dull, grey Tuesday our story starts, there was nothing about the cloudy sky outside to suggest that strange and mysterious things would soon be happening all over the country. Mr Dursley hummed as he picked out his most boring tie for work and Mrs Dursley gossiped away happily as she wrestled a screaming Dudley into his high chair.	Όταν ο κύριος κι η κυρία Ντάρσλι ξύπνησαν εκείνο το συννεφιασμένο πρωινό μιας Τρίτης, όπου και αρχίζει η ιστορία μας, δεν υπήρχε γύρω τους το παραμικρό σημάδι που να δείχνει πως, σύντομα, παράξενα και μυστηριώδη πράγματα θα συνέβαιναν σ' ολόκληρη τη χώρα. Ο κύριος Ντάρσλι σιγοσφύριζε καθώς διάλεγε την πιο άχρωμη γραβάτα του να φορέσει για το γραφείο κι η κυρία Ντάρσλι κουτσομπόλευε με τη συνηθισμένη της άνεση, καθώς έβαζε το γιο της, που στρίγκλιζε, στο καρεκλάκι του κοντά στο τραπέζι για το πρωινό.
None of them noticed a large tawny owl flutter past the window.	Κανείς τους δεν πρόσεξε μια μεγάλη καστανόχρωμη κουκουβάγια να φτερουγίζει έξω απ' το παράθυρο.
At half past eight, Mr Dursley picked up his briefcase, pecked Mrs Dursley on the cheek and tried to kiss Dudley goodbye but missed, because Dudley was now having a tantrum and throwing his cereal at the walls. 'Little tyke,'	Στις οκτώμισι ακριβώς ο κύριος Ντάρσλι πήρε το χαρτοφύλακα του, φίλησε τη γυναίκα του στο μάγουλο και προσπάθησε να φιλήσει και το γιο του, αλλά δεν τα κατάφερε. Ο Ντάντλι έκανε τώρα νάζια και πετούσε την κρέμα του ένα γύρω. «Γλυκό παλιόπαιδο», μουρμούρισε περήφανα ο κύριος Ντάρσλι καθώς

chortled Mr Dursley as he left the house. He got into his car and backed out of number four's drive.

It was on the corner of the street that he noticed the first sign of something peculiar – a cat reading a map. For a second, Mr Dursley didn't realise what he had seen – then he jerked his head around to look again. There was a tabby cat standing on the corner of Privet Drive, but there wasn't a map in sight. What could he have been thinking of? It must have been a trick of the light. Mr Dursley blinked and stared at the cat. It stared back. As Mr Dursley drove around the corner and up the road, he watched the cat in his mirror. It was now reading the sign that said *Privet Drive* – no, *looking* at the sign; cats couldn't read maps or signs. Mr Dursley gave himself a little shake and put the cat out of his mind. As he drove toward town he thought of nothing except a large order of drills he was hopping to get that day.

But on the edge of town, drills were driven out of his mind by something else. As he sat in the usual morning traffic jam, he couldn't help noticing that there seemed to be a lot of strangely dressed people about. People in cloaks. Mr Dursley couldn't bear people who dressed in funny clothes – the get-ups you saw on young people! He supposed this was some stupid new fashion. He drummed his fingers on the steering wheel and his eyes fell on a huddle of these weirdos standing quite close by. They were whispering excitedly together. Mr Dursley was enraged to see that a couple of them weren't young at all; why, that man had to be older than he was and wearing an emerald-green cloak! The nerve of him! But then it struck Mr Dursley that this was probably some silly stunt – these people were obviously collecting for something ... yes, that would be it. The traffic moved on, and a few minutes later, Mr Dursley arrived in the Grunnings car park, his mind back on drills.

Mr Dursley always sat with his back to the window in his office on the ninth floor. If he hadn't, he might have found it harder to concentrate on drills that morning. He didn't see the owls swooping past in broad daylight, though people down in the street did; they pointed and gazed open-mouthed as owl after owl sped overhead. Most of them had never seen an owl even at night-time. Mr Dursley, however, had a perfectly normal, owl-free morning. He yelled at five different people. He

έβγαине από το σπίτι. Μετά μπήκε στο αμάξι του και βγήκε με την όπισθεν απ' το γκαράζ του σπιτιού.

Ο κύριος Ντάρσλι είχε φτάσει στη γωνία του δρόμου, όταν πρόσεξε το πρώτο σημάδι από κάτι περίεργο: μια γάτα, που κοιτούσε σ' ένα ανοιχτό χάρτη! Για μια μονάχα στιγμή, ο κύριος Ντάρσλι δεν κατάλαβε τι ακριβώς ήταν αυτό που είχε δει. Μετά γύρισε απότομα το κεφάλι του προ τα πίσω, για να κοιτάξει πάλι. Μια γκριζα γάτα στεκόταν πραγματικά στη γωνιά της οδού Πριβέτ, αλλά ο χάρτης δεν φαινόταν πουθενά. Πώς του είχε περάσει η ιδέα πως τον είχε δει; Κάποιο παιχνίδισμα απ' το φως θα ήταν ... Ο κύριος Ντάρσλι έστριβε με το αμάξι του στη γωνιά, συνέχιζε να κοιτάζει τη γάτα στο μικρό καθρέφτη. Και την είδε να διαβάσει την επιγραφή «οδός Πριβέτ». Όχι να τη διαβάσει βέβαια, αλλά να έχει σηκώσει το κεφάλι της και να την κοιτάζει. Οι γάτες δεν μπορούν να διαβάσουν επιγραφές ... ούτε και χάρτες, βέβαια! Ο κύριος Ντάρσλι κούνησε ελαφρά το κεφάλι του κι έβγαλε τη γάτα απ' το μυαλό του. Καθώς συνέχιζε να οδηγεί προς την πόλη, δε σκεφτόταν τίποτ' άλλο από τη μεγάλη παραγγελία για γεωτρήπανα που ήλπιζε να πάρει εκείνη τη μέρα.

Πλησιάζοντας στην πόλη, κάθε σκέψη για γεωτρήπανα αντικαταστάθηκε στο μυαλό του από κάτι άλλο. Ακινήτοποιημένος όπως ήταν στο συνηθισμένο πρωινό μοποτιλιάρισμα, πρόσκεξε πως αρκετοί από τους ανθρώπους γύρω του ήταν παράξενα ντυμένοι, ντυμένοι με μανδύες... Ο κύριος Ντάρσλι δεν μπορούσε ν' αντέξει τους ανθρώπους που ντύνονται με παράξενα ρούχα, ούτε καν τις Απόκριες. Μισούσε ιδιαίτερα τα περίεργα ρούχα που φορούσε τελευταία η νεολαία ακόμη και τ' αγόρια. Βλέποντας τόσους μανδύες γύρω του, σκέφθηκε πως θα ήταν κάποια καινούρια, ανόητη μόδα. Αφηρημένα, άρχισε να παίζει τα δάχτυλά του στο τιμόνι, ενώ το βλέμμα του έπεσε σε μια ομάδα από αυτούς τους παράξενα ντυμένους τύπους βρισκόνταν εκεί κοντά. Έδειχναν αναστατωμένοι, ενώ ψιθύριζαν μεταξύ τους. Ο κύριος Ντάρσλι νευρίασε βλέποντας πως μερικοί από αυτούς δεν ήταν καν νέοι. Διάολε, αυτός εκεί ο τύπος πρέπει να ήταν πολύ μεγαλύτερος τους κι όμως φορούσε έναν καταπράσινο μανδύα! Μα δεν ντρεπόταν καθόλου; Κατόπιν, όμως, ο κύριος Ντάρσλι σκέφθηκε πως μπορεί να ήταν μια ακόμη ανόητη διαφήμιση... Ίσως αυτοί οι τύποι να έκαναν κάποιον έρανο. Ναι, αυτό θα ήταν. Το μοποτιλιάρισμα τελείωσε και λίγα λεπτά αργότερα ο κύριος Ντάρσλι έφτανε στο εργοστάσιο με το μυαλό του πάλι γεμάτο από γεωτρήπανα.

Στο γραφείο του στον ένατο όροφο, ο κύριος Ντάρσλι καθόταν πάντα με την πλάτη του γυρισμένη προς το παράθυρο. Αν δεν καθόταν έτσι, ασφαλώς και θα το είχε βρει πολύ δύσκολο να σκέφτεται τα γεωτρήπανα εκείνο το γκριζό πρωινό. Έτσι καθισμένος, όμως, δεν είδε τις μεγάλες κουκουβάγιες που πετούσαν εδώ κι εκεί στον ουρανό. Άλλοι άνθρωποι κάτω στους δρόμους τις είδαν, και μάλιστα πολύ καθαρά. Τις έδειχναν κιόλας ο ένας στον άλλον κι όλοι έμεναν με το στόμα ανοιχτό! Οι περισσότεροι απ' αυτούς δεν είχαν δει κουκουβάγιες ούτε τη νύχτα. Ο κύριος Ντάρσλι, πάντως, δεν είδε ούτε καν μια κουκουβάγια και πέρασε έτσι ένα ολότελα συνηθισμένο πρωινό: έβαλε τις φωνές σε πέντε

made several important telephone calls and shouted a bit more. He was in a very good mood until lunch-time, when he thought he'd stretch his legs and walk across the road to buy himself a bun from the baker's opposite.

He'd forgotten all about the people in cloaks until he passed a group of them next to the baker's. He eyed them angrily as he passed. He didn't know why, but they made him uneasy. This lot were whispering excitedly, too, and he couldn't see a single collecting tin. It was on his way back past them, clutching a large doughnut in a bag, that he caught a few words of what they were saying.

'The Potters, that's right, that's what I heard -'

'- yes, their son, Harry -'

Mr Dursley stopped dead. Fear flooded him. He looked back at the whisperers as if he wanted to say something to them, but thought better of it.

He dashed back across the road, hurried up to his office, snapped at his secretary not to disturb him, seized his telephone and had almost finished dialling his home number when he changed his mind. He put the receiver back down and stroked his moustache, thinking ... no, he was being stupid. Potter wasn't such an unusual name. He was sure there were lots of people called Potter who had a son called Harry. Come to think of it, he wasn't even sure his nephew was called Harry. He'd never even seen the boy. It might have been Harvey. Or Harold. There was no point in worrying Mrs Dursley, she always got so upset at any mention of her sister. He didn't blame her - if *he'd* had a sister like that ... but all the same, those people in cloaks ...

He found it a lot harder to concentrate on drills that afternoon, and when he left the building at five o'clock, he was still so worried that he walked straight into someone just outside the door.

'Sorry', he grunted, as the tiny old man stumbled and almost fell. It was a few seconds before Mr Dursley realised that the man was wearing a violet cloak. He didn't seem at all upset at being almost knocked to the ground. On the contrary, his face split into a wide smile and he said in a squeaky voice that made passers-by stare: 'Don't be sorry, my dear sir, for nothing could upset me today! Rejoice, for You-Know-Who has gone at last! Even Muggles like yourself should be celebrating,

διαφορετικούς υπαλλήλους κι έκανε μερικά σημαντικά τηλεφωνήματα, φωνασκώντας και σ' αυτά. Ήταν σε πολύ καλή διάθεση ως το μεσημέρι, όταν αποφάσισε να πάει περπατώντας ως τον απέναντι φούρνο και ν' αγοράσει ένα ζεστό φραντζολάκι.

Είχε ξεχάσει τους τύπους με τους μανδύες, αλλά τους ξαναθυμήθηκε όταν είδε μερικούς απ' αυτούς δίπλα στο φούρνο. Δεν ήξερε γιατί, αλλά τον έκαναν να νιώθει ανήσυχος. Καθώς προσπερνούσε τους έριξε μια θυμωμένη ματιά. Εκείνοι ψιθύριζαν κι έδειχναν αναστατωμένοι, ενώ κανείς τους δεν κρατούσε κουτί για έρανο. Στο γυρισμό καθώς ο κύριος Ντάρσλι περνούσε και πάλι δίπλα τους, κρατώντας τη χαρτοσακούλα με το ζεστό φραντζολάκι του, μπόρεσε να «πάσει» μερικές λέξεις απ' αυτά που έλεγαν.

«Ναι... Οι Πότερ έτσι άκουσα...»

«...ναι, ο γιος τους ο μικρός Χάρι...»

Ο κύριος Ντάρσλι έμεινε ακίνητος, μαρμαρωμένος, με ο φόβος να σφίγγει την καρδιά του σαν ατσαλένιο χέρι. Έριξε μια ακόμη ματιά στους παράξενους τύπους κι άνοιξε ο στόμα του, σαν να ήθελε κάτι να τους ρωτήσει, αλλά το μετάνιωσε.

Κατόπιν πέρασε γρήγορα στο απέναντι πεζοδρόμιο, ανέβηκε σχεδόν τρέχοντας στο γραφείο του, φώναξε στη γραμματέα του να μην τον ενοχλήσει κανείς κι άρχισε να παίρνει στο τηλέφωνο τον αριθμό του σπιτιού του. Κάπου στα μισά του αριθμού σταμάτησε. Ακούμπησε αργά το ακουστικό στη θέση του κι άρχισε να χαϊδεύει αφηρημένος το μουστάκι του, ενώ σκεφτόταν... Όχι, αυτός ο φόβος του ήταν καθαρή ανοησία. Το Πότερ δεν ήταν δα και κανένα ασυνήθιστο επώνυμο. Ήταν σίγουρος πως υπήρχαν πολλές οικογένειες με ο επώνυμο Πότερ, που είχαν ένα γιο με το όνομα Χάρι. Εξάλλου, τώρα που το σκεφτόταν, δεν ήταν καν σίγουρος πως ο ανιψιός του λεγόταν Χάρι. Δε τον είχε δει ποτέ και μπορεί θαυμάσια να τον έλεγαν Χάρβι, ή Χάρολντ... Δεν υπήρχε κανένας λόγος ν' ανησυχίσει τη γυναίκα του, από τη στιγμή μάλιστα που στεναχωριόταν αφάνταστα ακόμη και ν' άκουγε το όνομα της αδελφής της. Όχι, δηλαδή, πως την αδικούσε γι' αυτό. Κι εκείνος, αν είχε μια τέτοια αδελφή... Παρ' όλα αυτά, εκείνοι οι τύποι με τους μανδύες τον είχαν ανησυχήσει πολύ.

Εκείνο το απόγευμα ο κύριος Ντάρσλι δυσκολεύτηκε πολύ να συγκεντρώσει το μυαλό του στα γεωτρύπανα. Και στις πέντε το απόγευμα, όταν βγήκε από το κτίριο, ήταν ακόμη τόσο απορροφημένος απ' αυτές τις σκέψεις, που έπεσε πάνω σε κάποιον ακριβώς έξω απ' την πόρτα.

«Συγγνώμη», μουρμούρισε, καθώς ο μικροκαμωμένος κι ηλικιωμένος άντρας που είχε σκουντήσει, παραπάτησε και σχεδόν έπεσε στο πεζοδρόμιο. Και πάλι πέρασαν μερικά δευτερόλεπτα, προτού ο κύριος Ντάρσλι προσέξει πως ο γέρος μπροστά του φορούσε ένα μακρύ μοβ μανδύα. Δεν έδειχνε, μάλιστα, καθόλου θυμωμένος που σχεδόν τον είχε ρίξει κάτω. Αντίθετα, το ζαρωμένο του πρόσωπο του φωτίστηκε από ένα πλατύ χαμόγελο και με τρεμουλιαστή φωνή είπε: «Μην ανησυχείς, καλέ μου κύριε, γιατί τίποτα σήμερα δεν μπορεί να με κάνει να νευριάσω! Κι εσύ πρέπει να χαίρεσαι, γιατί ο Ξέρεις-Ποιος έφυγε, επιτέλους! Ακόμη κι ένας Μαγκλ σαν κι εσένα έπρεπε να γιορτάζει αυτή την τόσο ευτυχισμένη

this happy, happy day!

And the old man hugged Mr Dursley around the middle and walked off.

Mr Dursley stood rooted to the spot. He had been hugged by a complete stranger. He also thought he had been called a Muggle, whatever that was. He was rattled. He hurried to his car and set off home, hoping he was imagining things, which he had never hoped before, because he didn't approve of imagination.

As he pulled into the driveway of number four, the first thing he saw – and it didn't improve his mood – was the tabby cat he'd spotted that morning. It was now sitting on his garden wall. He was sure it was the same one; it had the same markings around its eyes

'Shoo!' said Mr Dursley loudly.

The cat didn't move. It just gave him a stern look. Was this normal cat behaviour, Mr Dursley wondered. Trying to pull himself together, he let himself into the house. He was still determined not to mention anything to his wife.

μέρα!»

Και μ' αυτά τα λόγια, ο παράξενος γέρος έσφιξε γρήγορα στην αγκαλιά του τον κύριο Νάρσλι και απομακρύνθηκε.

Ο κύριος Ντάρσλι συνέχισε να μένει ακίνητος. Και να ήθελε, δε θα μπορούσε να κάνει ούτε ένα βήμα. Ένας εντελώς άγνωστος του τύπος τον είχε αγκαλιάσει και τον είχε αποκαλέσει Μαγκλ, αν και δεν είχε ιδέα για το τι μπορεί να σημαίνει αυτό. Τώρα ένιωθε πραγματικά πολύ ταραγμένος και ξεκίνησε αμέσως με το αυτοκίνητο για το σπίτι του, ελπίζοντας πως δεν έτρεχε τίποτα σοβαρό και πως όλα ήταν δημιούργημα της φαντασίας του, κάτι που ως τώρα δεν είχε ευχηθεί ποτέ στη ζωή του, γιατί δεν του άρεσε καθόλου η φαντασία.

Λίγο αργότερα, καθώς πλησίαζε στην πόρτα του σπιτιού με τον αριθμό 4, το πρώτο πράγμα που είδε – και του χάλασε ακόμη περισσότερο το κέφι – ήταν η γκρίζα γάτα που είχε προσέξει το ίδιο πρωί. Η γάτα καθόταν τώρα επάνω στο χαμηλό φράχτη του κήπου του. Ήταν σίγουρος πως ήταν η ίδια γάτα, γιατί είχε δει τις ίδιες μαύρες γραμμές στο πρόσωπο γύρω απ' τα μάτια.

«Ξεξίτ!» φώναξε δυνατά ο κύριος Ντάρσλι.

Η γάτα συνέχισε να μένει ακίνητη, αλλά του έριξε μια αυστηρή ματιά. Έτσι κάνουν οι γάτες; αναρωτήθηκε ο κύριος Ντάρσλι. Προσπαθώντας να μη χάσει την ψυχραιμία του, μπήκε γρήγορα στο σπίτι, αποφασισμένος και πάλι να μην πει τίποτα στη γυναίκα του.

APPENDIX V

ST1

Pages 146-149

Once the holidays had started, Ron and Harry were having too good a time to think much about Flamel. They had the dormitory to themselves and the common room was far emptier than usual, so they were able to get the good armchairs by the fire. They sat by the hour eating anything they could spear on a toasting fork – bread, crumpets, marshmallows – and plotting ways of getting Malfoy expelled, which were fun to talk about even if they wouldn't work.

Ron also started teaching Harry wizard chess. This was exactly like Muggle chess except that the figures were alive, which made it a lot like directing troops in battle. Ron's set was very old and battered. Like everything else he owned, it had once belonged to someone else in his family – in this case, his grandfather. However, old chessmen weren't a drawback at all. Ron knew them so well he never had trouble getting them to do what he wanted.

Harry played with chessmen Seamus Finnigan had lent him and they didn't trust him at all. He wasn't a very good player yet and they shouting different bits of advice at him, which was confusing: 'Don't send me there, can't you see his knight? Send *him*, we can afford to lose *him*.'

On Christmas Eve, Harry went to bed looking forward to next day for the food and the fun, but not expecting any presents at all. When he woke early next morning, however, the first thing he saw was a small pile of packages at the foot of his bed.

'Happy Christmas,' said Ron sleepily as Harry scrambled out of bed and pulled on his dressing-gown.

'You too', said Harry. 'Will you look at this? I've got some presents!'

'What did you expect, turnips?' said Ron, turning to this own pile, which was a lot bigger than Harry's.

Harry picked up the top parcel. It was wrapped in thick brown paper and scrawled across it was *To Harry, from Hagrid*. Inside was a roughly cut wooden flute. Hagrid had obviously whittled it himself. Harry blew it – it sounded a bit like an owl.

A second, very small parcel contained a note.

We received your message and enclose your Christmas present. From Uncle Vernon and Aunt Petunia. Sellotaped to the note was a fifty-

TT1

Pages 226-228

Όταν άρχισαν οι χριστουγεννιάτικες διακοπές, ο Χάρι κι ο Ρον βρήκαν πολλά διασκεδαστικά πράγματα να κάνουν. Έτσι ξέχασαν για λίγο τον Νικόλαο Φλαμέλ. Είχαν τώρα την κρεβατοκάμαρα όλη δική τους, το ίδιο και την αίθουσα αναμυχής. Έτσι κάθονταν με τις ώρες δίπλα στο τζάκι (οι κοντινές πολυθρόνες ήταν ελεύθερες), ψήνοντας κάστανα, καλαμπόκι και ψωμί και κάνοντας σχέδια για το πως να πετύχουν την αποβολή του Μαλφόι από το σχολείο. Μια απασχόληση πολύ διασκεδαστική, έστω κι αν τα σχέδιά τους δεν είχαν καμία ελπίδα να πραγματοποιηθούν.

Παράλληλα ο Ρον άρχισε να μαθαίνει στον Χάρι μαγικό σκάκι. Αυτό το παιχνίδι ήταν ίδιο με το σκάκι των Μαγκλ, με τη διαφορά ότι τα πιόνια εδώ ήταν ζωντανά, κάτι που έκανε το μαγικό σκάκι να μοιάζει με αληθινή μάχη, έτσι όπως τα πιόνια μετακινούνταν μόνα τους πάνω στη σκακιέρα. Η σκακιέρα και τα πιόνια του Ρον ήταν πολύ παλιά και ξεθωριασμένα. Όπως με όλα τα πράγματά του, ήταν κι αυτά ιδιοκτησία κάποιου μέλους της οικογένειάς του πριν γίνουν δικά του – στη συγκεκριμένη περίπτωση, του παππού του. Αυτά τα παλιά πιόνια, όμως, είχαν ένα μεγάλο πλεονέκτημα: ο Ρον τα γνώριζε τόσο καλά, που δε δυσκολευόταν ποτέ να τα κάνει να τον υπακούσουν.

Ο Χάρι έπαιζε με πιόνια που του είχε δανείσει ο Σίμους Μίλιγκαν κι επειδή αυτά τα πιόνια δεν τον ήξεραν, δεν τον εμπιστευόταν καθόλου. Καθώς μάλιστα δεν ήξερε ακόμη να παίζει καλά, τα πιόνια του φώναζαν συνέχεια διάφορες συμβουλές: «Μη στέλνεις εμένα εκεί, δε βλέπεις τον ιππότη του; Στείλε καλύτερα αυτόν. Αυτόν μπορούμε να τον χάσουμε!»

Την παραμονή των Χριστουγέννων ο Χάρι αποκοιμήθηκε περιμένοντας με λαχτάρα την άλλη μέρα, όχι τόσο για τα δώρα που θα έπαιρνε – σιγά μη του έστελνε κανείς – , όσο για τα ωραία φαγητά και γλυκά που θα υπήρχαν και τις ευχάριστες ώρες που θα περνούσε με τον Ρον. Ξυπνώντας όμως το άλλο πρωί, το πρώτο που είδε, ήταν ένας μικρός σωρός από πολύχρωμα πακέτα στα πόδια του κρεβατιού του.

«Καλά Χριστούγεννα», του είπε νυσταγμένα ο Ρον, καθώς ο Χάρι πετάχτηκε απ' το κρεβάτι κι άρχισε να φορά τη ρόμπα του.

«Καλά Χριστούγεννα», αποκρίθηκε εκείνος. «Είδες τι είναι εδώ; Μου' φεραν δώρα!»

«Και τι περιμένεις, ραπανάκια;» ρώτησε ο Ρον, αρχίζοντας να ξετυλίγει τα δικά του δώρα, που ήταν περισσότερα.

Ο Χάρι πήρε στα χέρια του το πιο μεγάλο πακέτο. Ήταν τυλιγμένο σε χοντρό καφέ χαρτί κι επάνω του ήταν βιαστικά γραμμένο *Για τον Χάρι από τον Χάγκριντ*. Μέσα ήταν μια ξύλινη φλογέρα, σκαλισμένη πάνω σε κλαδί, την οποία ο Χάγκριντ πρέπει να είχε φτιάξει μόνος του. Ο Χάρι την έφερε στο στόμα του, φύσηξε κι ο ήχος που βγήκε, έμοιαζε μ' αυτόν της κουκουβάγιας.

Το δεύτερο, ένα πολύ μικρό πακέτο, περιείχε ένα

pence piece.

‘That’s friendly,’ said Harry.

Ron was fascinated by the fifty pence.

‘Weird!’ he said. ‘What a shape! This is money?’

‘You can keep it’, said Harry, laughing at how pleased Ron was.

‘Hagrid and my aunt and uncle – so who sent these?’

‘I think I know who that one’s from,’ said Ron, going a bit pink and pointing to a very lumpy parcel. ‘My mum. I told her you didn’t expect any presents and – oh no,’ he groaned, ‘she’s made you a Weasley jumper.’

Harry had torn open the parcel to find a thick, hand knitted sweater in emerald green and a large box of home-made fudge.

‘Every year she makes us a jumper,’ said Ron, unwrapping his own, ‘and mines *always* maroon.’

‘That’s really nice of her,’ said Harry, trying the fudge, which was very tasty.

His next present also contained sweets – a large box of Chocolate Frogs from Hermione.

This left only one parcel. Harry picked it up and felt it. It was very light. He unwrapped it.

Something fluid and silvery grey went slithering to the floor, where it lay in gleaming folds. Ron gasped.

‘I’ve heard of those,’ he said in a hushed voice, dropping the box of Every-Flavour Beans he’d got from Hermione. ‘if that’s what I think it is – they’re rare, and *really* valuable.’

What is it?’

Harry picked the shining, silvery cloth off the floor. It was strange to the touch, like water woven into material.

‘It’s an Invisibility Cloak,’ said Ron, a look of awe on his face. ‘I’m sure it is – try it on.’

Harry threw the Cloak around his shoulders and Ron gave a yell.

‘It is! Look down!’

Harry looked down at his feet, but they had gone. He dashed to the mirror. Sure enough, his reflection looked back at him, just his head suspended in mid air, his body completely invisible. He pulled the Cloak over his head and his reflection vanished completely.

σημείωμα.

Πήραμε το μήνυμά σου και σου στέλνουμε το χριστουγεννιάτικο δώρο σου.

Ο θεός Βέρνον και η θεία Πετούνια

Επάνω στο χαρτί ένα νόμισμα των πενήντα σεντς ήταν στερεωμένο με σελοτέιπ.

«Πάλι καλά!» μουρμούρισε ο Χάρι.

Ο Ρον κοίταξε το νόμισμα μ’ απορία.

«Απίθανο!» είπε «Τι περίεργο σχήμα! Έχει αλήθεια αξία;»

«Σ’ το χαρίζω», αποκρίθηκε ο Χάρι. «Λουπόν, δώρα από τον Χάγκριντ... το θείο και τη θεία μου... Τότε ποιος έστειλε αυτά;»

«Νομίζω πως ξέρω ποιος σου τα ‘στειλε», είπε ο Ρον κοκκινίζοντας. «Είναι από τη μαμά μου. Της είπα πως δεν περίμενες δώρα και ... Αχ, Θεέ μου, σου έπλεξε ένα πουλόβερ!»

Ο Χάρι άνοιξε το κακοτυλιγμένο πακέτο και βρήκε μέσα ένα καταπράσινο πουλόβερ κι ένα μακρόστενο κέικ σοκολάτας.

«Κάθε χρόνο η μαμά πλέκει σ’ όλους μας από ένα πουλόβερ», του εξήγησε ο Ρον. «Και το δικό μου είναι πάντα καφέ!»

«Πολύ ευγενικό εκ μέρους της», είπε ο Χάρι, δοκιμάζοντας το κέικ, που ήταν πολύ νόστιμο.

Το επόμενο δώρο του ήταν κι αυτό γλυκά: ένα μεγάλο κουτί σοκολατένιοι βάτραχοι από την Ερμιόνη.

Τώρα μόνο ένα δώρο είχε μείνει. Ο Χάρι το πήρε στα χέρια του και το πασπάτευε. Ήταν πολύ ελαφρύ. Καθώς το ξετύλιγε, κάτι σαν ύφασμα, σε χρώμα ανάμεσα στο γκριζό και το ασημένιο, γλίστρησε μέσα από τα δάχτυλά του κι έπεσε κάτω, αποκαλύπτοντας ένα σωρό γυαλιστερές πτυχές. Κοιτάζοντας το, ο Ρον ένιωσε να του κόβεται η ανάσα.

«Έχω ακούσει γι’ αυτά», είπε, πετώντας αδιάφορα πιο πέρα το κουτί με τα φασόλια σ’ όλες τις γεύσεις που του είχε χαρίσει η Ερμιόνη. «Κι αν πραγματικά είναι αυτό που νομίζω, τότε είναι πολύ ακριβό κι αληθινά πολύτιμο!»

«Μα τι είναι;» ρώτησε ο Χάρι, παίρνοντας το παράξενο αντικείμενο στα χέρια του. Η αφή του ήταν μεταλλική, κάτι σαν νερό που είχε γίνει ύφασμα.

«Είναι ένας αόρατος μανδύας!» αποκρίθηκε ο Ρον, με το θαυμασμό ακόμη ζωγραφισμένο στο πρόσωπό του. «Είμαι σίγουρος πως αυτό είναι ... Δοκίμασέ το!»

Ο Χάρι τύλιξε το μανδύα γύρω του κι ο Ρον άφησε να του ξεφύγει μια κραυγή.

«Αυτό είναι! Κοίτα κάτω!»

Ο Χάρι κοίταξε τα πόδια του, αλλά είχαν εξαφανιστεί. Γύρισε αμέσως στον καθρέφτη και, ναι, μόνο το κεφάλι του φαινόταν – ολόκληρο το σώμα του είχε γίνει αόρατο. Κι όταν τράβηξε το μανδύα προς το κεφάλι του, τότε εξαφανίστηκε κι αυτό.

APPENDIX VI

List of names assigning identity located in ST1 and TT1

	Full transliteration into Greek alphabet
	Partial transliteration into Greek alphabet
	Other rendering or omission

1.	Abbot	Άμποτ
2.	Adlbert Waffling	Άνταλμπερτ Γουάλφιν
3.	Adrian Pucey	Άντριαν Πιούσι
4.	Alberic Grunnion	Άλμπερικ
5.	Albus Dumbledore	Άλμπους Ντάμπλντορ
6.	Albus Filch	Άργκους Φιλτς
7.	Alohmora Charm	ξόρκι Αλοχομόρα
8.	Angelina Johnson	Αντζέλικα Τζόνσον
9.	Arsenius Jigger	Αρσένιο Τζιγκερ
10.	Auntie Marge	θεία Μαρτζ
11.	Bane	Μπέιν
12.	Bathilda Bagshot	Μπατίντα Μπάγκσοτ
13.	Beaters	κτυπητές
14.	Bill	Μπίλι
15.	Bloody Baron	Ματωμένος Βαρόνος
16.	Bludgers	μαύρες
17.	Bristol	Μπρίστολ
18.	Brocklehurst Mandy	Μπρόκλχαστ Μάντι
19.	Bulsrode Millicent	Μίλισεντ Μπούλστροουντ
20.	Charlie	Τσάρλι
21.	Chasers	κυνηγοί
22.	Circe	Κίρκη
23.	Cliona	Κλιόντα
24.	Cornelius Fudge	Κορνήλιος Φατζ
25.	Crabbe	Κράμπε
26.	Daily Prophet	Ημερήσιος Προφήτης
27.	Dean Thomas	Ντιν Τόμας
28.	Dedalus Diggle	Δαίδαλος Ντιγκλ
29.	Dennis	Ντένις
30.	Devon	Ντέβον
31.	Diagon Alley	Διαγώνιος Αλέα
32.	Diggle	Ντιγκλ
33.	Doris Crockford	Ντόρις Κόκφορντ
34.	Dudley	Ντάντλι
35.	Dundee	Ντάντι
36.	Dursley	Ντάρσλι
37.	Eeylops Owl Emporium	κατάστημα που πουλούσε κουκουβάγιες
38.	Elfric the Eager	πρόθυμος Έλφρικ
39.	Emeric Switch	Έμεριχ Σουίτς
40.	Emeric the Evil	Κακό Έμερικ
41.	Fang	Φανγκ

42.	Finnigan Seamus	Σίμους Μίλιγκαν
43.	Firenze	Φιρέντσε
44.	Fletchley Justin	Τζάστιν Μπλέτσλι
45.	Flint	Μάρκουσ Φλιντ
46.	Fluffy	Λουλούκος
47.	Fred	Φρεντ
48.	George	Τζορτζ
49.	Ginny	Τζίνι
50.	Godric's Hollow	συνοικία Γκόντρικ
51.	Golden Snitch	χρυσή
52.	Gordon	Γκόρντον
53.	Goyle	Γκόιλ
54.	Great Humberto	μεγάλος Ουμπέρτο
55.	Great-uncle Algie	ο θεός Άλτζι
56.	Gregory the Smarmy	Γκρέγκορι ο Γελοίος
57.	Grindelwald	Γκρίντελβαλντ
58.	Gringotts	Γκρίνγκοτς
59.	Griphook	-----
60.	Grunnings	Γκράνινγκς
61.	Gryffindor	Γκρίφιντορ
62.	Hagrid	Χάγκριντ
63.	Halloween	Χάλοουιν <i>accompanied by a note, pg. 194</i>
64.	Hanna	Χάνα
65.	Harold	Χάρολντ
66.	Harry	Χάρι
67.	Harvey	Χάρβι
68.	Hebridean Blacks	νησιά Εβρίδες
69.	Hedwig	Χέντβιχ
70.	Hengist	Χένγκιστ
71.	Hermione Granger	Ερμιόνη Γκρέιντζερ
72.	Hogwarts	Χόγκουαρτς
73.	Hogwarts express	-----
74.	Hufflepuff	Χάφλαπαφλ
75.	James	Τζέιμς
76.	Jim McGuffin	Τζιμ ΜακΓκάφιν
77.	Katie Bell	Κάτι Μπελ
78.	Keeper Betchley	φύλακας Μπλέτσλι
79.	Kent	Κεντ
80.	King's Cross	σταθμό του Κινγκς Κρος
81.	Lavender	Λάβεντερ
82.	Lily	Λίλι
83.	MacDougal Morag	Μορίν ΜακΝτούγκαλ
84.	Madam Hooch	κυρία Χουτς
85.	Madam Malkin	κυρία Μάλκιν
86.	Madam Pomfrey	κυρία Πόμφρι
87.	Majorca	Μαγιόρκα
88.	Malcom	Μάλκολμ
89.	Malfoy	Μαλφόι
90.	Marge	Μαρτζ
91.	Merlin	Μέρλιν

92.	Minerva	Μινέρβα
93.	Miranda Goshawk	Μιράντα Γκόσακ
94.	Moon	Μούν
95.	Morgana	Μοργκάνα
96.	Mr Paws	Γκρίζος
97.	Mrs Figg	κυρία Φιγκς
98.	Mrs Norris	κυρία Νόρις
99.	Muggle	Μαγκλ
100.	Nearly Headless Nick	Σχεδόν-Ακέφαλος-Νικ
101.	Neville	Νέβιλ
102.	Newt Scamander	Νιουτ Σκάμαντερ
103.	Nicholas de Mimsy-Porgpington	Νικόλας ντε Μίμσι Πορπινιόν
104.	Nimbus Two Thousand	Σύννεφο 2000
105.	Norbert	Νόρμπερτ
106.	Nott	Νοτ
107.	Ollivanders	Ολιβάντερ
108.	Paddington Station	-----
109.	Paracelsus	Παράκελσος
110.	Parkinson	Πάρκινσον
111.	Parvati Patil	Παρβάτι Πάτιλ
112.	Peeves	Πιβς
113.	Percy	Πέρσι
114.	Perenelle	Πετρονέλα
115.	Perks	Περκς
116.	Petunia	Πετούνια
117.	Phyllida Spore	Φίλιδα Σπόαρ
118.	Piers Polkiss	Πιρς Πόλκισ
119.	Potter	Πότερ
120.	Privet Drive	οδός Πριβέτ
121.	Professor Binns	καθηγητής Μπινς
122.	Professor Flitwick	καθηγητής Φλίτγουικ
123.	Professor McGonagall	καθηγήτρια ΜακΓκόναγκαλ
124.	Professor Quirrell	καθηγητής Κούιρελ
125.	Professor Snape	καθηγητής Σνέιπ
126.	Professor Sprout	καθηγήτρια Σπράουτ
127.	Quaffle	κόκκινη
128.	Quentin Trimble	Κουέντιν Τριμπλ
129.	Quidditch	κουίντιτς
130.	Ravenclaw	Ράβενκλουου
131.	Remembrall	μπάλα μνήμης
132.	Ron	Ρον
133.	Ronan	Ρόναν
134.	Rubeus Hagrid	Ρούμπεους Χάγκριντ
135.	Sally-Anne	Σάλι-Αν Περκς
136.	Scabbers	Σκάμπερς
137.	Slytherin	Σλίθεριν
138.	Smeltings	Σμέλτινγκς
139.	Snowy	Μαουρούλη
140.	Stonewall	καινούριο σχολείο
141.	Susan	Βόουνς, Σούζαν

142. Ted	Τεντ
143. Terence Higgs	Τέρενς Χιγκς
144. Terry	Τέρι
145. Tibble	Ασπρούλη
146. Trevor	Τρέβορ
147. Tufty	Πιτσιλωτή
148. Tulips	-----
149. Turpin Lisa	Λίζα Τάρπιν
150. Uric the Oddball	Έρικ τον Παράξενο
151. Vernon	Βέρνον
152. Voldemort	Βόλντεμορτ
153. Welsh Green	οι πράσινοι της Ουαλίας
154. Wizard Baruffio	μάγος Μπαρούγιο
155. Wood	Γουντ
156. Yorkshire	Γιόρκσιρ
157. Yvonne	Ιβόν
158. Zabini Blaise	-----

Sotiroula Yiasemi

APPENDIX VII

Instances of food terms located in ST1 and TT1

Ø: no rendering available in the TT1

No.	Excerpt from <i>ST1</i>	Page	Translation in <i>TT1</i>	Page
1.	Throwing his cereal at the walls	8	Και πετούσε την κρέμα του ένα γύρω	12
2.	Walk across the road to buy himself a bun from the baker's opposite	9	Να πάει περπατώντας ως τον απέναντι φούρνο και ν' αγοράσει ένα ζεστό φραντζολάκι	14
3.	Clutching a large doughnut in a bag	9	Κρατώντας τη χαρτοσακούλα με το ζεστό φραντζολάκι του	14
4.	Mrs Dursley sipped her tea through pursed lips	11	Η κυρία Ντάρσλι άρχισε να πίνει το τσάι της με σφιγμένα χείλη	18
5.	Would you care for sherbet lemon ?	13	Μήπως θέλεις μια καραμέλα λεμόνι ;	22
6.	I want you to look after the bacon	19	Ø	
7.	Harry was frying eggs	21	Ο Χάρι τηγάνιζε τ' αβγά	33
8.	Harry put the plates of egg and bacon on the table	21	Ο Χάρι έβαλε τα πιάτα με τα' αβγά και το μπέικον στο τραπέζι 33	
9.	His parents took him and a friend out for the day, to adventure parks, hamburger bars or the cinema	22	Οι γονείς του τον πήγαιναν μαζί μ' ένα φίλο του να διασκεδάσουν όλη μέρα έξω: πάρκο, ζωολογικό κήπο, χάμπουργκερ και κινηματογράφο	34
10.	Aunt Petunia looked as though she'd just swallowed a lemon	22	Το πρόσωπο της θείας Πετούνια πήρε μια έκφραση σαν να είχε δαγκώσει λεμόνι	35
11.	The Dursleys bought Dudley and Piers large chocolate ice-creams	24	Οι Ντάρσλι αγόρασαν μεγάλα παγωτά σοκολάτα	38
12.	...they bought him a cheap lemon ice jolly	24	...και σ' αυτόν ένα φτηνό παγωτό ξυλάκι	38
13.	The zoo director himself made Aunt Petunia a cup of strong sweet tea	26	Ο ίδιος ο διευθυντής του ζωολογικού κήπου έφτιαξε τσάι για τη θεία Πετούνια	41
14.	...get him a large brandy	29	...ένα ποτήρι γεμάτο μπράντι	42
15.	...gave him a bit of chocolate cake	29	Του έδωσε κι ένα κομμάτι κέικ σοκολάτας	45
16.	'Ate a funny whelk ...'	30	«Έφαγε κάτι μύδια και...»	48
17.	...told him to go a make a cup of tea	34	Ώσπου να ετοιμάσει το τσάι	53
18.	Each of the two dozen eggs	34	Είκοσι τέσσερα αβγά	54
19.	...as he spread marmalade on his newspapers	35	Ενώ άλειβε με μαρμελάδα την εφημερίδα του	55
20.	Uncle Vernon's rations turned out to be a packet of crisps each and four bananas	37	Ο θείος Βέρνον μοίρασε τρόφιμα δηλαδή τι τρόφιμα, ένα σακουλάκι τσιπς και μια μπαਨάνα για τον καθένα	58

21.	'Couldn't make us a cup o'tea , could yeh?...	30	«Μήπως υπάρχει λίγο ζεστό τσάι ;»	62
22.	Inside was a large, sticky chocolate cake	40	Μέσα ήταν ένα μεγάλο κέικ σοκολάτας	62
23.	...a squashy package of sausage	40	...ένα πακέτο λουκάνικα	63
24.	'Yer great pudding ' of a son don' need fattenin' any more, Dursley don' worry'	41	Αυτό το βουβάλι , ο γιος σου, Ντάρσλι, δε χρειάζεται άλλο πάχος	63-4
25.	Have a sausage , they're not bad cold...	50	«Φάε τώρα ένα λουκάνικο »	78
26.	They passed book shops and music stores, hamburger bars and cinemas	53	Πέρασαν μπροστά από βιβλιοπωλεία και δισκάδικα, μαγαζιά που πουλούσαν χάμπουργκερ , κινηματογράφους	83
27.	...a handful of mouldy dog-biscuits	57	Μερικά μπισκότα για σκύλους	89
28.	Harry was rather quiet as he ate the ice-cream Hagrid had bought him (chocolate and raspberry with chopped nuts)	61	Λίγο αργότερα, καθώς έτρωγε το παγωτό που του είχε αγοράσει ο Χάγκριντ (σοκολάτα και φιστίκι, με καβουρδισμένα αμύγδαλα) ο Χάρι ήταν σιωπηλός.	95
29.	He bought Harry a hamburger	66	«Έχουμε λίγο καιρό για ένα χάμπουργκερ ...	103
30.	He mattered that he'd brought sandwiches	76	Μουρμούρισε πως είχε σάντουιτς μαζί του	119
31.	He had never had any money for sweets with the Dursleys and now that he had pockets rattling with gold and silver he was ready to buy as many Mars Bars as he could carry – but the Bott's Every-Flavour Beans, Droobles Best Blowing Gum, Chocolate Frogs, Pumpkin Pasties, Cauldron Cakes, Liquorice Wands and a number of other strange things Harry had never seen in his life	76	Ποτέ του ως τώρα στη ζωή του δεν είχε χαρτζιλίκι για γλυκά . Τώρα που οι τσέπες του ήταν γεμάτες χρυσά κι ασημένια νομίσματα, ήταν έτοιμος ν' αγοράσει όσες σοκολάτες έβλεπε μπροστά του. Η ροδομάγουλη γυναίκα, όμως δεν είχε σοκολάτες είχε μόνο άγνωστα στον Χάρι γλυκά, με περίεργα ονόματα, όπως κολοκυθόπιτες, φτερά νυχτερίδας κι άλλα παρόμοια.	119
32.	'She always forgets I don't like corned beef .'	76	«Πάντα ξεχνάει πως δε μ' αρέσει το κρέας κονσέρβας ...»	119
33.	'Go on, have a pasty ,' said Harry	76	∅	119
34.	...sitting there with Ron, eating their way through all Harry's pasties and cakes (the sandwiches lay forgotten)	76	...να κάθεται τώρα με τον Ρον μασουλώντας όλα τα περίεργα πράγματα που είχε αγοράσει, ενώ τα σάντουιτς είχαν κιάλας ξεχαστεί	120
35.	'Oh, of course, you wouldn't know – Chocolate Frogs have cards inside them, you know, to collect	77	«Α, ναι, ξεχάσα πως εσύ δε θα το ξέρεις. Οι σοκολατένιοι βάρραχοι , λοιπόν, έχουν μέσα σε κάθε κουτί μια κάρτα με τη φωτογραφία κάποιου διάσημου μάγου ή μάγισσας... κι εμείς τα παιδιά μαζεύουμε	120

			αυτές τις φωτογραφίες...	
36.	‘When they say every flavour, they mean every flavour – you know, you get all the ordinary ones like chocolate and peppermint and marmalade , but then you can get spinach and liver and tripe ...’	78	«Όταν γράφει ‘όλες τις γεύσεις’ αληθινά εννοεί όλες τις γεύσεις. Έχει τις συνηθισμένες – σοκολάτα, βανίλια, μέντα και λοιπά – αλλά έχει και ασυνήθιστες, όπως σπανάκι, συκώτι και ψαρόσουπα .	122
37.	Ron picked up a green bean ...	78	Ο Χάρι πήρε απ’ το κουτί ένα καταπράσινο φασόλι	122
38.	‘Bleaaargh – see? Sprouts .’	78	«Μπλιακ! Βραστό λάχανο »	122
39.	They had a good time eating the Every-Flavour Beans . Harry got toast, coconut, baked bean, strawberry, curry, grass, coffee, sardine and was even brave enough to nibble the end off a funny grey one Ron wouldn’t touch, which turned out to be pepper ’	78	Τα δυο παιδιά διασκέδασαν πολύ τρώγοντας τα φασόλια με τις διαφορετικές γεύσεις . Ο Χάρι δοκίμασε φράουλα, ψητό ψωμί, καφέ και σαρδέλα κι είχε το κουράγιο να δοκιμάσει ένα σκούρο γκριζό φασόλι, το οποίο ο Ρον δεν τολμούσε ούτε ν’ αγγίξει και το οποίο αποδείχθηκε πως είχε τη γεύση πιπεριού .	122
40.	... Potatoes Harry?’	92	Θέλεις πατάτες , Χάρι;	142
41.	He had never seen so many things he liked to eat on one table: roast beef, roast chicken, pork chops and lamb chops, sausages, bacon and steak, boiled potatoes, roast potatoes, chips, Yorkshire pudding, peas, carrots, gravy, ketchup and, for some strange reason, mint humbugs .	92	Ποτέ στη ζωή του δεν είχε δει τόσα πολλά απ’ τα αγαπημένα του φαγητά μαζί: ψητό του φούρνου με πατάτες, χοιρινό ψητό, κοτόπουλο ψητό, μπριζόλες και λουκάνικα στα κάρβουνα, πουρές, τηγανητές πατάτες, καρότα κι αρακάς, διάφορες σάλτσες, ακόμη και κέτσαπ!	142
42.	“That does look good”, said the ghost in the ruff sadly, watching Harry cut up his steak	92	«Αυτό δείχνει πολύ καλό!», είπε θλιμμένα το φάντασμα που καθόταν δίπλα του, δείχνοντας το λαχταριστό ψητό λουκάνικο στο πιάτο του Χάρι. Εκείνος κοίταζε το φάντασμα παραξενεμένος	142-3
43.	A moment later the puddings appeared. Blocks of ice-cream in every flavour you could think of, apple pies, treacle tarts, chocolate éclairs and jam doughnuts, trifle, strawberries, jelly, rice pudding ...	93	Τότε έκαναν την εμφάνισή τους τα γλυκίσματα, μηλόπιτες, πουτίγκες, παγωτά σε διάφορες γεύσεις, πάστες, κέικ κι άφθονη κρέμα σαντιγί, σιρόπια και καβουρδισμένα αμύγδαλα	144
44.	At last the puddings too disappeared and Professor Dumbledore got to his feet again.	94	Κάποια στιγμή τα γλυκά εξαφανίστηκαν από τα πιάτα κι ο καθηγητής Ντάμπλντορ σηκώθηκε πάλι όρθιος	146
45.	Harry was going to ask Ron if he’d had any of the treacle tart , but he fell asleep almost at once	97	Ο Χάρι ήθελε να ρωτήσει τον Ρον αν είχε δοκιμάσει την πουτίγκα , αλλά δεν πρόλαβε, γιατί τον πήρε ο ύπνος	150

46.	“What have we got today?” Harry asked Ron as he poured sugar on his porridge .	100	«Τι μαθήματα έχουμε σήμερα;» ρώτησε ο Χάρι τον Ρον, ενώ έριχνε άφθονη ζάχαρη στα κορνφλέικς του.	155
47.	He granted and offered him another rock cake	105	Ξερόβηξε μόνο και του πρόσφερε άλλη μια φέτα κέικ	163
48.	Ron had a piece of steak-and-kidney pie halfway to his mouth...	113	Ο Ρον είχε ένα κομμάτι ψητό κρέας καρφωμένο στο πιρούνι του...	174
49.	...getting started on his cold pie	114	... αρχίζοντας να τρώει τη μηλόπιτά του	176
50.	On Hallowe'en morning they woke to the delicious smell of baking pumpkin ...	126	Το πρωί της ημέρας του Χάλοουιν όλα τα παιδιά ξύπνησαν με την υπέροχη μυρωδιά της ψητής κολοκύθας	196
51.	Harry was just helping himself to a jacket potato	127	Ο Χάρι είχε μόλις αρχίσει να γεμίζει το πιάτο του Θ	197
52.	The Great Hall was full of the delicious smell of fried sausages	135	Η μεγάλη τραπεζαρία ήταν γεμάτη από την ευχάριστη μυρωδιά που έβγαζαν οι τηγανίτες με μέλι	209
53.	‘Thanks, Seamus’, said Harry, watching Seamus pile ketchup on his sausages	135	«Ευχαριστώ για την πληροφορία», αποκρίθηκε ο Χάρι κοιτάζοντας με αηδία τον Σίμους να πνίγει τις τηγανίτες του στο μέλι .	210
54.	...They sat by the hour eating anything they could spear on a toasting fork – bread, crumpets, marshmallows - ...	146	Έτσι κάθονταν με τις ώρες δίπλα στο τζάκι (οι κοντινές πολυθρόνες ήταν ελεύθερες), ψήνοντας κάστανα, καλαμπόκι και ψωμί ...	226
55.	‘What did you expect, turnips? ’	147	«Και τι περίμενες, ραπανάκια; »	227
56.	‘That’s really nice of her,’ said Harry, trying the fudge , which was very tasty.	147	«Πολύ ευγενικό εκ μέρους της», είπε ο Χάρι, δοκιμάζοντας το κέικ που ήταν νόστιμο	228
57.	His next present also contained sweets – a large box of Chocolate Frogs from Hermione.	148	Και το επόμενο δώρο του ήταν κι αυτό γλυκά: ένα μεγάλο κουτί σοκολατένιοι βάτραχοι από την Ερμιόνη	228
58.	I’ve heard of those,’ he said in hushed voice, dropping the box of Every-Flavour Beans he’d got from Hermione.	148	«Έχω ακούσει γι’ αυτά», είπε, πετώντας αδιάφορα πιο πέρα το κουτί με τα φασόλια σ’ όλες τις γεύσεις που του είχε χαρίσει η Ερμιόνη.	228
59.	Harry had never in all his life had such a Christmas dinner. A hundred fat, roast turkeys , mountains of roast and boiled potatoes, platters of fat chipolatas, tureens of buttered peas, silver boats of thick, rich gravy and cranberry sauce – and stacks of wizard crackers	149	Σ’ όλη του τη ζωή, ο Χάρι δεν είχε ποτέ ξαναδεί ένα τόσο πλούσιο χριστουγεννιάτικο δείπνο. Τα μεγάλα τραπέζια ήταν φορτωμένα με περισσότερες από εκατό ψητές γαλοπούλες, βουνά από ψητό του φούρνου με πατάτες, βαθιές σουπιέρες με	230

	every few feet along the table		βραστά καρότα και αρακά, δοχεία με νόστιμη σάλτσα, δίσκους με λαχταριστές πουτίγκες και ολόκληρες πυραμίδες από χρυσά πορτοκάλια και μανταρίνια, κατακόκκινα μήλα και κατακίτρινες μπανάνες	
60.	Flaming Christmas puddings followed the turkey	150	∅	230
61.	After a tea of turkey sandwiches, crumpets, trifle and Christmas cake , everyone felt too full and sleepy to do much...	150	Μετά από ένα πρόχειρο δείπνο με σάντουιτς γαλοπούλας και κέικ , όλοι ένιωθαν πια χορτάτοι και νυσταγμένοι	231
62.	There were empty brandy bottles and chicken feathers all over the floor	172	Και το πάτωμα της καλύβας του ήταν γεμάτο φτερά κοτόπουλου κι άδειες μπουκάλες κονιάκ .	268
63.	...I think I'll be safe with a nice toffee , don't you'	217	... Δεν πιστεύω όμως να κινδυνεύω, αν διαλέξω ένα με τη γεύση του καφέ... »	339
64.	He smiled and popped the golden-brown bean into his mouth . Then he choked and said, 'Alas! Earwax!'	218	Ο Ντάμπλντορ χαμογέλασε κι έβαλε στο στόμα του ένα σκούρο καστανό φασόλι . Αμέσως έκανε μια γκριμάτσα αηδίας και το έφτυσε μακριά. «Πάλι άτυχος!» είπε. «Δεν είναι καφές, αλλά κερί για τα αφτιά!...»	339
65.	'Have a Chocolate Frog . I've got loads...'	220	«Γιατί δε δοκιμάζεις ένα απ' αυτούς τους σοκολατένιους βατράχους ... έχω τόσους πολλούς...»	342
66.	'It's not a stoat sandwich , is it?' said Harry anxiously	220	«Όχι κανένα σάντουιτς με κρέας τράγου ;» ρώτησε ανήσυχος ο Χάρι	342-3
67.	They were boarding the Hogwarts Express; talking and laughing as the country-side became greener and tidier; eating Bertie Bott's Every-Flavour Beans as they sped past Muggle towns...	222	Γρήγορα όλοι βρέθηκαν στο Χόγκουαρτς Εξπρές. Το ταξίδι κύλησε ευχάριστα. ∅	347
68.	'Thanks for the fudge and the jumper, Mrs Weasley.'	223	«Ευχαριστώ για το πουλόβερ και τα γλυκά , κυρία Ουέσλι...»	348

APPENDIX VIII

Instances of colour terms located in the original book (ST1) and translated text (TT1)

Ø: no rendering available in the TT1

No.	ST1	Page	TT1	Page
1.	Emerald-green cloak	8	Καταπράσινο μανδύα	13
2.	The man was wearing a violet cloak	9	Ο γέρος μπροστά του φορούσε ένα μακρύ μοβ μανδύα	15
3.	He was wearing long robes, a purple cloak...	12	Ø	20
4.	His blue eyes were light	12	Τα γαλάζια του μάτια ήταν ανοιχτόχρωμα	20
5.	Under a tuft of jet-black hair	16	Κάτω από ένα τσουλούφι κατάμαυρα μαλλιά	27
6.	Privet Drive glowed suddenly orange and he could make out a tabby cat slinking around the corner	18	Τον πάτησε μια φορά και δώδεκα λάμπες άναψαν αμέσως, έτσι που η οδός Πριβέτ φωτίστηκε κι εκείνος πρόλαβε να δει μια γκρίζα γάτα να εξαφανίζεται πίσω απ' την άλλη γωνία	28-9
7.	Harry had a thin face, knobbly knees, black hair and bright-green eyes	20	Ο Χάρι είχε λεπτό πρόσωπο, κοκαλιάρικα γόνατα, μαύρα μαλλιά και λαμπερά πράσινα μάτια	32
8.	He had a large pink face, not much neck, small, watery blue eyes and thick, blond hair...	21	Είχε το ίδιο φαρδύ και ροδαλό πρόσωπο, σχεδόν καθόλου λαιμό, μικρά και ξεπλυμένα γαλάζια μάτια και πυκνά, ίσα και ξανθά μαλλιά...	33
9.	'I'm warning you,' he had said, putting his large purple face right up close to Harry's	23	«Σε προειδοποιώ», του είπε, φέρνοντας το χοντρό και κατακόκκινο πρόσωπο του πολύ κοντά στο δικό του	36
10.	A revolting old jumper of Dudley's (brown with orange bobbles)	23	Ένα απαίσιο παλιό πουλόβερ του Ντβάντλι (καφέ με πορτοκαλί βούλες)	37
11.	Flash of green light	27		
12.	A tiny man in a violet top hat	27	Ένας μικροκαμωμένος άντρας με βιολετί καπέλο	43
13.	Smeltings boys wore maroon tailcoats, orange knickerbockers...	29	Τα αγόρια στο κολέγιο «Σμέλτινγκς» φορούσαν καφέ σακάκια, καρό παντελόνια του γκολφ	45
14.	I'm dyeing some of Dudley's old things grey for you	29	«Βάφω μερικά παλιά ρούχα του Ντβάντλι γκρίζα για σένα	46
15.	A brown envelope	30	Ένας καφέ φάκελος	47
16.	Within seconds it was the greyish white of old porridge	31	«Έφαγε κάτι μύδια και...»	48
17.	...shiny black shoes	31	..τα μαύρα και καλογουαλισμένα παπούτσια»	49

18.	Harry stretched out his hand at last to take the yellowish envelope, addressed in emerald green to Mr H. Potter...	42	Ο Χάρι άπλωσε το χέρι για να πάρει τον κιτρινωπό φάκελο, όπου τα γράμματα ήταν γραμμένα με πράσινο μελάνι: «Κύριον Χ. Πότερ...	66
19.	...looked like a canary-yellow circus tent	52	...έμοιαζε με τεράστιο κίτρινο αντίσκηνο.	81
20.	...pinned up his long black robes	59	Κόντανε με καρφίτσες το μακρύ μαύρο μανδύα του	93
21.	...four boys, all with flaming red hair	69	...τέσσερα αγόρια, όλα με κατακόκκινα μαλλιά.	109
22.	Ron's ears went pink	75	∅	
23.	Draco Malfoy didn't go red , but a pink tinge appeared in his pale cheeks	81	Ο Ντράκο Μαλφόι δεν κοκκίνισε , αλλά ένα ελαφρό ροζ χρώμα έβαψε τα χλωμά μάγουλά του	127
24.	A tall, black -haired witch in emerald-green robes stood there	85	Μια ψηλή γυναίκα, με μαύρα μαλλιά και μανδύα στο χρώμα του σμαραγδιού	132
25.	Mainly to avoid all the staring eyes, Harry looked upwards and saw a velvety black ceiling dotted with stars	87	Περισσότερο για ν' αποφύγει αυτές τις εκατοντάδες περίεργα βλέμματα, ο Χάρι σήκωσε το δικό του βλέμμα ψηλά κι είδε από πάνω του ένα σκούρο ουρανό γεμάτο άστρα.	136
26.	Dumbledore's silver hair...	91	Τα ασημένια μαλλιά και γένια του Ντάμπλντορ	141
27.	Professor Quirrel, in his absurd turban, was talking to a teacher with greasy black hair, a hooked nose and sallow skin	94	Ο καθηγητής Κουίρελ, με το αστείο τουρμπάνι του, μιλούσε σε έναν άλλο καθηγητή, ο οποίος είχε λιπαρά μαύρα μαλλιά, γαμψή μύτη και κιτρινωπό δέρμα	145
28.	Five four-posters hung with deep- red velvet curtains	97	∅	150
29.	The mountains around the school became icy grey and the lake like chilled steel.	133	Τα βουνά γύρω από το «Χόγκουαρτς» πήραν ένα παγερό γκρίζο χρώμα	205
30.	Harry had torn open the parcel to find a thick, hand-knitted sweater in emerald green and a large box of home-made fudge cake	147	Ο Χάρι άνοιξε το κακοτυλιγμένο πακέτο και βρήκε μέσα ένα καταπράσινο πουλόβερ κι ένα μακρόστενο κέικ σοκολάτας	228
31.	Mine's always maroon	147	«Και το δικό μου είναι πάντα καφέ! »	228
32.	The library was pitch black	151	Η βιβλιοθήκη ήταν θεοσκότεινη	233
33.	She had dark red hair and her eyes – her eyes are just like mine, Harry thought, edging a little closer to the glass. Bright green – exactly the same shape...	153	Η γυναίκα που του χαμογελούσε, ήταν πολύ όμορφη. Είχε πυκνά και σκούρα κόκκινα μαλλιά και τα μάτια της... τα μάτια της είναι ίδια με τα δικά μου σκέφτηκε ο Χάρι	236
34.	The sky was a clear, forget-me-not blue and there was a feeling	168	Ο ουρανός ήταν καταγάλανος κι όλα έδειχναν πως το	260

	in the air of summer coming		καλοκαίρι πλησίαζε	
35.	The forest was black and silent	183	Το δάσος ήταν θεοσκοτεινό και σιωπηλό	285
36.	Every now and then a ray of moonlight through the branches above lit a spot of silver blue blood on the fallen leaves.	183	Κάθε τόσο μια ακτίνα από το φως του φεγγαριού φώτιζε κηλίδες από ασημένιο αίμα επάνω στα χόρτα και τα πεσμένα φύλλα	285
37.	To the waist, a man with red hair and beard, but below that was a horse's gleaming chestnut body with a long, reddish tail.	184	Ως τη μέση ήταν άνθρωπος, με κόκκινα μαλλιά και γένια, από τη μέση και κάτω όμως το σώμα του ήταν αλογίσιο, με γυαλιστερό καστανό τρίχωμα και μακριά κοκκινωπή ουρά	287
38.	Its mane was spread pearly white on the dark leaves	186-7	...ενώ γυάλιζαν σαν μαργαριτάρια στα σκοτεινά φυλλώματα	291
39.	This one looked younger; he had white-blond hair and a palomino body	187	Είχε ξανθά μαλλιά και ουρά και ξανθοκάστανο τρίχωμα	291
40.	'I've just thought of something,' said Harry. He had gone white .	193	«Κάτι θυμήθηκα» είπε ο Χάρι, που είχε γίνει ξαφνικά κατάγλομος	300
41.	'What can you see?' Hermione said anxiously. 'Nothing – just black - ...	200	«Βλέπεις τίποτα;» ρώτησε μ' αγωνία η Ερμιόνη. «Όχι... μόνο σκοτάδι ...»	312
42.	'That one!' he called to the others. 'That big one – there – no there – with bright blue wings – the feathers are all crumpled on one side.'	203	«Να το, αυτό εκεί!» φώναξε στους άλλους. «Αυτό το μεγάλο... εκεί πέρα... με τα μπλε φτερά! Είναι τσακισμένα από τη μια πλευρά...»	316
43.	It put its hand into its pocket and pulled out a blood-red stone	212	Στη συνέχεια η εικόνα του έβαλε το ένα χέρι στην τσέπη και τράβηξε απ' αυτή μια κατακόκκινη και γυαλιστερή πέτρα	329-30
44.	Harry could see they looked burnt, raw, red and shiny	213	Τα χέρια του Κουίρελ ήταν αληθινά καμένα, κόκκινα σε μερικά σημεία και κατάμαυρα σ' άλλα...	332
45.	Ron went purple in the face; he looked like a radish with bad sunburn	221	Το πρόσωπο του Ρον έγινε τόσο κόκκινο , που έμοιαζε τώρα σαν ραπανάκι με ξανθοκόκκινα μαλλιά	344
46.	They were boarding the Hogwarts Express; talking and laughing as the country-side became greener and tidier; eating Bertie Bott's Every-Flavour Beans as they sped past Muggle towns...	222	Γρήγορα όλοι βρέθηκαν στο Χόγκουαρτς Εξπρές. Το ταξίδι κύλησε ευχάριστα. ∅	347
47.	It was Uncle Vernon, still purple -faced,...	223	Ήταν ο θείος Βέρνον. Όπως πάντα, με κατακόκκινο πρόσωπο...	348

APPENDIX IX

Instances of exclamatory phrases in ST1 and their respective renderings into Greek in TT1

∅: no rendering available in the TT1

No.	Excerpt from ST1	Page	Translation in TT1	Page
1.	'Shoo!' said Mr Dursley loudly	10	«Ξέξτ!» φώναξε δυνατά ο κύριος Ντάρσλι.	16
2.	'Er – Petunia, dear -	11	«E... Πετούνια...	18
3.	'Fancy seeing you here, Professor McGonagall	13	Τι ευχάριστη έκπληξη να σε συναντήσω εδώ, αγαπητή μου καθηγήτρια ΜακΓκόναγαλ!	21
4.	You-know – oh, all right, Voldemort – was frightened of	14	Ο Ξέρεις-Ποιος... εντάξει, ο Βόλντεμορτ φοβόταν!	23
5.	I didn't want to believe it ... Oh Albus...	14	Δεν θέλω να το πιστέψω! Αχ, Άλμπους	24
6.	'Shhh!' hissed Professor McGonagall	17	«Σςςς!» τον μάλωσε ψιθυριστά ο Ντάμπλντορ	27
7.	'Oh, Good Lord, they're here!'	22	«Αχ Θεέ μου, ήρθαν κιόλας!»	36
8.	'Thanksss, amigo.'	26	«Ευχαριστώ, αμίγκο...»	41
9.	'Oh my goodness – Vernon!'	31	«Θεέ μου, Βέρνον»	49
10.	'Er – yes, Harry – about this cupboard.'	32	«A...ναι... Χάρι... γι' αυτή την αποθήκη...»	50
11.	'AAAAARRRH!' Harry leapt into the air - ...	33	«AAAAAPPPΓΚΓ!» Ο Χάρι πήδησε στον αέρα...	53
12.	'Could do with some of those letters now, eh?' he said cheerfully	37	«Μακάρι να'χαμε τώρα μερικά απ' αυτά τα γράμματα, έτσι;» είπε χαμογελώντας	59
13.	BOOM. They knocked again. Dudley jerked awake	39	Μπουμ! Το χτύπημα στην πόρτα ακούστηκε πάλι	61
14.	There was a pause. Then – SMASH	39	Μια σύντομη σιωπή ακολούθησε. Μετά... ΚΡΑΑΑΚ!	61
15.	'Ah, shut up, Dursely, yeh great prune'	40	«Βγάλε καλύτερα το σκασμό Ντάρσλι»	62
16.	'Ah, go boil yer heads, both of yeh,' said Hagrid	42	«Άντε να πνιγείτε κι οι δυο σας» είπε με περιφρόνηση ο Χάγκριντ	66
17.	'Gallopin' Gorgons, that reminds me,' ...	43	«Μα τα γένια μου, το ξέχασα!»	67
18.	'Gulpin' gargoyles, Harry, people are still scared	45	«Μα τα γένια μου, Χάρι, γιατί τον φοβόμαστε ακόμη όλοι...»	70
19.	It had been such a good dream Tap. Tap. Tap. 'All right,' Harry mumbled, 'I'm getting up.'	49	Γιατί το όνειρο που είχε δει ήταν τόσο ευχάριστο... Ταπ. Ταπ. Ταπ. «Εντάξει», μουρμούρισε ο Χάρι. «Σηκώνομαι»	76
20.	'Good Lord' said the barman, peering at Harry, 'is this – can this be - ?'	54	«Μα τα γένια μου!»είπε ο μπάρμαν	84

21.	‘ Bless my soul, ’ whispered the old barman.. ‘Harry Potter...what an honour.’	54	∅	84
22.	‘ Mmm, ’ said Harry, wishing he could say something a bit more interesting	60	« Μμμ... » αποκρίθηκε ο Χάρι, ενώ ευχόταν να μπορούσε να πει κάτι πιο ενδιαφέρον	94
23.	‘ Blimey, Harry, I keep forgetting’ how little yeh know – not knowin’ about Quidditch!’	61	« Διάολε, Χαρι, όλο ξέχνάω πόσα λίγα ξέρεις για μας!» αποκρίθηκε ο Χάγκριντ. «Σκέψου να μην ξέρεις τι είναι το κουίντιτς;»	95
24.	‘ Er – yes, they did, yes, said Hagrid, shuffling his feet	64	«Ναι, έτσι έγινε» παραδέχθηκε ντροπιασμένος ο Χάγκριντ.	100
25.	‘ Oh, no sir,’ said Hagrid	64	« Όχι! Όχι, βέβαια! » αποκρίθηκε βιαστικά ο Χάγκριντ	100
26.	‘ Hmmm, ’ said Mr Ollivander, giving Hagrid a piercing look.	64	« Χμμ... » είπε ο Ολιβάντερ ρίχνοντάς του μια διαπεραστική ματιά	100
27.	‘ Er – Uncle Vernon?’ Uncle Vernon grunted to show he was listening. ‘ Er – I need to be at King’s Cross tomorrow to – to go to Hogwarts.’	67	« Εεε... » θείε Βέρνον...» είπε ο Χάρι. Ο θεός Βέρνον γρύλισε, για να δείξει ότι άκουγε. « Αύριο... πρέπει να πάω στο Κινγκς Κρος... για το τρένο που θα με πάει στο «Χόγκουαρτς»...»	106
28.	‘ Er, OK, ’ said Harry	70	« Εεε... » είπε ο Χάρι.	111
29.	‘ Blimey, ’ said the other twin. ‘Are you-?’	71	« Όπα! » φώναξε το άλλο δίδυμο, προτού ο Χάρι προλάβει ν’ απαντήσει. « Μήπως είσαι ο... »	112
30.	‘ Aaah, has ickle Rommie got somefink on his nosie?’ said one of the twins	72	« Αχ, το χρυσούλι μας! Ο Ρον μας! Έχει μουντζούρα στη μυτούλα του!» κορόιδεψαν τα δίδυμα αδέρφια του	113
31.	‘Don’t worry, ickle Ronniekins is safe with us.’	73	«Μην ανησυχείς, μαμά. Ο κανακάρης σου είναι ασφαλής μαζί μας».	114
32.	‘ Wow, ’ said Ron. He sat and stared at Harry for a few moments...	74	∅	116
33.	‘ Er – yes, I think so,’ said Ron	75	∅	116
34.	‘ Bleaaargh – see? Sprouts.’	78	« Μπλιακ! Βραστό λάχανο»	122
35.	‘ Er, I don’t know any,’ Harry confessed	80	« Μα... δεν ξέρω καμιά», ομολόγησε ο Χάρι	126
36.	There was a loud ‘ Ooooooh! ’	83	Λίγες στιγμές αργότερα ένα δυνατό « Ααααα! » βγήκε από τα στόματα όλων	130
37.	‘ Ouch! ’ Harry clapped a hand to his head	94	« Αου! » φώναξε ο Χάρι πιάνοντας με το χέρι το μέτωπό του.	145
38.	‘ Ahem – just a few more words now we are all fed and watered	94	« Χμμ... Μερικά λόγια ακόμη, τώρα που όλοι	146

			φάγαμε και ήπιαμε»	
39.	There was a pop and a little man with wicked dark eyes appeared...	96	Ένας δυνατός κρότος ακούστηκε και ένα μικρόσωμος άντρας παρουσιάστηκε μπροστά τους	148
40.	' Oooooooh! ' he said with an evil cackle	96	« Ααα! » είπε κατόπιν μ' ευχαρίστηση	149
41.	Snape's lips curled into a sneer. ' Tut, tut – fame clearly isn't everything.'	102	Το πρόσωπο του Σνέιπ πήρε περιφρονητική έκφραση. « Τς, τς! » είπε. «Ωστε, λοιπόν, η φήμη δεν αξίζει και πολλά πράγματα...»	158
42.	Harry saw his scared white face look down at the ground falling away, saw him gasp, slip sideways off the broom and – WHAM – a thud and a nasty crack and Neville lay, face down...	109	Ο Χάρι είδε το χλομό και φοβισμένο πρόσωπό του να κοιτάζει το έδαφος που απομακρυνόταν. Ύστερα τον άκουσε να βγάζει μια κραυγή, να γλιστρά στο πλάι του σκουπόξυλου και ... μπαμ! Ένας γδούπος ακούστηκε κι ο Νέβιλ βρέθηκε μπρούμυτα στο γρασίδι.	168
43.	' Oh , no,' said Ron, pale as the Bloody Baron	129	« Α, όχι! » είπε ο Ρόν, χλομός σαν τον Ματωμένο Βαρόνο.	200
44.	' Oy , pea-brain' yelled Ron	129	« Ε, χαζέ! » φώναξε κοροϊδευτικά ο Ρον	200
45.	' Urgh – troll bogies.'	130	« Μπλιαχ... » είπε με αηδία	201
46.	...nice drive around Flint, off up the field and – OUCH - that must have hurt...	137	...Ωραία βουτιά για ν' αποφύγει τον Φλιντ και ... μπαμ! Αυτό θα πρέπει να την πόνεσε	212
47.	' Aha! ' said Harry. 'So there's someone called Nicolas Flamel involved, is there?'	142	« Αχά! » φώναξε ο Χάρι. «Ωστε υπάρχει κάποιος Νίκολας Φλαμέλ ανακατεμένος σ' αυτή την υπόθεση!»	219
48.	...Norbert had just bitten him on the leg. ' Aargh! It's all right, he only got my boot – jus' playin' – he's only a baby, after all.'	175	...ο Νόρμπερτ τον είχε μόλις δαγκώσει στο πόδι. « Αχ! » φώναξε. «Οχι όχιμ δεν τρέχει τίποτα... μόνο την μπότα μου έσκισε... Παίζει, βλέπεις... Μωρό είναι ακόμη...»	272
49.	' AAAAAAAAAAAAARGH! ' Malfoy let out a terrible scream...	187	« Ααααα! » Ο Μάλφοι ούρλιαξε από τρόμο...	291
50.	And Harry let go. Cold, damp air rushed past him as he fell down, down, down and – FLUMP ...	201	Ο Χάρι άφησε τα χέρια του. Άρχισε να πέφτει. Κρύος αέρας τον τύλιξε καθώς έπεφτε... κι έπεφτε... κι έπεφτε... ώσπου... μπαφ!	312
51.	'Do we – er – have to join you to get across?'	204	«Πρέπει να... πρέπει να παίξουμε μαζί σας, για να πάμε απέναντι;»	318
52.	Harry, by instinct, reached up and grabbed Quirrell's face –	214	Σαν από ένστικτο, ο Χάρι άπλωσε το δικό του χέρι κι	333

	'AAAARGH!'		άρπαξε τον Κούιρελ από το πρόσωπο. « Aaaa! » ούρλιαξε ο Κούιρελ	
53.	He smiled and popped the golden-brown bean into his mouth. Then he choked and said, 'Alas! Earwax!'	218	Ο Ντάμπλντορ χαμογέλασε κι έβαλε στο στόμα του ένα σκούρο καστανό φασόλι. Αμέσως έκανε μια γκριμάτσα αηδίας και το έφτυσε μακριά. «Πάλι άτυχος!» είπε. «Δεν είναι καφές, αλλά κερί για τα αφτιά!...»	339

Sotiroula Yiasemi

APPENDIX X

The script dialogues describing the game Quidditch in the movie (ST2) and their respective renderings in the form of subtitling (TT2A) and dubbing (TT2B)

<i>ST2</i>	<i>TT2A</i>	<i>TT2B</i>
Quidditch is easy to understand. Each team has seven players	Το κουίντιτς είναι πολύ εύκολο παιχνίδι. Η ομάδα έχει 7 παίκτες.	Είναι εύκολο το Κούντιτς. Κάθε ομάδα έχει εφτά παίκτες.
Three Chasers, two Beaters, one Keeper and a Seeker. That's you.	Τρεις κυνηγούς, δύο κτυπητές, ένα φύλακα και ένα ανιχνευτή. Εσένα.	Τρεις κυνηγοί, δυο χτυπητές, έναν φύλακα κι έναν Ανιχνευτή. Εσένα
There are three kinds of balls. This one's called the Quaffle	Υπάρχουν τρεις μπάλες. Αυτή είναι η κόκκινη.	Υπάρχουν τριών ειδών μπάλες. Αυτή εδώ είναι η κόκκινη.
The Chasers handle the Quaffle and try to put it through one of those hoops. The Keeper, that's me, defends the hoops. With me so far?	Οι κυνηγοί παίρνουν την κόκκινη και προσπαθούν να την περάσουν στα δακτυλίδια. Ο φύλακας, εγώ, προσπαθεί να αποκρούσει. Κατάλαβες;	Τη χειρίζονται οι κυνηγοί, με στόχο ένα απ' τα τρία αυτά στεφάνια. Ο φύλακας υπερασπίζεται τα στεφάνια. Εντάξει ως εδώ;
I think so. What are those? You better take this.	Νομίζω. Τι είν' αυτά; Εσύ κράτα αυτό.	Έτσι νομίζω. Αυτά τι είναι; Καλύτερα πάρε αυτό.
Careful now, it's coming back. Not bad, Potter. You'd make a fair Beater.	Πρόσεξε, ξανάρχεται. Μπράβο Πότερ, δεν τα πας άσχημα.	Πρόσεχε, επιστρέφει. Καθόλου κακό, Πότερ. Θα γινόσουν καλός χτυπητής.
What was that? Bludger. Nasty little buggers.	Τι ήταν αυτό; Μαύρη. Έτσι λέγεται αυτή.	Τι ήταν αυτό; Μαύρες. Πολύ ενοχλητικά πλάσματα!
But you are a Seeker. The only think I want you to worry about is this.	Μα εσύ κάνεις πάσες. Το μόνο πράγμα που πρέπει να σε ενδιαφέρει είναι αυτό.	Αλλά εσύ είσαι Ανιχνευτής. Το μόνο που πρέπει να σε απασχολεί είναι αυτό.
The Golden Snitch. I like this ball	Η χρυσή Μπάλα Μου αρέσει αυτή.	Η Χρυσή. Μου αρέσει αυτή η μπάλα.
You like it now Just wait. It's wicked fast and damn near impossible to see.	Τώρα το λες Θα δεις. Είναι πολύ γρήγορη και δύσκολα τη βλέπεις.	Όπως είναι τώρα Περίμενε όμως. Είναι πολύ γρήγορη και σχεδόν αόρατη.
What do I do with it? You catch it. Before the other team's Seeker	Τι κάνω μ' αυτή; Την πιάνεις. Πριν απ' τον αντίπαλο	(/) Την πιάνεις, πριν απ' τον Ανιχνευτή της άλλης ομάδας.
You catch this, the game's over. You catch this, Potter, and we win.	Αν την πιάσεις το παιχνίδι τελειώνει Αν την πιάσεις Πότερ, θα κερδίσουμε.	Μόλις την πιάσεις το παιχνίδι τελειώνει. Την πιάνεις και είμαστε νικητές.

