

HARRY POTTER IN TURKEY
THE SOCIOCULTURAL FRAMEWORK OF TRANSLATION
IN A GLOBAL CONTEXT

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Thesis Abstract

Merlin Özkan, “Harry Potter in Turkey: The Sociocultural Framework of Translation in a Global Context”

This study focuses on the sociocultural framework of translational phenomena which governs the selection, production and reception processes. In this light, the external forces effective in the creation of a translated text, how these forces influence the adoption of translation strategies and the impact of translation as a cultural product are analyzed. The implications of cultural exchange through translation in a globalized background are studied in line with the analysis of the interactional character between broader social structures with all its agencies and their effect on the functional mechanisms of translation markets, the publishing industry and the procedural stages of translation. Itamar Even-Zohar’s polysystem theory, Pierre Bourdieu’s relevant concepts of cultural production and circulation model, Gideon Toury’s concept of norms and Lawrence Venuti’s discourse on a cultural and political agenda are explored and questioned in terms of their sociological implications. The applicable aspects of these theoretical approaches are put into test to analyze the implications of the *Harry Potter* translations in the Turkish target culture and the intercultural relations of translations across various cultural settings.

The analysis of the case study has shown that the translations are initially conditioned by the macro clusters of social structures, such as the workings of the publishing industry, the politics of media concerns and specific social, cultural and economic concerns of the decision-makers particular to the target culture. In this light, translation strategies gain sense and significance against the backdrop of a sociocultural framework in which the translation is processed. As a result, this study has shown that the social implications of translation theories need to be more refined in order to account for all the processes of crosscultural translational change so as to develop more meticulous methodologies to formulate a sociology of translation and study the translations in their broader social context.

Tez Özeti

Merlin Özkan, “Harry Potter Türkiye’de: Küresel Bağlamda Çevirinin Sosyokültürel Çerçevesi”

Bu çalışma, çeviri olgusunu seçim, üretim ve alımlama süreçlerini kapsayan sosyokültürel bir çerçevede incelemeyi hedeflemektedir. Bu amaçla, sözkonusu çalışmada çeviri metnin yaratım sürecinde rol oynayan dış etkenler, bu etkenlerin çeviri stratejileri üzerindeki etkisi ve kültürel bir ürün olarak çevirinin sosyal etkileri incelenmiştir. Küresel arka planda, çeviri yoluyla gerçekleştirilen kültürel değişimin beraberinde getirdiği sonuçlar, geniş sosyal bağlamında bu süreçte rol alan tüm elemanların birbiriyle etkileşiminin yanı sıra yayıncılık sektörü ve çeviri sürecinin aşamalarını kapsayan çeviri pazarlarının işlevsel mekanizması dahilinde incelenmiştir. Bu bağlamda, Itamar Even-Zohar’ın çoğuldizge kuramı, Pierre Bourdieau’nun kültürel üretim ve bu ürünlerin dolaşımını kapsayan modeli, Gideon Toury’in norm kavramı ve Lawrence Venuti’nin çeviri üzerine görüşlerine yer verilmiş ve bu yaklaşımlar toplumsal çıkarımları açısından sorgulanmıştır. Bu kuramsal yaklaşımların konuyla ilintili yönleri, Harry Potter çevirilerinin Türk erek kültüründeki etkisi ve farklı bağlamlardaki çevirilerin kültürlerarası ilişkileri çerçevesinde araştırılmıştır.

Örnek olay incelemesi, çevirilerin medyanın yanı sıra erek kültürdeki karar vericilerin sosyal, kültürel, ekonomik ihtiyaçları ve yayıncılık sektörünün işlevsel mekanizması gibi makro sosyal yapılar zemininde şekillendiğini göstermiştir. Bu açıdan bakıldığında, çeviri stratejileri, çeviri sürecinin yer aldığı sosyokültürel bağlamda nitelik ve anlam kazanmaktadır. Çevirilerin kültürlerarası dolaşımının tüm süreçlerinin daha ayrıntılı incelenebilmesi açısından çeviri kuramlarının sosyal bağlamının ve buna yönelik araştırma yöntemlerinin bir çeviri sosyolojisi oluşturması ve çevirilerin daha geniş sosyal bağlamlarında incelenebilmesi için geliştirilebileceği ortaya çıkmaktadır.

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CHAPTER I

INTRODUCTION

Since the publication of the first *Harry Potter* book in 1997, it has captivated not only the attention of the public but also of the scholarly gaze. The series of seven children's fantasy novels written by the British author J. K. Rowling narrate the adventures and struggles of Harry Potter and his friends, Ron and Hermione, against the evil wizard Lord Voldemort who killed Harry's parents in his quest for power and immortality. After the publication of the first book *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 the last book *Harry Potter and the Deathly Hallows* (2007) followed.

Huge media hype worldwide accompanied the release of the books, the first four of which were published successively without allowing the excitement and interest of fans to dim. Being translated into 65 languages and selling more than 350 million copies worldwide, the *Harry Potter* books became a publishing and popular phenomenon on a global scale. It is clear that *Harry Potter* cast a spell and millions of people were under the influence.

Unbeknown to herself, the author J. K. Rowling had written the fortune of *Harry Potter* from the mouth of her fictional character Professor McGonagall: "He'll be famous- a legend- I wouldn't be surprised if today was known as Harry Potter Day in the future-there will be books written about Harry-every child in our world will know his name!" (*Harry Potter and the Philosopher's Stone*, p. 15). Although the *Harry Potter* books received many awards and were nominated for many, the literary value of the *Harry Potter* novels stirred much debate among authors, critics, academics and columnists. Some considered them merely as a marketing success; some appreciated the use of the language and the creative components in

question. The books and the aura surrounding them harbor many critical issues.

The Aim of the Present Study

One of the important critical issues is the translational questions surrounding the books. If translation is considered as a benchmark of success for any author, the global impact of the *Harry Potter* books, which were translated into 65 languages and sold more than 350 million copies worldwide, gains significance. The translational dimension of the books bears many implications for the conditions of translation in the contemporary global era.

Within the context of my thesis, I aim to analyze, question and explore the role of translations in such a globalized context. Translational phenomena require an integrated approach in all the levels covering the selection, production and reception processes. Such an approach entails a wide vision and in-depth analysis of the sociocultural framework in which the translation is embedded. Under such considerations, my point of departure has been to analyze the external forces effective in the creation of a translated text, how these forces influence the adoption of translation strategies and the impact of translation as cultural product. The implications of cultural exchange through translation in a globalized background necessitate the analysis of the interactional character between broader social structures with all their agencies and their effect on the functional mechanisms of translation markets, the publishing industry and the procedural stages of translation.

In this view, my choice of *Harry Potter* as a case study rests on its vital position due to its particular moment of appearance in history and the social impact it had on a global scale since I consider the case of *Harry Potter* as an effective construct in studying the interactional behavior of literary systems and social conditions of crosscultural exchange.

The Content and Scope of the Study

The second chapter of this thesis dwells upon the descriptive and systematic approaches which bring the social and cultural character of translation into question. The social implications and their relevance to the subject area of the thesis are foregrounded. How the analytical tools and categories of these theories can shed light on the empirical data is critically discussed along with deductions extracted from their main principles in terms of the sociological implications of translational cultural exchange.

The third chapter deals with the dynamics of translation in a crosscultural setting. The relationship of the publishing industry is analyzed in line with the social structure of a cultural system. How the mechanisms of the publishing industry work in the respective cultural system and how the pivotal role of publishing functions in regulating the translation activity is studied with observations from the Turkish publishing industry. The social, political and economic conditions of translation exemplified in the practices of the publishing industry are illustrated with the translational statistics of the Turkish book market and in the light of the general trends in the world in an attempt to demonstrate the convergence of global structures of exchange and their reflections in the target systems. Besides the larger social structures which condition the selection of translations, other factors that are relevant to the specific case study of *Harry Potter* are highlighted. These factors, the target audience and literary category that are crucial to the discussion of translations, are studied in terms of the case study, laying the grounds for the evaluation of the translation strategies. Following the analysis of the target audience and the definition of the fantasy genre as a controversial literary category, the genre conventions are outlined in the Turkish literary system.

The fourth chapter of this study consists of the descriptive analyses of the Turkish and German translations of the *Harry Potter* books. Various book covers and the peritextual material are chosen to demonstrate how various cultures present the books and adapt the

visual material in line with their target audience. The comparative translations of specific terms are chosen to shed light on translation strategies, including the translations of puns, anagrams, proper names, dialects, rhymes and neologisms. The translation strategies highlight the links between target audience and text. In the descriptive analyses, a special emphasis is put on domestication and foreignization strategies.

In the fifth chapter, the social and cultural impact of the books is analyzed through a critical evaluation of the book reviews in the source and target cultures. The reception of the translations follows two levels; first how the critics, reviewers and the media projected the books, and secondly, how the target audience received the translations. Next, the impacts of the books are observed from the reaction of readers across different cultures. Unauthorized, fake translations and parodies are studied in this respect.

Theoretical Approach

In this thesis, I study the social implications of cultural exchange through translation in a globalized background. My aim throughout the thesis has been to analyze the external forces effective in the creation of a translated text, how these forces influence the adoption of translation strategies and the impact of translation as a cultural product. For these reasons, I analyze the social factors which facilitated the crosscultural transfer of the *Harry Potter* books in line with the global and local mechanisms through which the transfer was realized. I analyze the translational process in this light, considering how the global and local mechanisms work through the translation strategies on a textual level. Then, I try to measure the impact of translations in target culture constituencies. That is, the study is based upon the selection, production and reception of translations in a globalized context.

I make use of various theoretical approaches to be able to cover the whole process of translation with a special focus on the sociological implications derived from these theories.

The selection of the methodological framework and theoretical approach is designed to cover the social and cultural levels which condition the translation. From a structural perspective, the cultural level consists of factors such as power, dominance, political and economic conditions; on a social level, the emphasis is placed on the agents involved in the translation process by internalizing these structures and acting in line with their culturally oriented value systems and ideologies.

In this light, first of all, I focus on larger social structures which motivate the flow of translations on a global scale in the contemporary historical period. The international system of translation and hence the uneven flows of translations across cultures is studied in line with the theoretical framework of the polysystem theory of Itamar Even-Zohar. Pierre Bourdieu's relevant concepts of cultural production and circulation model are used (to be able) to interpret how the translations of books and the flow of translations between cultures are conditioned in a global context. I try to supply the explanatory aspects of the polysystem theory by integrating an outline of some principles of the international circulation in the cultural realm, specifically in terms of translational cultural exchanges.

Gideon Toury's concept of norms is analyzed to account for how translational cultural exchanges work on a textual level and how the factors initiating the transfer process are operative at a translational level. Toury's concept of norms is considered as a conjuncture linking the macro and micro levels; that is, how the social factors are effective in the production of translated texts. The target audience and literary category are crucial factors which condition the translators' choices.

The other theoretical base of my study is derived from Lawrence Venuti's discourse on a cultural and political agenda. His views on translation are measured in terms of applicability in a global context. Venuti's views on the ethics of translation, translation strategies such as domestication and foreignization, and visibility are tested in the context of the *Harry Potter*

translations. Whereas Toury draws attention to the role of norms as sociocultural constraints that a translator is supposed to comply with and emphasizes the function of translations essentially as target culture products, Venuti investigates the social aspects of translation and links them to specific translation strategies. Venuti's incorporation of the workings of the publishing industry, the reception of a given translation and the related status of the translator in a culture has been particularly useful in the analysis of the *Harry Potter* case. Through Venuti's approach, I was able to link the translation strategies used in *Harry Potter* with the reception in certain target culture constituencies. In such a globalized context, his approach enabled me to draw insights as to the different perception of translational ethics across cultures, the inseparable connection between social structures and how the role of strategies gain and change sense and significance in different target culture constituencies.

The Material to be Examined and its Significance

Within the context of my thesis, I compare German and Turkish translations of seven *Harry Potter* books. *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 the last book *Harry Potter and the Deathly Hollows* (2007). The first book, *the Philosopher's Stone*, was initially published by Dost Publishing, a small-scale publishing house, under the title of *Harry Potter ve Büyülü Taş* [Harry Potter and the Magical Stone] and translated by Mustafa Bayındır into Turkish. The translation rights of the books were acquired by Yapı Kredi, one of the major publishers in Turkey in 2001. After the acquisition of the rights, the first book was re-translated by Ülkü Tamer. The following translations were done by Sevin Okyay and Kutlukhan Kutlu. The Turkish translations of these books are compared with Klaus Fritz's German translations

published by Carlsen in Germany.

I analyzed these translations from various aspects with a special emphasis on domestication and foreignization strategies. The comparisons include book covers and peritextual materials across different cultures besides Turkish and German translations; the link between proper names, dialects and thus how the social status of the characters are represented in translations; literary properties of the texts such as rhymes, anagrams, puns and acronyms, and the inventive and innovative linguistic aspects of neologisms which posed a challenge for translators. The representation of the cultural identity of the books is analyzed mainly in terms of domestication and foreignization. In the production of the translated texts, external factors were also taken into consideration. These external factors constituted the brand status of the books and the marketing of *Harry Potter* related merchandise after the acquisition of the trademark rights by Warner Bros. The global marketing of *Harry Potter* in the form of movies, toys and computer games prompted Warner Bros to maintain the creative control of the content. To make the *Harry Potter* merchandise recognizable across cultures, the media conglomerate exerted considerable power in translations to standardize certain terms. The social, political and economic factors which conditioned the translation strategies are studied in this respect. The end-product which was the outcome of these strategies is handled in terms of its reception among critics, reviewers and readers. The influence of the translations is also observed in other cultural products produced by the readers. The case of parodies, fake and unauthorized translations in various target cultures is evaluated and deductions are made as to the ethics and contingency of translation across cultures.

In general, the data derived from the translations of the *Harry Potter* books and other related social phenomena such as the reception and production of by-products as a function of translation are designed to analyze the selection, production and reception stages of the translations. The social, cultural, power relations and economic conditions included in these

processes are highlighted and deductions concerning the translational phenomena are made in this respect.

The Thesis Statement

The primary purpose of this thesis is to explore the sociocultural factors which play a significant role in the selection, production and reception of translated texts in a global context.

The contemporary social and cultural perspectives of translation theories address various aspects which condition these processes. The interdisciplinary aspects of the descriptive, systemic and cultural approaches to translation offered epistemological insights and expanded the boundaries of the discipline by instrumentalizing the research methods of other disciplines such as cultural studies, linguistics, literary theory, philosophy and sociology. The “social” component of translation has been addressed in many aspects and the process of translation has been recognized to be socially conditioned although there has been no comprehensive research conducted with regard to the social implications of translation.

The analysis of the *Harry Potter* translations across various crosscultural settings points to the fact that the translations were initially conditioned by the macro clusters of social structures such as the workings of the publishing industry, the politics of media concerns and specific social, cultural and economic concerns of the decision-makers particular to the target culture. In this light, translation strategies gain sense and significance against the backdrop of a sociocultural framework in which the translation is processed. The problems that condition and influence the selection, production and reception of translation are systematically addressed in various approaches. The integration of the translational action with all its agencies into the broad societal context, the functional mechanisms of translation markets and the socially relevant character of translation strategies have been explored to a great extent. However, the present thesis points to the explanatory aspects of the social

implications of translation theories in accounting for all the processes of the crosscultural translational exchange and calls attention to the need for the refinement of the methodologies to formulate a sociology of translation and study the translations in their broader social context.

CHAPTER II

THEORETICAL ASPECTS of THE TRANSLATIONAL CULTURAL EXCHANGE

Sociological Implications of Cultural Exchange in Translation Theories

Long-held tenets of linguistics and hermeneutic based prescriptive translation approaches which dealt with how an ideal translation should be on a text-bound orientation were given up to a large extent with the development of descriptive and systemic perspectives on translation studies starting from the 1960s and continuing through the 1970s. Since the 1980s, translation studies have gone through a paradigm shift, bringing to attention what is called a “cultural turn” (see Bassnett and Lefevere, 1990) The concept of “cultural turn” referred to “the abandoning of the ‘scientific’ linguistic approach as based on the concept of the *tertium comparationis* or ‘equivalence’ and moving from ‘text’ to ‘culture’” (Snell-Hornby, 2006, p.50). Acceptance of the impossibility of ideal translations liberated translation studies from the narrow text-based approaches, paving the way for socially attuned translation theories by questioning the role of power relations, manipulations and other social and cultural factors at work in the process of translation from the moment of selection and translational process to the end product and reception. With the coming of age of translation studies, such a turn brought the interdisciplinarity of translation studies into the spotlight. The instrumentalization of the research methods from other disciplines, such as cultural studies, linguistics, literary theory, philosophy and sociology offered epistemological insights and expanded the boundaries of the discipline. Sharing the potential of translation studies for new research areas and methodologies, the move from the linguistic to the social level, and the complexity of (the) issues raised created methodological problems, which social theorists of translation have dealt with in various ways (Robinson, 1997, p. 25). The “social” component of translation has been addressed in many aspects and the process of translation has been

recognized to be socially conditioned although there has been no comprehensive research conducted with regard to the social implications of translation (Wolf, 2007, p. 6). I will be analyzing the relevant social implications of certain descriptive and systemic theories in this chapter and will try to link them with the questions raised by the transfer of *the Harry Potter* books into the Turkish literary system through translation in a globalized context within the framework of my thesis.

My point of departure is the idea of translation as a product and activity embedded in social contexts. In her introduction to the volume *Constructing a Sociology of Translation*, Wolf indicates,

On the one hand, the act of translating, in all its various stages is inevitably implicated in social institutions which greatly determine the selection, production and distribution of translation and, as a result, the strategies adopted in the translation itself. What is at stake here, therefore, are the various agencies and agents involved in any translational procedure, and more specifically, the textual factors operating in the translation process. The interrelational and interactive character of these factors is fundamental to understanding their functioning, and makes up the view of translation as a ‘socially regulated activity’ (2007, p. 1)

In line with this outlook, Wolf underlines that the process of translation is conditioned by the “cultural” and the “social” levels: as a structural level the former encapsulates factors such as “power, dominance, national interests, religion or economics”, whereas the latter refers to the agents involved in the translation process by internalizing these structures and acting in line with their culturally oriented value systems and ideologies. In the concept of culture which creates social structures and is shaped by existing ones, translation plays a major role as a tool used for mediating these “dynamic transformations resulting from continual confrontations of cultural formations”, especially in the face of worldwide developments such as migration or globalization (2007, pp.4-5).

In this light, I will be dwelling upon Itamar Even-Zohar’s polysystem theory and some of the relevant concepts of Pierre Bourdieu’s cultural production and circulation model to be

able to interpret how the translations of books are conditioned by a global context and to analyze the flow of translations between cultures. Then, Gideon Toury's concept of norms will be studied to clarify how these aforementioned views work on a textual level and how the factors initiating the transfer process work on a translational level. Lastly, Lawrence Venuti's discourse on a cultural and political agenda will be measured in terms of applicability in a global context.

The International System of Translation and the Flow of Cultural Goods

Itamar Even-Zohar's polysystem theory, which is closely associated with the descriptive paradigm in translation studies, can be used to draw a comprehensive framework to look for explanations and contexts related to the international system of translation and the flow of cultural goods. As a useful explanatory frame, the polysystem theory brings valuable insights as to the functioning of the translated literature within broader literary and historical systems, taking into account the interaction between source and target cultures. The theory integrates the research into translation as not only part of literary studies but also maps the historical and social decorum in which the cultural transfer is realized. Studying the phenomena in the light of the systemic approach allows us to study the function of the phenomena and to detect the rules governing them, as well as enabling us to account for changes and variations. Perceiving cultural phenomena as comprised of systems in constant interaction and evolution helps us to wrap up their complex nature and account for the intra- and interrelations with their environment.

The hypothesis of polysystem was elaborated into a theory by Itamar Even-Zohar as a tool for writing literary and cultural history in the early 1970s and was restated with some revision in 1990 (Hermans, 1999, p. 106). The idea of polysystem mainly aims to highlight the conception of a system as a dynamic and heterogeneous composure with multiple

structured intersections. Throughout his essay on polysystem theory, Even-Zohar describes and elaborates on the nature of semiotic systems: Systems are described as “historical” in their encapsulation of both synchrony and diachrony; “heterogeneous” in their inclusion of many contrasting elements; “hierarchal”, the various strata of which are in permanent struggle and as an “open structure”, which is in constant evolution. A semiotic system is, therefore, considered not usually as “a uni-system but is necessarily, a polysystem- a multiple system, a system of various systems which intersect with each other and partly overlap, using concurrently different options, yet functioning as one structured whole, whose members are interdependent” (Even-Zohar, 1990, p. 11). Integration of the above-mentioned features of systems into the semiotic research of phenomena enables a profound and comprehensive study, particularly in terms of positioning the cultural phenomena into a wider framework and making sense of their relations within this framework. Even-Zohar illustrates the significance of this argument by stating that “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, mass literary production (thrillers, sentimental novels, etc.) would not simply be dismissed as ‘non-literature’ in order to evade the recognition of its mutual dependence with ‘individual’ literature” (1990, p. 13).

Translation plays a major part in cultural systems in many ways. It is conceived as a system *per se* within the literary polysystem. Translation is defined as “a relation(ship) between literatures whereby a certain literature A (a source literature) may become a source of direct or indirect loans for another literature B (a target literature).” (Even-Zohar, as cited in Hermans, 1999, p. 109). Hermans amends this definition by suggesting a view of translation alongside various similar operations by means of which cultural goods migrate between systems (1999, p. 109). Further, it is evident that throughout history, translations as imported cultural products are used for various reasons to shape and bring about change in the

recipient culture. Following from the definition, the polysystem theory tries to answer certain questions: What kind of relations exist among translated texts; how and why is the process of import initiated? What do the translational phenomena signify in terms of source and target cultures?

The polysystem theory is occupied with questions of why transfers take place and how the process is performed. Even-Zohar argues that

Translated works do correlate in at least two ways: a) in the way their source texts are selected by the target literature, the principle of selection never being uncorrelatable with the home co-systems of the target literature (to put it in the most cautious way); 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, 1978, p. 193)

Even-Zohar explicates the principles governing the selection of works to be translated by designating a position to the status of the target system. Those texts which are considered as compatible with the new approaches are assumed to play an innovatory role in the target literature. Three major cases are described as to the conditions which give rise to such situations:

a) When a polysystem has not yet been crystallized, that is when a literature is ‘young’ in the process of being established b) when a literature is either ‘peripheral’ (within a large group of correlated literatures) or ‘weak’ or both; and c) when there are turning points, crises or literary vacuums in a literature (1978, p.194).

To be able to account for how the process of transfer is realized in the first place in a global context in which the national cultures and languages are in constant interaction, we need to analyze the principles governing the international circulation of cultural products on a meta-level. When the translations of books are considered to constitute an international system, we need to take into account the cultures and languages in which these books are produced and imported. In this light, the circulation of translations is conditioned by the positions the languages occupy within the international system. According to Johan

Heilbrohn, “transnational cultural exchange as an arena with economic, political and symbolic dimensions is best conceived as a transnational cultural field, in Bourdieu’s sense” (Heilbrohn, 1999, p. 432). Within this general orientation, Heilbrohn “argues that the dynamics of the international translation system is based on a core-periphery structure” (1999, p. 432). This core-periphery structure projects itself in the hierarchy between central and peripheral languages. The position of a language as central or peripheral in this context is defined in terms of its share as a widely translated language rather than the number of its speakers in the international translation system. According to the data of the international translation statistics, English appears as the most central language, accounting for 60 percent of all translations in 2006 only across Europe. Other central languages appear to be French and German, both of which together account approximately for 16 percent of these translations (Wischenbart, 2008). The peripheral languages which are much less translated massively import books from the central languages to translate into their respective target languages. The international system of translations constitutes a dynamic constellation with historically changing positions. The power positions languages acquire as the source for translation depends on this historical process. Heilbrohn exemplifies this by pointing to the status of French as the most central language in early modern Europe before the rise of English. He also attributes the breakthrough of English to the hegemony of the US after the Second World War which gave it an advantage over the other rivals (Heilbrohn, 1999, p. 435). Another social implication of the centrality of a language is its higher prospects for functioning as an intermediary language also for translations between peripheral languages. The central status of a language in this system equips that language with symbolic capital: “when a book is translated in a central language by an authoritative publisher, it immediately catches the attention of publishers in other parts of the globe” (1999, p. 436)

These international cultural exchanges, Sapiro informs us, are differentiated according

to three main factors: “that of political relations between countries, that of economic relations (especially the international book market), and that of specifically cultural exchanges, within which literary exchanges may enjoy relative autonomy” (Sapiro, as cited in Heilbrohn and Sapiro, 2007, p. 97). In line with this differentiation, commercialization and politicization appear as the two extreme constraints upon the production and circulation of symbolic goods and international exchanges (2007, p. 97). In cases of extreme liberalization of the publishing industry, cultural goods are treated as commercial products, as exemplified by the pervasive production of bestsellers which gain worldwide recognition, easily transcending international boundaries: This is especially valid for works produced within the domain of central languages. Heilbrohn and Sapiro draw attention to the alternating patterns of strong political regulation and free exchange through the eighteenth and nineteenth centuries, concluding that the historical process of liberalization that developed after World War II brought about a weakening in the international political constraints imposed for curbing the effects of economic liberalism as a result of the international negotiations which reflected the dominant position of the United States in the international scenery (Regourd, as cited in Heilbrohn and Sapiro, 2007, p. 99). A case in Turkey illustrates this perspective. According to the official figures, the number of translation companies rose to 300 today, whereas they amounted to 10 companies twenty years ago, today employing 30 thousand people. The President of the Translation Companies Association Osman Kaya indicated that “The circulation of cultural products and goods together with globalization, the increase in Turkey’s foreign trade, growing international capital relations strengthened the translation industry” (Kozan in *Referans*, October 28, 2008). Apart from the state and market governed production and circulation of cultural goods, another differentiation refers to the symbolic capital of the national cultures themselves. In this perspective,

The dominated languages are those endowed with little literary capital and low international recognition. The dominant languages, due to their specific prestige, their antiquity, and the number of texts that are written in these languages and that are universally regarded as important, possess much literary capital. This differentiated accumulation of symbolic capital, which may vary from one creative domain to another, underlies the unequal power relations among national cultures. (Casanova, as cited in Heilbrohn and Sapiro, 2007, p. 99).

Besides the structure of international space, the structure of the reception should also be analyzed for a more complete picture of the dynamics of the circulation of translated literature. Reception is conditioned by representation, the status of the language itself, and by the positions of both translated authors and their translators as well as publishers (2007, pp. 102-103).

I tried to solicit the main arguments and sum up the theoretical aspects of the polysystem theory and several aspects of the conditions of the transnational circulation of cultural goods relevant to my research area, the transfer of the *Harry Potter* translations into the Turkish literary system in a globalized context.

I tried to supply the explanatory aspects of the polysystem theory by integrating an outline of some principles of the international circulation in the cultural realm, specifically in terms of translational cultural exchanges. The main criticisms directed at the theory revolve around its deterministic nature and the binary oppositions on which the theory is based. First of all, the theory takes into account the social embedding of cultural systems; however, the more concrete entities, such as institutions, groups, and actual political and social power relations are barely taken into account. Although the theory elaborates on the shifting positions of models, norms and repertoires, it leaves out the agency factor (Hermans, 1999, p. 119).

I tried to supply the explanatory aspects by emphasizing the role the agencies play in the international circulations of goods. However, how the agencies operate depends on the

specific circumstances of the languages, cultures and their particular positions attained in the system. In the context of the uneven flow of translations, binary oppositions between national cultures and languages such as core and periphery point to the reasons behind the current functioning of the systems rather than their determinism. For these reasons, in this context, I consider them as useful tools to account for the functioning of the system.

The Concept of Norms

In his attempt to propose an intersubjectively testable and comparable methodology for descriptive translation studies, Toury calls attention to the regularity of behaviors and recurring patterns in the analysis of translation as a product under the concept of norms, which is defined as,

The translation of general values or ideas shared by a community-as to what is right or wrong, adequate or inadequate-into performance instructions appropriate for and applicable to particular situations. (Toury, 1995, p. 55)

Norms are applicable at every stage of translation, starting from the decision of the translator to take up a source-oriented (adequacy) or target-oriented (acceptability) approach to the translation strategies to be inscribed during the process. From this perspective, they reveal the relationships between target and source cultures. As a descriptive analytical category, norms constitute sociocultural constraints specific to a culture, society and period. The analysis of translational norms operating at a specific time within a certain culture can give insights into the society's conception of translation from a cultural viewpoint. The notion of translation as a norm governed activity is central to this approach; the function of translation is emphasized within the target culture. However, the norms gain relevance only when they are accepted by a given community, answering the questions of "what norms are applicable to whom and in what context, in what ways are norms accepted, and how does a change in norms operate" (Bahrtdt, as cited in Wolf, 2007, p. 8). Wolf indicates that through their acceptance in moulding social structures, they gain significance for the discussion of social forces in

translation (Wolf, 2007, p.8).

Although the social role of norms is central to Toury's theoretical framework, they are not conceptualized in a methodology in terms of their socially conditioned context and of the factors involved (2007, p.8). Hermans points out that looking at norms in a wider context would reveal their regulatory function against the translator's intentionality, balancing constraint with agency (Hermans, 1999, p. 80). He also draws attention to the mechanism of norms as a psychological and social entity:

It mediates between the individual and collective, between the individual intentions, choices and actions, and collectively held beliefs, values, and preferences. Norms bear on the interaction between people, more especially on the degree of coordination required for the continued, more or less harmonious coexistence with others in a group. Norms contribute to the stability of interpersonal relations by reducing uncertainty. They make behavior more predictable by generalizing from past experience and making projections concerning similar types of situation in the future. They have a socially regulatory function. (1999, p.80)

This view of translation as social interaction involves a transaction between all the parties which take part in this process. Translation is realized in the context of existing social structures which also contain both material and symbolic structures of power (1999, p.80). Toury's approach focuses on the conception of translation from the view point of translators, dwelling upon the nature of norms and textual significance rather than propagating them to larger social structures and intricate power relations which involve ideological and political factors. Wolf points to the need of a sociological framework based on a concept of norms which includes "the analysis of both the contingent elements responsible for the reconstruction of norms and the internalization of norms, which ultimately contribute to a specific 'translational behavior' partly based on the negotiation skills between the various subjects involved in the translation procedure" (Wolf, 2007, p. 8).

Within the context of my thesis, I have studied the translation strategies used in *Harry Potter* to look for clues on how the foreign and domesticated choices work in a social context.

For this purpose, I first tried to define the genre conventions of fantasy in the Turkish target culture and compared them with the strategies used in the specific case of *Harry Potter* through a comparison of Turkish and German translations to be able to differentiate between general norms and translators' independent choices. The features and the expectations of the target audience from a specific text type seem to play the major role in translations. Rather than the internalization of the norms, the translators' conscious choices come to the fore as a cultural negotiator. In this case, translators' intentionality and freedom in conducting the translation process seems to stem from the historical gap concerning the construction of norms. Although there is a proliferation of translations in fantasy due to their popular status, their relatively recent presence in the target culture as a genre per se points to a lack of established inventory for available choices. I believe that at this point a distinction should be made between norms and conventions. Hermans points to this difference by stating that "At any rate, conventions can become norms, as they can fall victim to their own success. If a convention has served its purpose sufficiently well for long enough, the expectation, on all sides, that a certain course of action will be adopted in a certain type of situation may grow beyond a mere preference and acquire a binding character. At that point we can begin to speak of norms" (Hermans, 1999, p. 81). The variety of preferences among which conflicting attitudes prevail within the same area and community where no stronger, prescriptive versions of social conventions exist based on shared knowledge, mutual expectation and acceptance can be explained as stemming from this vacuum in which the genre and norms are still in the making process.

In the analysis of translations, another operating factor is power relations. The Turkish publishing industry systematically selects texts to be translated from the British and American markets. As demonstrated by the workings of the international translation system based on a polysystemic approach, this could be considered as an extension of a global system which

historically placed English in a central position. Another power factor effective on the translation strategies appears to be sanctioned on the grounds of economic reasons. Some of the character and animal names acquired trademark status by being marketed in the form of movies and merchandise. The marketing of merchandise on a global scale resulted in sanctions put on the translation of these characters.

Due to the reasons highlighted, an approach based on norms requires a wider framework to be able to analyze the underlying reasons behind certain decisions and selections of the texts to be translated. In his discussion of Toury's work, Jeremy Munday indicates that "Toury's stance risks overlooking, for example, ideological and political factors such as the status of the ST in its own culture, the source culture's possible promotion of translation of its own literature and the effect that translation might exert back on the system of the source culture" (Munday, 2001, p. 117) These are indicated to be the areas which can benefit from the reception theory considering the way in which a new literary work influences its audience. (2002, p. 117)

The Stance of Translation in a Cultural and Political Agenda

In his critique of translation studies, Venuti shows a critical approach to the empirical methods of polysystem theory and norms, as well as to the linguistic-oriented approaches which try to establish a scientific model to claim legitimacy. He favors a culturally based approach which relies on value judgments to interpret findings, to evaluate the data and analyze the norms.

Norms may be in the first instance linguistic and literary, but they will also include a diverse range of domestic values, beliefs, and social representations which carry ideological force in serving the interests of specific groups. And they are always housed in the social institutions where translations are produced and enlisted in a cultural and political agenda. (Venuti, 1998, p. 29)

From this point of view, he emphasizes that the scope of descriptive translation studies

should be broadened by incorporating a wider sociocultural framework which requires the theorist to take into account the values inscribed in a cultural situation. His stance is derived from a cultural and political agenda to bring translation into the highlight, releasing the discipline from the narrow disciplinary boundaries which perpetuate the marginality of translation studies. In this light, the positioning of translation studies in the theoretical discourse expands the boundaries of the discipline, enables the scholar to allocate a role to translations in the political and cultural movements or issues and provides wider insights for interpreting the translational data. For these reasons, empirical approaches based on linguistics or the polysystem theory should be qualified and supplemented with the concept of remainder and social and historical thinking (1998, p. 29)

Basing ethical concerns at the center of his approach, Venuti underlines the concept of remainder. Following from Guattari and Deleuze, Venuti defines language as a semiotic regime constituted by an assemblage of forms which are positioned hierarchically in diverse cultural constituencies and social institutions. These forms and languages are implicated in power relations which are projected in domination of a major form over minor variables. For example, a dominant dialect shows variations in regional or group dialects, jargons, clichés, slogans, stylistic innovations and archaic uses etc. Borrowing the notion from Lecercle, Venuti calls these linguistic variations, to which a dominant form is subject, “remainder” (1998, p.10). The significance of the term lies in its subversion of the major form by situating it historically and socially. Texts which release the remainder submit the major language to constant variation by cultivating a radical heterogeneity. Venuti considers these texts which are considered to be “minor” in their respective cultures as viable to release a similar heterogeneity in translation. From this perspective and as an ethical consideration, he judges minoritizing translations to be good in that they foreground the foreignness of the text, and thus cultural difference. Building on this concept and translators’ invisibility stemming from

submitting to the major forms, which in turn marginalizes translation and translators in domestic situations, Venuti elaborates on two types of translation strategy: domestication and foreignization. These strategies condition the choice of the text to translate and the translation method. Domestication refers to the choice of texts which could easily lend themselves to the domestic literary canons and respectively strategies which can thoroughly assimilate the text fluently in the target culture, eliminating the cultural difference, whereas foreignization refers to cultivating a heterogeneous discursive strategy by releasing the remainder. The foreignizing or minoritizing approach not only makes the translator “visible” but also makes the cultural difference explicit. This stance is also termed as “resistancy” in an “effort to restrain the ethnocentric violence of translation” (Venuti, as cited in Munday, 2001, p. 147).

Venuti’s approach stems from a reaction to the pervasive domestication taking place in contemporary Anglo-American culture. However, he draws attention to their contingent variability since these strategies and their effects depend on the specific cultural situation in which a translation is produced. That is, the terms can change meaning across time and culture. What do not change are the strategies that tackle “the question of how much a translation assimilates a foreign text to the translating language and culture, and how much it rather signals the differences of that text” (Venuti, as cited in Munday, 2001, p.148).

Toury drew attention to the role of the norms as sociocultural constraints that a translator is supposed to comply with and emphasized the function of translations essentially as target culture products. However, it is Venuti who investigates the social aspects of translations more in-depth and links the context to specific translation strategies (Munday, 2001, p. 155). Although Venuti does not formulate a specific methodology for the analysis of translation, he underlines the social and political agenda of translation by interlinking the workings of the publishing industry and the reception of a given translation. In general, Venuti’s approach links the micro strategies of foreignizing and domestication to macro

levels such as the status of the translator in a culture (invisibility), the power exerted by publishers in the selection of the texts to be translated and sometimes their effect on the translation strategies as well as the promotion of the books to reach a mass readership. Venuti has shown that these strategies and the wider context are interrelated in the case of Anglo American culture. Reviews of translated books are shown to be a useful tool to measure the reception of translation in a target culture. The function of a translation is controlled by these key players in a target culture. Publishers and editors make the selection for translation and commission the translators and, where deemed necessary, they dictate the translation methods. In the value chain of the target culture, reviewers control the reception of translation according to their own norms of what constitutes a good translation according to the culturally and socially accepted norms. Each of these players is effective to a large extent within the dominant cultural and political agenda of their time and place. It is eminent that in a global scale, translations reveal the asymmetries structuring international affairs as can be seen in the uneven flows of translations. Venuti attributes an ethical responsibility to translation, stating that “translation is a cultural practice that is deeply implicated in relations of domination and dependence, equally capable of maintaining or disrupting them” (Venuti, 1998, p. 158). However, the problem with the approach seems to be its applicability across cultures. The aforementioned constraints, such as target culture norms imposed by the publishing industry, and concerns about the target audience, might restrict the applicability of the foreignizing approach depending upon the context. Douglas Robinson points to the economic factor that a translator who makes a living solely from translation needs to comply with:

What about mass-market genre fiction, or, even more interesting, advertising translations, which are typically quite literary but almost exclusively controlled by target-cultural norms (often as determined by extensive market surveys)? Should target-language ‘fluency’ and ‘transparency’ not be opposed here also? How? Under what conditions? And what (if any) conclusions do we draw from Venuti’s book regarding technical translation? Are Venuti’s

comments applicable only to the highest of culture, the most elite of elite literature? (Robinson, 1997, p. 100)

Anthony Pym is another theorist who questions the applicability of Venuti's approach, whether other translators survive by adopting this stance. He also draws attention to the domestication policies which occur in other countries such as Brazil, Spain and France. According to Pym, this might suggest that "translation is, at the current time, typically domesticating, irrespective of the relative power of source and target cultures" (Pym, as cited in Munday, 2001, p. 155).

However, as mentioned before, the terms change meaning across time and culture. The strategies of domestication and foreignization might change function in various sociocultural contexts. The relationships between specific target and source cultures, that is, the cultural proximity; the respective mechanism of the publishing industry in the target culture and the specific textual properties as well as the profile of the target audience condition the circumstances of translation at a more specific level. These specifics of the translational context should be taken into account.

On a global scale, the translations of *Harry Potter* and their effects on the target culture constituencies demonstrate these specific circumstances at work. The case provides fertile ground to study the translational phenomena at varying levels. The fame and acclaim of the books acquired in the source culture enabled them to cross the boundaries. Rowling's inventive and innovative style proved to be alienating in its source context by allowing the translators to release the reminder by implementing heterogeneous discursive strategies. The translators maintained their relative freedom to decide on what to translate and how to translate. Steven Goldstein draws attention to the fact that actually many of the 60-odd translators opted for a much less aggressive posture in matters related to translations, particularly names. Most of those which could have been translated were maintained in their original form, demonstrating standardization across cultures to a great extent. The entrance of

Warner Bros into the picture in 1999, around the time of the publication of the third book in the series, demonstrated the extent of corporate hegemony on cultural production at a global scale. By purchasing the trademark rights of the Harry Potter franchise, which meant buying creative control of how all the items would be marketed from movies and toys to games and translations, Warner Bros exerted immense power not only on the translations but also on the reader response which emerged in the form of online discussions. After the trademark rights were obtained, translators were obliged in a contract to give up some of the translation rights they had. To control the global marketing campaigns, the translations of names were restricted and forbidden to a certain extent. The terms of agreement were redefined in the contract, including remuneration and deadlines (Goldstein in Bytelevel Research, 2004). Translators had to agree to certain conditions to avoid the consequences. For example, the Catalan translator of the first four novels, Laura Escorihuela, was barred from translating the subsequent *Harry Potter* books, when she refused to sign the contract (2004).

Realistically speaking, under such circumstances, Venuti's call for action to translators seems to be utopian in certain cases, especially for translators who make a living from the profession. What is called "resistancy" by Venuti and works through a non-fluent, estranging style of translation requires a larger change in the social structure to be effective. In this case, the reader response actually put up a resistant stance towards the hegemonic power imposed by the media conglomerate. For example, critics in the Turkish culture pointed to the Western values transferred through translation and the recognition of foreignisms resurfaced an anxiety in the target culture. The pervasiveness of translations and the foreignisms were interpreted as putting the identity of the target culture at stake. The critics were concerned that the permeation of the foreign source culture elements into the target language and culture could change the identity of the target culture. This sensitivity stemmed from the target audience, namely children, who extensively consume translations of

children's books rather than the target culture products which carry their native values. On the other hand, another dimension of reception comes from the readers, most of whom are children and teenagers. The influence of the *Harry Potter* books and translations actively engaged readers in discussions of translations and many other thematic elements. The readers responded to the phenomenon by setting up online platforms to discuss the books, films, themes and translations on a global scale. These platforms harbored unauthorized translations which appeared before the official translations and fan fiction based on the characters in the *Harry Potter* books. However, the readers were also subjected to the impositions by Warner Bros and publishers, who were outraged that these translations were copyright infringements with the underlying reason that these might diminish their profits. However, as the consumers for which the books and translations were designed, the readers yielded power in controlling the consumption of the books and thus were able to put up a resistant stance which urged publishers and copyright holders to a compromise, as I will discuss in the following chapters of this thesis in more detail.

In this context, a globally imposed foreignizing strategy did not work for compensating the asymmetries of uneven power relations but rather widened the gap between the unequal power structures. The power chain seems to start initially with the source author, continues with the international structures which regulate the conditions of distribution and circulation of cultural products, and finally ends with publishers and readers; the interplay of all these power structures are reflected in translational products.

Irrespective of the strategies used by translators, what defines the power relations in translation is initially conditioned by the decision-makers on a macro level. These macro clusters include dynamics such as “the politics of media concerns, the publishing industry, or institutional principles of the translation profession, which cannot be dismissed as single phenomena specific to individual translation situations” (Wolf, 2007, p. 28). The main

function of a translational product in such a context appears to be a transfer mechanism. In this light, translation strategies gain sense and significance against the backdrop of the sociocultural framework in which they are processed.

Wolf indicates that such sociology of translation is still under construction and the area requires a refinement in methodologies.

“A systematic identification of the problems that condition and influence the selection, production and reception of translation seems to be underway-involving both questions about the integration of the translational action with all its agencies into the broad societal context and questions that, in a narrower sense, concern the functional mechanisms of translation markets or the socially relevant character of translation strategies” (2007, p. 28).

The interactional relations which condition the creation of a text externally and the respective adoption of the strategies provide a broader understanding when this sociocultural surrounding is taken into account. In line with the subject matter of this thesis, I will be dealing with the selection, production and reception of the *Harry Potter* translations and how these processes are shaped under the global and local sociocultural forces at work.

CHAPTER III

DYNAMICS OF TRANSLATION IN A CROSSCULTURAL SETTING

The Publishing Industry and the Turkish Book Market

The publishing industry of a country evolves with the social, political and economic realities of a certain period. These periods are marked by social, cultural and political changes which can be observed through the concentration of certain types of books, topdown cultural initiatives, censorships or publishing and reading trends. Translation can be seen as a function of and/or a tool for initiating these changes. Christina Biamonte highlights that “a country’s progress toward or status as developed country, the state of education and thus child literacy are the factors which have a considerable influence on a country’s book publishing industry and the demand for books in translation” (Biamonte, 2002, p. 27). These factors might organically develop as part of a historical process as well as the shaping of culture and the acceleration of the process might be initiated as result of certain political, ideological and economic motives. Itamar Even-Zohar, in his polysystem theory, explains these changes through the intercultural relations and positions attributed to cultural literary systems. The direction of literary transfer is determined especially in three major cases. Translations play a particularly significant role when a polysystem is still in the process of being established, when a literary system has a peripheral position within a group of correlated literatures or during times of turning points or literary vacuums (Even-Zohar, 1978, p. 194).

Within this perspective, it could be claimed that the Turkish publishing industry and translational activity is marked by two major changes when certain political periods and corresponding tendencies had their impact on the practices of publishing. Doğan Hızlan, a prominent literary critic, considers these milestones as the golden ages of the Turkish publishing industry (Hızlan in *Hürriyet*, July 27, 2001). The first change began in the 1930s and 1940s with the translation of the western classics within the scope of the Translation

Bureau to initiate a western-oriented cultural transformation in Turkey. This state-regulated initiative aimed to introduce Turkish readers to the Greek and Roman classics to bring about the Turkish enlightenment (Tahir-Gürçağlar, 2001, p. 10). According to Hızlan, the Turkish publishing industry is going through the second golden age today. A publishing industry has flourished and diversified apart from the state regulation. The private sector has been investing in books. Publishing houses have gained separate identities, addressing readerships of varying scales in a wide range of genres and not only in terms of content but also form (Hızlan in *Hürriyet*, July 27, 2001). In the press release of the Frankfurt Book Fair 2008, when Turkey was featured as the honor guest of the fair, it was indicated that this second era had started in the 1980s when the economic policies of Turkey started to change. The role of the state in the economy diminished and the customs barriers were removed, opening the country to international competition. In the light of these developments, the publishing industry flourished when the share of the private sector increased (Buchmesse, 2008). Since the 1980s until today, the industry has been in continuous progress in terms of diversity in the kinds of books published and their readership. Today the Turkish publishing industry is completely integrated with the international publishing sector. The statistics given in the book fair highlight the potential and the progress the Turkish publishing industry has achieved, as seen below:

Table 1. Frankfurter Buchmesse 2008 figures for the Turkish publishing industry

Population	70.286.056 (60% over the age of 30)
The rate of increase in population	1,4%
Income per capita	9.629 USD (2007 IMF estimation)
Inflation rate	7,5% (2007)
The number of primary schools	34,656
The number of secondary and high schools	7,937
The number of universities	115 (85 state, 30 private)
universities	
The number of students	16,5 million
- compulsory education	10,8 million (8 years)
- high school education	3,3 million (3 years)
- higher education	2,4 million
The number of public libraries	1.435
The number of university libraries	50
Literacy rate	87,4%
Publishing Industry	
The number of publishers	1,724
The number of publishing houses	6,000
The number of distributor companies	150
The number of published titles	32.750 (ISBN data)
Sector Potential	
- Total accesible market	810 million USD
- Cultural books segment	300 million USD/ 37 %

The penetration of the private sector into the publishing industry, which reduced the share of the state and brought about diversification, came with their own agenda in terms of shaping the tendencies in reading trends. How was the transformation of the publishing sector realized? How did these changes take shape? In what way did these tendencies differ from the previous ones? What has the impact of these changes been on the translation activity and the reading public? How did these changes play a role in licensing translations and, more specifically, in the conception of the *Harry Potter* books? In this context, the process which

started in the 1990s continued in the new millennium should be analyzed first to shed light on the position of the Turkish publishing industry today.

The process starting with the increase in the share of the private sector changed the face of publishing along two axes, according to the information given by Taylan Tosun, Abdullah Arı and Fatih Taş in their research on the transformation of the Turkish publishing industry. Since the 1990s, organizations founded by Islamic and liberal capital have started to dominate the publishing industry. The former tendency gained power when the Islamic capital which had strong relations with many bookshops in Anatolia prompted the metropolitan publishers to prefer these organizations to be able to distribute their books. Today one power axis in the publishing industry is controlled by these organizations which have a strong presence in the market, such as Final Distribution company, NT chain book stores, Gökkuşığı publishing company and Timaş Publishing. The latter tendency was shaped when huge capital companies entered the market and the existing ones demonstrated significant growth. Conglomerates operating in the areas of banking and media started to invest their capital in the publishing sector. Some of the largest publishing houses today are Yapı Kredi, İş Bankası and Doğan Publishing. Another liberal initiative came from the existing publishers such as İnkılap, Remzi and Alkım Publishing when they were transformed into big capital companies. Both of these tendencies started in the middle of the 1990s and strengthened their positions through the 2000s (Taylan, Arı and Taş in Bilim ve Toplum, 2007). With these changes in the publishing industry, a commodification process started for books. The sales prospects of books were reinforced through the design of book covers, use of strong distribution channels, book reviews and the allocation of advertising and marketing budgets. Under these dynamics, bestsellers became the mainstream publications. This bestseller trend cannot be separated from the use of mass media channels. The capital power of these media conglomerates and large scale publishing houses are effective in the use of mass media to foster the sales of

books through advertising and book reviews which are closely linked with each other. Tosun, Arı and Taş explain this link between capital power, publishing and mass media as exerting a monopoly in terms of “visibility of books and accessibility to readership” and diminishing the competition prospects of the middle and small scale publishers vis a vis the large ones (2007). Literary and translation criticism are no exception:

It is a well known fact that book reviews which play a significant role in the shaping of the reader profile lose their objectivity by being the last chain of the monopolized publishing industry. Book reviews which appear in the newspaper’s book supplements and magazines praise the books which are prone to become ‘bestsellers’ and the criticisms are pronounced only marginally. As for the translated books, they do not mention whether the translation is good or bad. Today the disappearance of book critiques in the area of literature and social sciences is related to this monopolization. (2007)

The orientation of the Turkish publishing industry towards publishing “bestsellers”, the fast consumption of books and hence the need for constant diversification overlaps with increased communication through the internet and international organizations for the exchange of books and cultures, integrating the Turkish publishing industry to a great extent with the global economy.

Under these conditions, translations become a major issue in this context. Today among the cultural books published per year in Turkey, 40 % are indicated to be translations. English is the most translated language, accounting for 85% of all the translations (Kozan in *Referans*, February 10, 2008); other most commonly translated languages are German, French and Spanish in Turkey (Buchmesse, 2008). This fact demonstrates that the decision to publish translations is shaped under the influence of and in harmony with global forces. The Diversity Report 2008 prepared by Rüdiger Wischenbart, to be discussed at the Buch Wien conference "On Translation", confirms this view.

Table 2. Top 8 source languages most widely translated in Europe

	1979	1989	1999	2006
English	51,10%	53,66%	63,96%	60,44%
French	13,79%	12,60%	9,51%	10,73%
German	6,87%	6,52%	7,08%	6,97%
Top 3 Languages	71,76%	72,77%	80,56%	78,14%
Italian	3,77%	3,78%	3,61%	3,46%
Russian	6,03%	5,19%	1,55%	2,85%
Spanish	1,46%	2,78%	2,70%	2,43%
Swedish	2,99%	2,65%	1,66%	2,06%
Dutch	1,28%	1,31%	1,55%	1,38%
Top 8 Languages	87,30%	88,48%	91,62%	90,32%

English appears as the predominant source language for translated books, accounting for 60 percent of all translations across Europe. French and German follow English, both comprise only one fourth of the English translations. All the other languages indicated above comprise one tenth of all translations (Wischenbart, 2008). The dominance of translations from English is valid in most countries. In the report, it is stated that “translations from English account for 60 to 70 percent in most countries, only an estimated 2 or 3 percent of all translations are into English as the target language” although there has been a steady rise in the share of all the other “smaller” languages in comparison to English (Wischenbart, 2008, p. 14, 20). In a presentation prepared for the Oxford Book Conference in 2005, entitled “The Many Many Books for Whom? Publishing and Diversity”, Wischenbart illustrates that “the translation of ‘international’ bestsellers is the province of large houses and is contributing toward a growing gap between large international houses and small and medium sized houses” (Wischenbart, 2008). This global view reveals that the workings of the Turkish and global publishing

industry function similarly to a great extent, which supports the aforementioned argument that global forces have a significant impact on the Turkish publishing industry.

It is clear from the data that translations cover a major part of the publishing markets of many countries except for the American markets despite the worldwide trends towards globalization and multiculturalism. Many factors condition the decision of licensing translations. Biamonte identifies these factors as language barriers, cost of translation, content of the book and the possibilities for reaching the market in the new country (Biamonte, 2002, p. 26). A close look at the top ten most frequently translated authors from either the United States or the United Kingdom in 1996 reveals that two of them are R. L. Stine and Enid Blyton; but since 2000, J. K. Rowling's *Harry Potter* books dominate these statistics, which demonstrates that children's books came to the fore by attaining international success (2002, p. 30). Gillian Lathey also confirms that "recently there has been a dramatic change in the trajectory of a children's book destined for world fame", as exemplified by the worldwide success of Cinderella, Aladdin, Alice, Pinocchio, Emil, Pippi Longstocking, Babar and Winnie-the-Pooh which enjoy positive reception in other countries (Lathey, 2005, p. 141). The international success attained by the books is one of the main factors that motivate the foreign publishers to license a translation. Biamonte describes the common characteristics that foreign markets share in terms of translation of the English books: "Foreign publishers are influenced by factors such as a book being a bestseller or an award-winner in its home country, if it has potential for license across media formats, or if it is associated with a movie or a television show... The presence of a children's book story or character in other media facilitates easier recognition by consumers in new markets" (Biamonte, 2002, p. 30). The underlying reason behind publishers' criteria to license or the potential for licensing and media tie-ins is to support the publication, and particularly the translation, of a book. In addition, interesting plots and strong characters are pronounced among the other criteria

(2002). Each culture and publishing market has its own distinctive characteristics as well. These distinctive characteristics could be observed in the translation strategies. Biamonte exemplifies that “sometimes translating a book for the French market can mean the translator ‘adapting’ up to 20 percent of the text and this includes cultural references” (2002, p. 31). However, this is an issue which should be studied on a micro level with all the other indicators such as the target audience and genre conventions to be able to determine the patterns of norms. Other sets of distinctive characteristics particular to the cultures could be identified through considerations of “what titles and authors are selling well, what categories of children’s books are selling well, how children’s books are acquired for publication in translation, and the costs of this acquisition” (2002, p. 32).

The travels of *Harry Potter* through translation and its status as an international bestseller demonstrate the patterns of international publishing and global networks of communication on a macro level and draw attention to the distinctive characteristics particular to each culture on a micro level through translation strategies. On the one hand, the convergence in the workings of the publishing industry, the rapid distribution of the book and the effectiveness of the global marketing proved to be the triggering force for the cultures to license the translation rights of the books, on the other hand, translators made the target audiences receptive to the books.

Andrew Blake, in his in-depth study of the *Harry Potter* phenomenon, informs us on how the books achieved their status in the source culture, placing the phenomenon in a larger social, cultural and political context, and analyzing the pre-Potter and the post-Potter period. He confirms the presence of similar global trends towards consumption in the reading culture and the publishers’ response to these changes by stating that “welcome attention was paid to genre writing and other popular fictions, but the idea of finding the best that had been thought and said in the world was largely abandoned. These changes affected publishing” (Blake,

2002, p.58). In 1986, Bloomsbury, the British publisher of the *Harry Potter* books, was started with a mission to publish on merit, publishing the kind of books that might win literary awards and “dipping a less than cautious toe into the middlebrow mass market” as “a relatively small company with only a handful of permanent employees, an annual turnover of less than £5 million and suitably modest profits, if any” (2002, p.59). Before the *Harry Potter* books appeared, the ground was laid for expansion by funding the setting up of paperback and children’s lists. Rowling’s manuscript arrived at the right time, and after that the company grew in a parallel fashion with the increasing sales of the *Harry Potter* books. Scholastic, the American publisher, winning the bid for the American publishing rights for the books, was also a relatively small initiative, struggling to survive in the mid-1990s. Scholastic, with a financial situation which was rather mediocre in the first quarter of 1998-99, experienced a significant increase in revenue from publishing children’s books by the final quarter of the same year, after the publication of *Harry Potter and the Sorcerer’s Stone*, with a change in the title to boost the prospects of selling the book to the American audience. The book spent fifteen weeks on top of the New York Times bestseller list as the first children’s book to do so (2002, p. 62). Revenues coming from the sales of the books transformed the UK and the US publishers into new media companies. Both companies expanded their activities by incorporating online operations as well. Blake interprets that Harry Potter’s most magical act has been its contribution to the thriving multimedia corporations (2002, p. 63). This initial success of the books prompted Time Warner, a global leading media and entertainment company, whose businesses included interactive services, filmed entertainment, television networks and publishing, to acquire the trademark rights of the names of all the characters in the books in 1998. The first film, *the Philosopher’s Stone*, was launched in 2001. With the acquisition of the trademark rights, not only the films but also other merchandise, such as toys and computer games were produced. The popularity of the books also motivated the

publication of other thematically related books mentioned in the *Harry Potter* novels by Rowling: *The Tales of Beedle the Bard* (2008), *Fantastic Beasts and Where to Find Them* (2001), *Quidditch through the Ages* (2001) were published in the meantime and a *Harry Potter* encyclopedia is in progress.

In Turkey, the copyrights for the translation of the *Harry Potter* books were initially acquired by a small scale publishing house based in Ankara, Dost Publishing. The book was translated by Mustafa Bayındır and published under the name of *Harry Potter ve Büyülü Taş* in 1999, a year after the book guaranteed its success in the United States. The book clearly addressed a young target audience as evidenced by the use of simplistic language and cartoon-like featuring of the characters in the blurbs. The translation of the title also echoed the American title, *the Sorcerer's Stone*, rather than the original title, *the Philosopher's Stone*. Dost has been operating as a chain book store based in Ankara for the last 28 years and as a publishing house for the last 8 years since 1996. In the words of its website's history page, the publishing house “assumed a mission of culture and art beyond commercial concerns... and has gained acceptance in the realm of publishing with the adoption of its editorial approach and concern for intellectual existence” (Dost Kitabevi). The house publishes approximately 60 books annually, most of which are cultural books in the areas of sociology, political science, anthropology, social anthropology, psychology, economics and history. The books listed on their website bear no indication of being children's books and most of the books published target an adult and intellectual reader profile.

In 2001, the copyrights of the *Harry Potter* books were acquired by Yapı Kredi Publishing, one of the largest publishers in Turkey founded by the capital company Yapı Kredi Bank in 1992 “to provide permanent and extensive culture and art services” (*YKYKultur*). Readers had not been familiar with *Harry Potter* to any extent under the patronage of Dost Publishing until the global success of the book was replicated in the

Turkish market by Yapı Kredi. Yapı Kredi ensured the acquisition of the copyrights by proposing an extensive advertising and marketing project to the Turkish agency which held the Turkish translation copyrights (*Zaman*, January 10, 2002). *The Philosopher's Stone* was re-translated by Ülkü Tamer. Under the patronage of Yapı Kredi, the phenomenal status of the books was guaranteed in the Turkish market in a similar fashion with the other international markets. The books acquired bestseller status in the hands of their new patron, benefiting from the wide distribution channels and immense media coverage in terms of book reviews. By this time, the trademark rights of the characters had already been acquired by Time Warner as mentioned before, in 1998. The launch of the film by Warner Bros and the re-translation of the book by Yapı Kredi overlapped in 2001, contributing to the recognition of the book not only among children but also the common public. The acquisition of the trademark rights by Warner Bros did not only play a major role in the decision of Yapı Kredi to license the translation by persuading the Turkish agency to reclaim patronage from Dost Publishing but also affected the translation strategy. The translators of the second and the following *Harry Potter* installments, Sevin Okyay and Kutlukhan Kutlu, stated in the interview conducted with them on September 20, 2009 that they received a long list of character names, the translation of which was banned by Warner Bros because they were concerned that children might not recognize the toys produced by them if the names of the characters were changed in translation.

The workings of the global and local publishing industry are interlinked. The global in this context refers mostly either to the English language cultural products or to products of the multinational companies, which travel around the world through translations. The majority of the target languages feed from products of the dominant source languages. Growing publishing houses and large scale publishing houses funded by capital companies hold immense power in shaping the reading culture and/or respond to the expectations of the

reading public through extensive distribution channels and use of the media to inform the public. Bestsellers and their translations in a globalized context constitute a pretext for the production of the related merchandise such as toys and multimedia products such as films and computer games. These commodified aspects of the books are considered as one of the criteria to license a translation in foreign markets. Besides the content and the plot of the book, these other commodified aspects are considered as a guarantee of success in the target market and motivate the publishers to take the decision of licensing a translation.

In her essay on the relationship between popular culture and translation, Betül Parlak indicates,

Given that each culture is shaped through the valid views dominant in the period and the search for ‘authority’ in line with such a conception, translation policies of these cultures can not be separated from those views. These policies shape the decisions concerning the selection of the source authors, text type, the discourse and content as well as influencing the selection of the translators, the texts to be translated and translational decisions of the translators. (Çeviribilim, June 1, 2006).

For each culture, there are many dominant forces effective on translation policies. These translation policies may be used as a tool to shape the culture and/or they are shaped under the influence of intercultural relations and the domestic setting depending on the historical period as well as the social, political and economic conditions. This specific case of *Harry Potter* sheds light on one of these aspects, namely on how the cultural consumption model and the hegemony of the British and American popular culture achieved success through translations. Each translation is a cultural and target oriented product. The expectations of the receptor culture are decisive and effective factors in the translation policies. The convergence of the global and domestic culture can be regarded as the result of a common vision and the achievement of translation from the moment of decision- taking to the end-product.

Target Audience

When discussing translation, and especially the translation of the *Harry Potter* series, the target audience and literary category are of great importance. These two factors are crucial in the decision-making process of translators and publishers alike and set the larger frame in the forming of a general strategy.

First of all, the implied readership seems to be children although it is eminent that the books also appeal to adults. Suman Gupta, the author of *Re-reading Harry Potter*, which analyzes various social and political effects concerning the phenomenon, highlights the statistics produced by the NPD Group, a market research company on the readership of *Harry Potter* books, interest in the films, and consumption of Harry Potter memorabilia, all of which indicate a high degree of interest at all sorts of levels among adults. A survey carried out by NPD in May 2001 shows that of the 1373 respondents, 57 per cent of children and 47 per cent of adults were planning to buy Harry Potter products; and of the adults 32 per cent admitted that they were buying some of these for themselves. Another survey carried out in May 2002 in the UK showed that despite the widespread popularity of the *Harry Potter* books, seven to fourteen year olds were buying fewer books than before in general. For the *Harry Potter* books themselves, the ratio of adults reading them compared to children was increasing: in 1999, 71 per cent of these books were bought for 7 to 14 year olds; whereas by 2001, this amount had fallen to 36 per cent for the same ages. 15 to 35 year olds accounted for the rest, 64 per cent. (Gupta, 2003: 9) The publishers of the *Harry Potter* books also confirm these statistics: Barbara Marcus, President of the Scholastic Children's Book Group, notes that 30 per cent of the first three books in the series had been bought by and for readers who were 35 or older. Craig Virden, President of the Random House, comments that 3.8 million copies is an adult number. Gupta indicated that the New York Times Book Review which created a

separate children's fiction bestseller list in August 2000 elevated the Harry Potter books to the top of it and these figures had held the top three slots of the adult fiction bestseller list for more than a year (2003). Clearly it is no coincidence that the Harry Potter books were published with adult covers besides covers designed particularly for children. The very same text was published only in different covers designed specifically for adults and children. Bloomsbury, English publisher of the series, recognized the need for an adult edition and brought out alternative copies for the first time when the second book, *Harry Potter and the Chamber of Secrets* was published in 1998, a year after the first book. The adult version of *the Philosopher's Stone* was also published retrospectively. The reason for the release of the adult paperback edition was due to the fact that some commuters were spotted covertly reading the colorful children's books behind their newspapers, and so Bloomsbury prompted the adult version to save grown-ups from the embarrassment of reading children's books (Saunders in BBC News, 2003). With the fifth book published in 2003, *Harry Potter and the Order of the Phoenix* was released simultaneously with both children's and adult's covers on launch day for the first time due to consumer demand (2003). Before the sixth book *Harry Potter and the Half-Blood Prince* (2005), adult demand even reached higher numbers. Pre-reservation demand for the adult edition was unprecedented. The prediction of Waterson, the UK's leading bookseller was that a quarter of a million (250,000) adults would purchase the adult edition of the book on its first day of release in the UK. This would make it the fastest selling adult hardback in history. The figures of Nielsen Bookscan revealed that half a million copies of the adult edition of the book had sold since it was released in 2003, at a value of over GBP5 million. This significant rise in adult interest in children's books even brought about a new commercial genre defined in terms of the target readership in the publishing industry: "crossover fiction". As one of the fastest growing areas of the publishing industry, this genre appeals to the adult readers who choose to read children's books. Waterstone attributes this

interest to four main reasons: quality of the story, ageless marketing, the hype created through media and nostalgia of literary themes and escapism which entertained adults when they were children. Besides the Harry Potter books as the forerunner of this new trend, Phillip Pullman's trilogy, *His Dark Materials*, and C.S Lewis' re-release of *The Lion, the Witch and the Wardrobe* took their place among the well-known examples in this recent category (PR Newswire). Phillip Pullman explains why these books are categorized as “crossover fiction”, and are so popular among adults by attributing the reason to the themes of children's books, which deal with big existential questions in contrast to chicklit and lad-lit, other popular bestsellers for adults:

...one mistake adults used to make about children's books is to think that children's books deal with trivial things, little things that please little minds, little concerns about little people. Nothing could be further from the truth. Quite the contrary, it has been my observation that lots of highly praised adult books, in recent years, have dealt with the trivial things, such as does my bum look big in this, or will my favorite football team win the cup' or my girlfriend's left me whatever I'm going to do' whereas the children's books have dealt with ultimate questions, where do we come from, what's the nature of being a human being, what must we do to be good, these are profound questions, very important questions and they're being dealt with not in the books that adults read but in the books that children read. (Pullman in Blake, 2002: 83)

Another reason seems to lie in the social change in the status of the adult and the child.

Children socially acquired autonomous status as consumer citizens and individuals on their own right in the modern era as a result of a gradual liberation process, which was also projected to the history of children's literature, demonstrating a parallel progress with the changing image of childhood. Blake informs us that with adults buying and reading both for themselves as well as for their children (not only books but also high-technology toys such as television and computer games) the boundaries between adulthood and childhood have become increasingly thin in the West (2002, p. 79).

Genre

The convergence of adult and child readership has also textual significance besides matters of appeal. In terms of translation, the process is largely dependent upon *skopos* and the target readership as criteria guiding the translator's choices. Rather than the hype created by publishers' and trademark companies', readerly appreciation certainly played the key role in the success and further acceptance of the *Harry Potter* books. Rowling's narrative style, her creative and humorous use of language strike a good balance to satisfy both audiences. The books neither dumb down nor confuse adults or children. Rowling cleverly makes use of the rich tradition of English children's fantasies, reviving nostalgia and juxtaposing it with contemporary urban life. The appearance of "crossover fiction" as a result of the convergence of adult and child readership in the source culture marks a milestone in the elevation of children's literature to the status of respected literature, widening the scope of what is perceived as children's fiction. However, it should be taken into account that the elevation of children's literature to the status of "crossover fiction" is part of a historical process. Maybe it would not be too far-fetched to consider it as the maturation of children's fantasy literature besides the convenience of the social and economic environment. Although modernity facilitated the transfer and reception of literary phenomena as a function of globalization and technology, the literary repertoire of the target culture which did not experience the same literary maturation process in terms of fantasy or children's literature is shaped under the influence of the source literature through translation. I will be elaborating on this issue and the role played by the *Harry Potter* books in more detail throughout this thesis.

Apart from the implied readerships as stated above, another problematic issue is the literary category. Literary category is crucial to the translation process in determining the register, discourse, language and style. Literary category and the corresponding readerships

allow the *Harry Potter* books to be presented under the headings of “fantasy literature”, “children's literature” and “children's fantasy literature”. Putting the term “crossover fiction” aside for a moment (due to the fact that this notion succeeds the categories in question and actually can be interpreted as a response to the concomitant lack of definition), I would like to draw attention to the fuzzy position of the books as the target audience is vital for the *skopos* of translation.

To be able to provide some understanding as to where the books stand in terms of categorization, they should be defined more clearly in terms of the social and political effects they behold. In Gupta's view, children are constructed and/or assumed to be passive readers as they receive socially and politically pertinent positions through the medium of *children's literature*. That is, firstly children are ideologically positioned as being incapable of awareness and rationalization. In other words, they are unable to interrogate. Secondly, the term refers to children as a particular niche in the market, a field of representation and innovation for incorporate adults. This construction is also claimed to be valid for educational and other institutions devoted to children, representing children as a sort of “modeling clay into which the condition of the future can be moulded and children’s literature is one of the techniques involved in this moulding.” (Gupta, 2003: 54)

In his defense of the genre, *On Fairy-Stories* (Tolkien’s term for fantasy fiction), Tolkien devotes a chapter to children, using the term “children’s fantasy literature”. According to Tolkien, the common opinion which considers that there is a natural connection between the minds of children and fairy-stories is erroneous. He claims the association of children and fairy-stories to be an accident of our domestic history.

Fairy-stories have in the modern lettered world been relegated to the ‘nursery’, as shabby or old-fashioned furniture is relegated to the play-room, primarily because adults do not want it, and do not mind if it is misused. It is not the choice of children which decides this. Children as a class—except in a common lack of experience they are not one—neither like fairy-stories more, nor understand them

better than adults do; and no more than they like many other things. They are young and growing, and normally have keen appetites, so the fairy-stories as a rule go down well enough. But in fact only some children, and some adults, have any special taste for them; and when they have it, it is not exclusive nor even necessarily dominant. It is a taste, too, that would not appear, I think, very early in childhood without artificial stimulus; it is certainly one that does not decrease but increases with age... (Tolkien, 1965: 34)

Gupta's and Tolkien's views can be combined to account for the convergence of child and adult readership in the case of *Harry Potter*, countering the old prejudices. These views (observed in Tolkien's essay written in 1965 and Gupta's work written in 2003) demonstrate the persistent approach against child readers, which considers them to be passive and unquestioning. That is, children's literature is generally taken to be an inferior art due to the excuse of their inferior cognitive capacity to appreciate art. Both of the views foreground the term "children's literature" as adult constructs rather than an inherent feature of the literary form itself.

Taking into consideration the formal and thematic guidelines, the *Harry Potter* books can be placed in the category of fantasy literature in its broadest sense.

Definition of Fantasy

In her introduction to *Fantasy, The Literature of Subversion*, Rosemary Jackson points out the problem of categorization in fantasy.

Fantasy's association with imagination and with desire has made it an area difficult to articulate or to define, and indeed the 'value' of fantasy has seemed to reside in precisely this resistance to definition, in its 'free-floating' and escapist qualities. Literary fantasies have appeared to be 'free' from many of the conventions and restraints of more realistic texts: they have refused to observe unities of time, space and character, doing away with chronology, three-dimensionality and with rigid distinctions between animate and inanimate objects, self and other, life and death. (Jackson, 2003: 1)

This resistance of fantasy to narrow categorization and definition poses many difficulties

in terms of theoretical study based on a general approach. Taking into consideration various literary works encapsulated within the fantasy genre, drawing the boundaries and positioning the *Harry Potter* books within the genre requires the critical study of these approaches. For these reasons, I will first have a look at the formal and thematic approaches concerning fantasy genre and then try to locate the position of the *Harry Potter* books within the fantasy tradition to be able to account for the textual requirements and translator's manner of adapting these requirements for target cultural situations and target audiences.

In his structural approach to the fantasy genre, Tzvetan Todorov divides the concept of genre into historical and theoretical genres in terms of the observation of literary phenomena. To form a theory of literature, the theoretical genre is further separated into elementary and complex genres. Whereas the presence or absence of a single structural feature refers to elementary genres; the presence or absence of a conjunction of such features refers to complex genres. Structural features in this sense denote the common principles operative in a number of texts, rather than attempting to demonstrate what is specific about each of these texts. Following from this point that genres encountered in literary history must be subject to the explanation of a coherent literary theory, Todorov highlights the requirements for the conformity of theory to the literary phenomena. The postulate of literary structures, hence genres themselves, should be located on an abstract level, separate from that of concrete works. That is,

... a given work manifests a certain genre, not that this genre exists in the work. But the relation of manifestation between the abstract and the concrete is of a probabilistic nature; in other words, there is no necessity that a work faithfully incarnates its genre, there is only a probability that it will do so. Which comes down to saying that no observation of works can strictly confirm or invalidate a theory of genres...works need not coincide with categories, which have merely a constructed existence; a work can, for example, manifest more than one category, more than one genre. (Todorov, 1975, p. 22)

Todorov's explanation casts light on many arguments surrounding the categorization of

the *Harry Potter* books, especially those excluding the work from fantasy or defining the work in terms of failed fantasy. This view clarifies that a specific work does not need to conform to constructed categories and forms a sound basis to position the work in this terrain as well as laying the ground to demonstrate how a work of literature “modifies the sum of possible works, each new example alters the species” (ibid, 6). To provide a definition of the fantastic, Todorov highlights the fulfillment of three conditions:

First, the text must oblige the reader to consider the world of characters as a world of living persons and to hesitate between a natural and supernatural explanation of the events described. Second, this hesitation may also be experienced by a character; thus the reader’s role is so to speak entrusted to a character, and at the same time the hesitation is represented, it becomes one of the themes of the work... Third, the reader must adopt a certain attitude with regard to the text: he will reject allegorical as well as poetic interpretations. (1975, p. 33).

As can be seen in these conditions, there is a strong focus on reader’s response in the definition of fantasy. The fantasy genre is further sub-grouped according to the implicit readership. Then the first condition is the implicit readership to question the nature of events. Jackson also explains this aspect of fantasy as containing a spectral region which is represented in the paraxial area in which object and images seems to collide. This paraxial area positions the imaginary world of fantasy somewhere neither entirely “real” (object) nor entirely “unreal” (image) (Jackson, 2003, p. 19). The structural and semantic features of fantastic narrative are derived from this paraxial positioning. The degrees of hesitation characteristic of the fantastic are divided into the following sub-genres by Todorov:

uncanny	fantastic-uncanny	fantastic-marvelous	marvelous
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The marvelous in its pure state refers to fairy tales; romance and much science fiction; that is, supernatural events here provoke no particular reaction either in the characters or the implicit

reader. In the fantastic-marvelous, the events are resolved with the acceptance of the supernatural; whereas in the fantastic-uncanny, strange, supernatural events are resolved with rational explanations. In the pure uncanny, extraordinary and shocking events are accounted for by the laws of reason, much of the event being related to the experiences and perception of the characters as can be observed in Edgar Allan Poe, Ambrose Bierce, Kafka etc. Whereas this scheme of Todorov's distinguishes certain kinds of the fantastic, Jackson comments that this polarization of the marvelous and uncanny leads to confusion. For the fantastic to be seen as a literary form, it needs to be made distinct in literary terms; however, uncanny is not a literary category. For this reason, she suggests that it is more helpful to define the fantastic as a literary *mode* rather than a genre, and to place it between the opposite modes of the marvelous and the mimetic (Jackson, 2003: 32). Jackson refers to classic narrative fiction which is deemed realistic with the mimetic mode, whereas she crams the world of fairy story, romance, magic and supernaturalism into the marvelous narrative. This mode includes tales by the Grimm brothers, Hans Andersen, Andrew Lang and Tolkien. The third mode, the fantastic, confounds elements of both the marvelous and mimetic. Jackson underlines that "they assert what they are telling is real—relying upon all the conventions of realistic fiction to do so and then they proceed to break that assumption of realism by introducing what—within those terms—is manifestly unreal. They pull the reader from the apparent familiarity and security of the known and everyday world into something more strange, into a world whose improbabilities are closer to the realm normally associated with the marvelous" (2003, p. 34). However, I contend that Jackson's schematization is problematic as it violates the first requirement of the fantastic, *stirring hesitation and credibility* in the reader as highlighted by Todorov and Tolkien. Her schematization seems to stem from an attempt to categorize the fantastic according to her own purpose rather than presenting a general theoretical approach for the fantasy genre. Jackson, in her introduction, explains that her book concentrates upon

the literary fantasies of the last two centuries, fantasies produced within a post-romantic secularized culture. She aims to see if different texts of this period have any common features. Her mode of the fantastic is limited to texts such as Gothic novels, Dickens and Victorian fantasists, Dostoevsky, Kafka, Peake and Pynchon. For this reason, I think her schematization makes sense in her own context. Otherwise, her classification of Tolkien together with all the other children's tales and allegories like Andersen's fables, suggests a superficial approach in terms of modern fantasy and fails to produce a sound theoretical approach which can encapsulate all the various kinds of fantasy. At this point, I will resort to Todorov's and Tolkien's approach to draw the boundaries of fantasy. Tolkien argues that "The definition of a fairy-story –what it is, or what it should be—does not, then, depend on any definition or historical account of elf or fairy, but upon the nature of *Faërie*: the Perilous Realm itself, and the air that blows in the country" (Tolkien, 1965, p. 10). In his essay, Tolkien suggests that it is essential for a genuine fairy-story to be presented as "true". He strongly emphasizes that it cannot tolerate any frame or machinery suggesting that the whole story in which they occur is a figment or illusion just because it deals with "marvels". Therefore, Tolkien excludes some works from the fantasy genre (especially those Jackson classifies Tolkien together with): Lewis Carroll's *Alice* stories due to dream-frame and dream-transitions, and beast fables as can be seen in Lang's fairy tales. Tolkien excludes these works from the fantasy genre due to the disruption in their representation of their "own reality" through diversions such as dreams and allegories. Todorov devotes an entire chapter to allegory and poetry, elaborating on these literary devices. In this chapter, he asserts that poetic and allegorical reading constitutes a danger for the fantastic. "If what we read describes a supernatural event, yet we take the words not in their literal meaning but in another sense which refers to nothing supernatural, there's no longer any space in which the fantastic can exist." (Todorov, 1975: 64)

Tolkien elaborates further on the craft of fantasy, drawing attention to the task of the

author as a “sub-creator” who makes a “Secondary World”. In this Secondary World, supernatural elements are not sufficient to call a work of literature fantasy. Internal consistency of reality is designed to stir willing suspension of disbelief in the implicit reader to be able to present fantasy as “true” in accordance with the laws of that world. The division between adult and juvenile readership in terms of fantasy becomes striking at this point. Taken seriously, the prime value and function of a fairy-story as a natural branch of literature, like other literary forms, is to be written with art to achieve the above-mentioned parameters highlighted by Tolkien. Additionally, “fairy-stories offer, in a peculiar degree or mode, these things: Fantasy, Recovery, Escape, Consolation, all things which children have, as a rule, less need for than other people” (Tolkien, 1965, p. 46). These notions appear to compose the main fictional structure on which fantasy fiction is grounded. Fantasy, seen as essential to the fairy-story, refers to the images of things not present in the Primary World to imagination that paves the way for sub-creation.

Within the context of *Harry Potter*, how the genre acquired its current form should be questioned to be able to understand its position as a specific literary work with its own features in the fantasy genre, its social impact and how the books acquired their phenomenal status, today appealing to a wide range audience worldwide. The fantastic, the tradition of which is as ancient as human history, takes its roots from storytelling, folktales, myth and fables. According to the *Historical Dictionary of Fantasy Literature* by Brian Stableforth, the description of fantasy applied only to a variety of children’s fiction before 1969 (Stableforth, 2005, p. 31). Fantasy was established as a popular commercial genre of adult fiction in the 1970s when Tolkien’s *The Lord of the Rings* became a huge bestseller –“when slavish imitations of its narrative method proved in the 1970s that its salability was not an unrepeatable fluke-it changed the face of modern publishing” (2005, p. 54). The term “fantasy literature” appeared as a relatively new phenomenon as could be understood from the

arguments and ongoing debates related to the categorization and boundaries of the genre illustrated above. According to the reader experience, Stableforth mentions three major categories: first, intrusive (science fiction which draws its intrusion from present or future in the form of encounters with alien worlds or new discoveries by scientists), secondly, immersive (substituting an entire fantasy world for the real one) and thirdly portal fantasies (novels including passages from the primary to the secondary world) (2005, p. 44). A notable feature of the commodified fantasy is its susceptibility to the crossovers with other popular genres. “There had always been hybrid crossovers between fantasy and detective fiction, in the subgenre of ‘occult detective stories’, and there had always been a considerable enclave of love stories within fantasy, especially in the subgenre of ‘timeslip romance’” (2005, p. 59).

In the light of this background, the *Harry Potter* books can be categorized under the main category of portal fantasies. How the magic of *Harry Potter* combined both adult and children’s literature together can be attributed to its narrative method, as “readers can be guided from one world to the other in a conveniently linear fashion. The reader enters the secondary world in the intimate company of a protagonist to whom it is equally unfamiliar; as the character learns about the secondary world, the reader learns too, sharing the character’s astonishment, inquisitiveness, and gradually increasing ability to feel at home” (2005, p. 49). Rowling goes further to supply her portal fantasy from all sorts of fantasy bestsellers which hit both children and adults in a similar fashion, following the footprints of C. S. Lewis in *The Chronicles of Narnia*, Ursula K. LeGuin's *Earthsea* books, E. Nesbit's *Five Children and It*, *The Phoenix and the Carpet*, or *The Story of the Amulet*, rugby-inspired competition from Thomas Hughes's *Tom Brown's Schooldays* as well as drawing on film and television—The Wizard of Oz, Star Wars, Labyrinth, Buffy the Vampire Slayer, Sabrina, The Teenage Witch (Pennington, 2002, p. 82). The critic A. S Byatt also stated that “Ms. Rowling's world is a secondary world, made up of intelligently patchworked derivative motifs from all sorts of

children's literature –from the jolly hockey-sticks school story to Roald Dahl, from "Star Wars" to Diana Wynne Jones and Susan Cooper” (Byatt in New York Times,2003).

In my attempt to attribute a place to the *Harry Potter* books within the broadest field of the fantasy genre, I try to designate a specific position rather than only categorizing the work as general children’s fantasy literature. The reason why I resorted to such a position is the phenomenal status of the books which appealed to a wide ranging audience from teenagers to adults. The book closed the gap between adult and children unlike many other works in which a more clear distinction can be made. I regard this aspect of the book crucial to evaluate the translation strategies employed. It can be observed that the genre which was limited to a marginal adult audience acquired a mass readership with the translations of the *Harry Potter* books in Turkey. Although the fantasy trend was on the rise even before the release of the books in the target culture, which was largely initiated with the translations of Tolkien’s *The Lord of the Rings* (1996) and the launch of their movies (2001), the trend hit the peak with the *Harry Potter* books. Translators had to face the difficult task of translating some of those terms which referred to the secondary world to make the work also appeal to both children and adults and enable them to fully penetrate the story. These translations enabled the reader to indulge and delight in a different universe. The fantasy which had a rich literary tradition in the source culture and with which the source reader was already familiar due to the accumulation of a large knowledge stock could be regarded as a challenge for the target reader. The use of Greek and Latin mythology as well as their linguistic roots to coin new concepts was compensated with highly creative translations that reflected the humorous aspect of the books. Stableforth underlines that the history of fantasy literature is, to a large extent, the history of an “educative process, the recent emergence of a commercial genre of fantasy [which] is the proof of its success” (Stableforth, 2005, p. 40). He also highlights that “As a steadily increasing population of readers developed, between the 1970s and the present

day, the ability to accommodate and orient themselves in such worlds without undue difficulty, the scope of the genre fantasy's variation and ambition increased dramatically" (2005, p. 55). The translations of these works assumed the education of readers in a target culture where the "fantasy literature" tradition did not appear as a natural historical process but rather was imported through translations which addressed a limited audience. The translations of *The Lord of the Rings* and the *Harry Potter* novels among some others made the genre accessible to a wide ranging audience who were not skilled at reading fantasy fiction. The foreign qualities of the genre were made receptive to the target audience through translations.

Genre Conventions in the Translation of Fantasy in the Target Culture

The fantasy genre attracts a certain kind of readership in every culture in which it is produced. These readers actively follow, discuss and share information with each other. It can be observed that there is a common fantasy culture among these readers. The fantasy culture shares a common knowledge of the secondary worlds and a specific terminology. In line with the distinctive characteristics of these worlds, fantasies have their own idiosyncratic properties of language which set them apart from other genres.

The translation of fantasy is a problematic area in Turkey where the genre has a relatively recent past. A variety of approaches are undertaken by publishers and translators. Some publishers and translators prefer to translate the specific terminology, which is rather foreign for the target culture and language, whereas some others prefer to leave those specific terms foreign, bearing in mind that fantasy is usually read by an experienced readership. Şirin Okyavuz and Volkan Dalkılıç in their essay on the translation of fantasy sum up the approaches in Turkey as constituting three directions. The first approach argues that the world of fantasy is an entirely separate place, an original space and for this reason, the essence of the

fantasy should be protected by staying faithful to the original. This idea represents a source-oriented approach. According to the second approach, although the fantasy world is unique, a special discourse should be created through translation for the enjoyment of the readers and to enrich our literature. That is, the translation of fantasy should be target-oriented. The third approach suggests that there should be a certain balance in the target and source oriented elements (Kayıp Rıhtım). However, the main problem stems from the genre's relatively recent presence in the target culture's literary polysystem. Fantasy culture which started with desktop and fantasy role playing games in the target culture prompted English usages due to the lack of translation. The translation of fantasy books followed after these games became widespread among this marginal audience. It can be seen that there was no corresponding language for a culture that already existed in the target culture. The players used to construct Turkish sentences with foreign terminology such as "The *archwizard* sent a *fireball*" (Kayıp Rıhtım). For this reason, strategies of domestication and foreignization acquired crucial importance in these translations. Although the reader was already informed about the terminology, the massive foreignization would not only overshadow the literariness but also banish the other readers from the joy of reading, making the target texts unintelligible. On the other hand, overall domestication might result in a reaction from the core fans of the genre. The third approach seems to be a more balanced approach in terms of foreign and domestic elements. This approach poses a challenge for the translator as well; because the translator has to have a good understanding of the fantasy worlds to be able to measure the significance of the specific terminology before deciding which components should be domesticated or left foreign. The underlying challenge behind this decision stems from the lack of exemplary cases. Translators are actively shaping the language of the fantasy. Holmes' notion of "translation stock" borrowed from Rabin is useful to illustrate the point I would like to suggest. Translation stock is "a collection of proven solutions to specific problems that

frequently arise in A-to-B translation. This translation stock, once developed, may be passed on for centuries, or it may die out rapidly as A-to-B translation dwindles.” (Holmes, 1988, p. 13) That is, with a long and continuous tradition of translations, the stock of solutions accumulates and leaves each generation of translators with a variety of solutions, the ways to enrich their translations.

Okyavuz and Dalkılıç conducted a research among fantasy portals, publishers focusing in this area (Arkabahçe, Ankira, Phoenix, Ithaki, YKY etc.), fantasy associations and translators to identify the expectations of the readers from the translations of fantasy. These expectations are as follows: readability, the recreation of a different but intelligible world, creativity, and preservation of the discourse. In this light, a translator should rewrite the fantasy in a way to reflect the original in the target language (Kayıp Rıhtım). In order to achieve this result, the translator needs first to identify the characteristics of the fantasy in question, then the terminology and the background of the story. From this perspective, translations of fantasy combine the strategies used for technical and literary translation (Kayıp Rıhtım). However, the choices should be made on the basis of a long-term vision and demonstrate coherency. For example, the translators might need to leave some elements foreign whereas some other terminological elements might be substituted with Persian or Arabic rooted words to reflect the historical ambiance, say if there are terms pertinent to the Middle Ages or a sword and sorcery type of fantasy. Choices made for the sake of coherence serve to preserve the spacio-temporal arch of the story. For this purpose, translators utilize a variety of strategies as elaborated in examples taken from *The Forgotten Realms* by Okyavuz and Dalkılıç: Through “transcription”, translators use the source term in the Turkish written form. In “borrowing”, translators transfer the source term in the same manner as could be observed in the use of the word “elf” which has already secured its place in the target language as the signifier of a fantastic race. “Equation” is another strategy to equate terms

with a more convenient choice for the context although the equivalent of the term is present in the target language. This can be exemplified in the translation of “militia” as soldier rather than an armed troop. Translators might need to explicate a term by “paraphrasing” if there is no similar equivalent in the target language as can be seen in the translation of a weapon called “halberd” as “a pear with an axe”. Through “lexical decomposition/recomposition”, a translator divides the words into their roots and re-combines them in the target language. “Neutralization” refers to the reduction of a term to a more simple form. In *The Elminster*, the currency called “falcon” is translated simply as money. Another strategy is “adaptation”, to adapt the term to a contextually more appropriate one. The strategies of “adaptation” and “equation” seem to overlap at this point. However, the subtle difference is explained in that in equation, the equivalence is already present in the target language, whereas in adaptation, the translator makes the choice in favor of a more domestic and culture specific term. For example, in the translation of *The Floodgate*, the term “House of Jordain” is a crucial example in this respect. The “house” here refers to an institution where warriors are trained as a community for military and political purposes in the context of the feudal system in British history. To evoke similar associations, the translator opts for the term “ocak” which was a part of Ottoman culture and renders the term as “Jordeyn Ocağı” (Kayıp Rihim). In the context of the *Harry Potter* books, the concept of “house” is also significant. When starting school, the students are sorted into four different “houses” (PS, p. 85): Gryffindor, Hufflepuff, Ravenclaw and Slytherin. All these houses accept students with certain personal traits. Gryffindor takes the brave students; Ravenclaw, the smart ones; Slytherin accepts only those coming from the pure-blood wizard families and Hufflepuff values justice and takes all those who were not accepted by other houses. The term is translated as *topluluk* (BT, p. 102) by Mustafa Bayındır and as *bina* (FT, p. 106) by Ülkü Tamer, which are more consistent usages within the school context. Okyay and Kutlu kept the terms translated by Ülkü Tamer in the

following translations.

Okyavuz and Dalkılıç further elaborate on these strategies, stating that “faithful translation” refers to a smooth, *mot a mot* transposition and “delete word express notion”, on the other hand, refers to explication and paraphrasing” (Kayıp Ritim). However, these strategies correspond more or less to the others selected above. For this reason, the aforementioned strategies are regarded as the main categories utilized by translators.

The translators of the *Harry Potter* books use these strategies as well. In the fourth chapter in which I conduct a detailed analysis of the translations, these strategies are exemplified in more detail. Whereas these strategies could be regarded as more general applications utilized by the translators, especially in the context of fantasy literature, my analysis of the *Harry Potter* translations is based on foreignization and domestication strategies to be able to position the translations in a cultural context. It should be noted that the foreignization and domestication strategies refer to a more specific context; that is, the limitations of the sociocultural context should be well-defined to be able to conduct a translational analysis, whereas the aforementioned conventions refer to a textual analysis.

Summary and Conclusion

In this chapter, I tried to define the dynamics of translation in a crosscultural setting in the context of *Harry Potter*. First of all, I aimed to demonstrate the workings of the global and Turkish publishing industry and how the international transfer of cultural products are realized and what the underlying criteria are that motivate the process of transfer through translation to determine the factors effective in the decision to license a translation. Once the decision for translation is taken, I analyzed how the translation activity is conducted in such a background. The process of translation is carried out according to the target audience, the text type and textual properties encapsulated in the genre and its corresponding norms in the target culture.

As a process of historical continuum, the publishing industry of a culture is aligned with the social, political and economic realities of the period. With the increase of the private share in the Turkish publishing industry in the 1980s and through the 1990s, the existing publishing houses experienced significant growth, and media conglomerates and banks also started to invest in the publishing sector. Today these publishing houses represent the major players of the Turkish publishing industry. With the large capital invested in publishing, new publishing trends appeared which focused on the consumption of books as a commodity and thus on the fast circulation in the market. Under this new structure and ideology, “bestsellers” became the mainstream publications, a source of survival for the publishing companies and the main decisive criteria to license a translation for the purposes of assuring success in the target market. In this light, publishers preferred to import those texts which had already assured international success and recognition in other multimedia formats such as films, computer games and merchandise. In such a context, the *Harry Potter* books were transferred into the target culture.

The globalized context and brand status of *Harry Potter* also played a role in the translation process governing the strategies of translations. Other challenges for translation were the convergence of adults and children as the target audience (which was also an extension of a recent source culture category as demonstrated by the appearance of “crossover fiction”), and the status of “fantasy literature” in the target culture. The genre’s relatively recent presence in the target culture’s literary polysystem, the specific textual properties of the genre and the lack of an accumulated translation stock highlighted the significance of translation to make the target culture receptive to the source text under such conditions.

As a result, the notion of translation is not stable but in an active dynamic relationship with the local and global cultural forces at work. Despite being constantly re-defined in terms of the role it assumes in intercultural relations, its intended function as a mediator between

cultures is constant.

CHAPTER IV

A COMPARATIVE STUDY of HARRY POTTER TRANSLATIONS

To be able to demonstrate the effects of a globalized context on translation, I will be presenting various examples from the source texts and comparing them with the Turkish and German translations. These translations include Mustafa Bayındır's *Philosopher's Stone* as *Büyülü Taş* by Dost Publishing in 1999; Ülkü Tamer's re-translation of the *Philosopher's Stone* as *Felsefe Taşı* by Yapı Kredi Publishing in 2001; and the subsequent series translated by Sevin Okyay and Kutlukhan Kutlu. Specific examples from these translations are compared with the German versions undertaken by Klaus Fritz and Carlsen Publishing.

Book Covers and Paratextual Materials

Prefaces, titles, illustrations, blurbs; paratextual materials accompanying a text are important signifiers surrounding a text. As a point of first contact with the target readers, these elements play a significant role in demonstrating the intended function of a book by its publisher and influences the reader's reception of the text. Book covers and verbal elements are designed by publishers with a certain insight regarding the target audience, cultural norms and the context of the book. Various translations and various publications of a book in other cultures are sometimes accompanied with a re-design of the cover and substitution of the blurbs with references known by the target culture in question. Briefly, it can be said that books are re-designed in line with the norms of the target culture and the expectations of their readers. In this context, I will be dwelling upon the book covers and paratextual materials presented in the translation of the *Harry Potter* novels under three main headings: cover design, titles and blurbs.

Cover Design

Published in 1997 by Bloomsbury in Britain and Scholastic in the United States, *Harry Potter* books targeted children aged 6 and above. Designed by Mary Grand Pre, the covers feature the character of Harry Potter as a child with a thunderbolt shaped mark on his forehead, carrying a backpack and waiting in front of the Hogwarts express. Translations reflect similar images of Harry on a broomstick. The images featured on the front cover reflect one of the striking themes mentioned in the books. As the installments proceed, the tone of the design changes in harmony with the books. As the books get darker in tone and Harry gets older, the covers reflect this context.

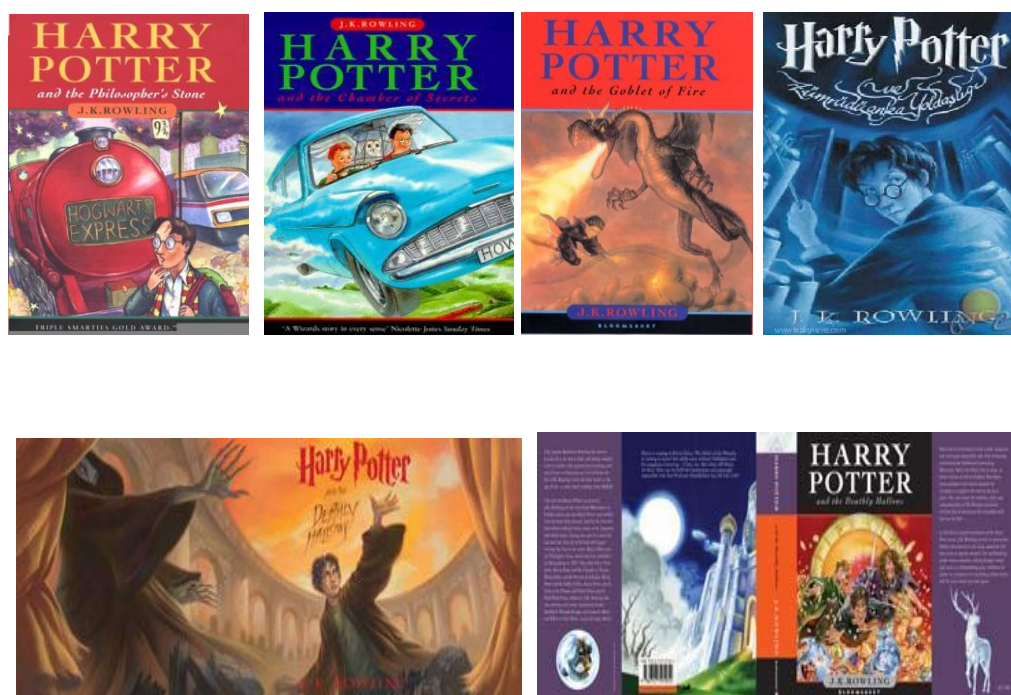


Fig. 1: The cover pages of *Harry Potter* books designed for children

It is observed that most of the translations around the world feature the same or similar options illustrated by Bloomsbury. Some publishing houses prefer to adapt these cover designs. Turkish translations, for example, do not attempt to change the jacketing of the book, they use the covers of either Scholastic or Bloomsbury, whereas France, Japan, Italy and Ukraine prefer to adapt them. Gillian Lathey explains that “Despite Time Warner’s hegemony

on Czech, Danish, Finnish, Swedish, French, German, Italian, Dutch and Spanish publishers have commissioned their own cover art” (Lathey, 2005, p. 144). France features wizards and witches dressed in black robes and long pointed hats in line with the established clichés. Most of the covers highlight the main characters, Harry and his friends, in action, whereas some, like Japan, use still images without any indication of the main heroes and heroines. The cover features a wintry landscape with some owls flying, a dog in the corner of a street and some old houses in a pastel drawing. The appearance of the characters in France, Ukraine, Germany and Finland, for example, is adapted as well, e.g. the Finnish characters look like cartoon figures with long pointed noses whereas the German edition features modernistic figures and characters in which Harry has blonde and punky hair.



Fig. 2: The cover pages of the target texts in various target cultures

Judging from the book covers, it is obvious that the implied readership is children of varying ages from 6 and above although with the large scale popularization of the books, it is now a well-known fact that the books appeal to and are read by many adults as indicated in statistics in Chapter 3. Since the release of the first book, *Harry Potter and the Philosopher’s Stone*, the

series quickly received attention, acquiring popularity among adults as well as children. Bloomsbury, the English publisher of the series, recognized the need for an adult edition and brought out alternative copies for the first time with the release of the second book, *Harry Potter and the Chamber of Secrets*, a year after the first book in 1998. The adult version of *the Philosopher's Stone* was also published retrospectively. The reason for the release of the adult paperback edition was that some commuters were spotted covertly reading the colorful children's books behind their newspapers, and so Bloomsbury prompted the adult version to save grown-ups from the embarrassment of reading children's books (BBC News, 2003).

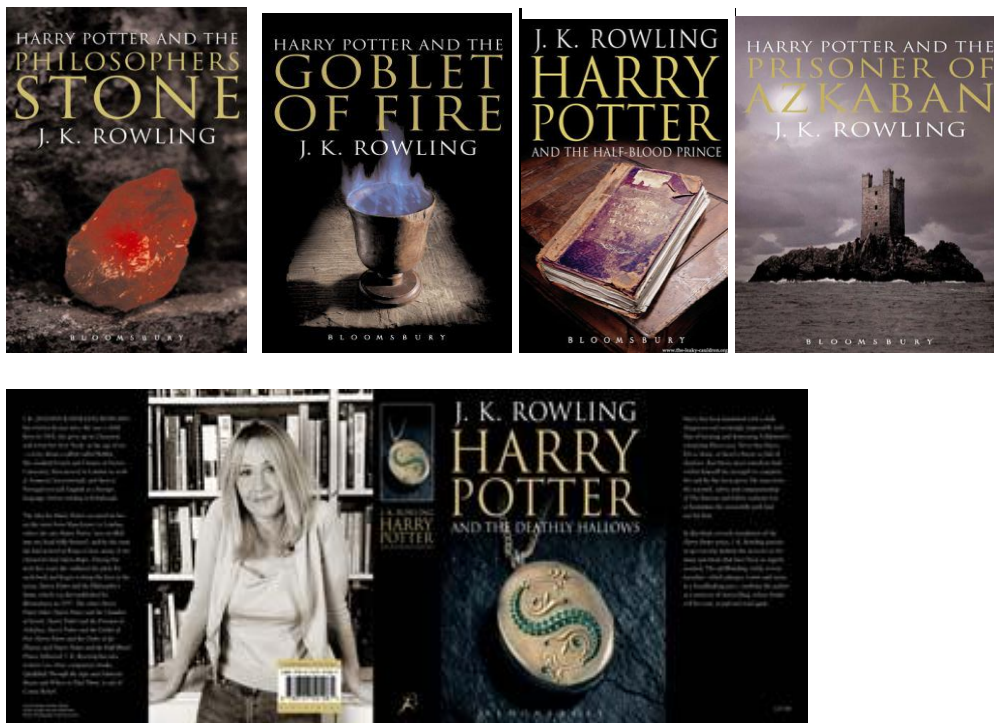


Fig. 3: The cover pages of the source text designed for adults by Bloomsbury

The major English language editions of the *Harry Potter* books published by Bloomsbury (UK), Scholastic (US) and Raincoast (Canada) were released in a number of different forms such as hardcover, soft cover, adult and deluxe editions. Anniversary editions with changed covers were released in 2007 (Suite101). Some target cultures followed suit. The German translations are one of those that followed suit with changed adult covers, whereas Turkish translations are only available in soft cover and do not have alternative versions, only

addressing the young target audience.



Fig. 4: The cover pages of German target texts designed for adults

The fifth book, published in 2003, *Harry Potter and the Order of the Phoenix*, was released simultaneously with covers for both children and adult on launch day for the first time due to consumer demand (Suite101). Before the sixth book *Harry Potter and the Half-Blood Prince* (2005), adult demand reached even higher numbers. This significant rise in adult interest in children's books even brought about a new commercial genre defined in terms of the target readership in the publishing industry as mentioned before: “crossover fiction”. This recent concept refers to the categories of books for adult readers who read books mainly targeted for children. For these readers, the identical texts are used with different book jacketings.

The Harry Potter books and translations with these new re-jacketings specifically intended for adults could be interpreted as the start of a new trend in the publishing industry. The blurring boundaries between target audiences can imply a change in translation strategies. The treatment of children's books, particularly in translation, requires a move from the established functional approaches such as simplicity and didacticism and tunes the translator to strike a good balance in the use of language to be both intelligible and appeal to a wide range of audiences.

Book Titles

Book covers and book titles are the first point of contact with readers. Before deciding to buy a book, the reader first of all checks the title, the cover illustrations, blurbs, prefaces and perhaps scans a couple of pages inside the book and sometimes checks reviews and critiques. The impression s(he) gets might lead him/her to read the book in question or not. Titles can be considered as a short summary, and often they emphasize the main theme in order to draw the attention of readers. Sometimes it might prove to be impossible or awkward to translate this important element in a target language. Translational norms usually dictate the translator to be as “faithful” and “invisible” as possible in common public opinion. In turn, translators and publishers tend to stick to the source text as much as possible to release an authorized translation. However, when it comes to the translation of titles, it can be observed that in most books and movie titles, publishers and translators deviate from the norms of full equivalence. When proved to be awkward or “untranslatable”, titles are usually designed to be fluent in order to appeal to the target audience, validating the norms of acceptability to the degree of shifting the emphasis of the title to another element.

Within the context of the *Harry Potter* books, I will be dwelling upon the translations of the *Philosopher’s Stone* and *Deathly Hallows* which proved to be problematic in many target constituencies. In 1997, Scholastic bought the copyrights of the book for the US edition. In 1998, the first book of the series was retitled as the *Sorcerer’s Stone* in the American edition together with many linguistic transfigurations from British to American English. Arthur Levine, the American editor of the book, explains the reason of the title change as their desire to make the British terms comprehensible, and not to stir any confusion on the part of the American audience, which they considered necessary to be able to market an unknown author and book. The underlying reason was that a child would not want to read a book which might be associated with philosophy by being misled by the subject matter. Levine, with this idea in

mind, offered to change the title of the book as “Harry Potter and the School of Magic”, to bring the theme of Hogwarts, the school Harry Potter attends to the spotlight, because it constituted an important part of the book. In response, Rowling proposed her own alternative as “Harry Potter and the Sorcerer’s Stone”, which evoked magic more directly and obviously. Thus the book was published under the title of *Harry Potter and the Sorcerer’s Stone* (Arthur Levine, Pottercast Interview in Accio Quote). Translations of the title demonstrated variations across target cultures. For example, in the French translation, the “school of magic” theme is reinforced with *Harry Potter à l’école des sorciers*. The first Turkish translation published by Dost Kitabevi resonated the American title rather than the British one with *Harry Potter ve Büyülü Taş*, whereas the re-translation undertaken by Yapı Kredi followed the British one with *Harry Potter ve Felsefe Taşı*. The German title emphasized the notion of philosopher’s stone with a slight linguistic change in line with the acceptability norms of the German language as *Der Stein der Weisen*, the stone of wisdom.

Another problematic title in terms of translation is *Harry Potter and the Deathly Hallows*, which is the seventh and last book of the series. For those who did not read the book, it is difficult to interpret the notion. In its verb form, “hallow” means to make holy, to consecrate. However, in the online Merriam Webster Dictionary, it is indicated that the word has rarely been used for the past several hundred years and is considered obsolete except as a component in words such as Halloween and Allhallows, and that it is not listed in most dictionaries. The word was listed in the database due to the renewed interest in it sparked by the publication of J.K. Rowling's *Harry Potter and the Deathly Hallows*. The interpretation of the notion proved to be challenging across many target languages. Rowling proposed an alternative title, stating that the “hallows” meant relics when Swedish and French translators consulted her (Okyay, *Radikal*, February 10, 2007). Sevin Okyay, the Turkish translator of the book, indicated that the book had been launched as *Ölümcül Takdis*, literally “deathly

consecration” when the source text was first released. She stated that, however, they were not sure of the meaning, and stated:

We read the response Rowling gave to Swedish and French translators: She told it meant a ‘*relic*’, a kind of holy entrust (*kutsal emanet*). However, when we read the book, we realized that Rowling did not exactly refer to a kind of entrust. It seems more like a reminiscence (*yadigar*). Actually, Raşit Çavaş was a bit hesitant as he suggested that the reminiscence is something given to a lover. Yet, at the end we agreed on the term. (2007)

Thus, the Turkish version of the book was published under the title of *Harry Potter ve Ölüm Yadigarları*. The sub-meanings of and associations evoked by the term “relic” cannot be expressed within the same notion as explained by the translator. For this reason, they had to make a choice and link the title with the main theme of the book although this approach contrasted with the intention of the author. Before the book was published, Rowling stated on her website that “Any clarification of the meaning of 'Hallows' would give away too much of the story - well, it would, wouldn't it? Being the title and all. So I'm afraid I'm not answering" (Hallows, BBC News, July 20, 2007). The author herself announced that she deliberately left the title fuzzy, which prompted fans to speculate wildly on the theme of the last book. When Rowling gave the clue that “hallows” was referred to the relics, it was thought to reveal the fuzzy theme of the book, which stirred all those speculations that the book would be focusing on fighting the “horcruxes” mentioned in the sixth book, although they were referring to three magical objects, all of which combined together would make the owner master of death. The Turkish title, *Ölüm Yadigarları* carries the similar sense of fuzziness intended by the author. However, for those who did not read the book, the title could be interpreted as focusing on the “horcruxes”, since *yadigar* refers to an object left after a person dies. The German translation, on the other hand, resonates with the association of “hallows” with the title rendered as *Die Heiligtümer des Todes*, which leaves what the author actually refers to unclear.

Blurbs

Blurbs, short summaries and commentaries accompanying a book serve to market the book for the target audience. The audience profile, cultural norms and the features of a book regulate the organization of blurbs. For a well-known book, there may be no need to use blurbs to increase the popularity of the literary work. On the other hand, the blurb written by a respected author may prompt the reader to buy an unknown book.

In the case of *Harry Potter*, blurbs used in the different versions signal the age profile of the target audience. In the back cover of Bloomsbury's *The Philosopher's Stone*, critical acclaims of The Sunday Times, The Scotsman and The Guardian are included. The acclaims underline the narrative aspects. The Sunday Times refers to the intertextual comparison with Dahl in terms of surprises and jokes. The Scotsman indicates that "Stone has all the makings of a classic... Rowling uses classic narrative devices with flair and originality and delivers a complex and demanding plot in the form of a hugely entertaining thriller. She is a first-rate writer for children." The Guardian praises the inventive wit of the author, stating that Harry Potter is "a richly textured first novel."

The initial translation of the book published by Dost Kitabevi in 1999 does not indicate the translator's name on the front cover. The discourse used in the short summary highlights that it is a children's book. Harry Potter, Hedwig, Hagrid, Hermione, Ron, Neville and Professor Dumbledore are foregrounded as the main characters and they are referred to as the lovely heroes and heroines. The elements of action, entertainment and magic are highlighted. There is no critical acclaim on the covers. After the translation copyrights of the books were acquired by Yapı Kredi Publishing, *The Philosopher's Stone* was re-translated by Ülkü Tamer and re-published in 2001; the following installments were undertaken by Sevin Okyay and Kutlukhan Kutlu. In Yapı Kredi's target texts, the translators' names are indicated on the front cover below the author's name. On the first page of the book, translators' biographies

are cited beneath the author's, giving much more visibility to the translator. There are no critical acclaims on the translations of Yapı Kredi, either. However, the PR-able, from "rags to riches" aspects of Rowling's life, as well as the sales figures of the book and awards given, are emphasized. In the German translations, critical acclaims are replaced by the quotes taken from the prominent newspapers of the target culture, Stern and Tages-Anzeiger Zurich in the version designed for adults. The books targeting children as the audience do not cite any critical acclaim with the exception on the back cover of the *Goblet of Fire* by Stephen King. The versions for children only make use of a short summary on the back cover. The adult versions of Bloomsbury do not include referrals either; but a short summary and the author's biography.

The use of acclaims is more of a publishing norm in the source cultures. Turkish target texts do not make use of such acclaims. The discourse used on the cover depends on what the publishers assume the target audience to be. Translators are granted visibility by Yapı Kredi. In this specific case, the translators' visibility was further brought to focus by the media with interviews and featured articles on the phenomenon of *Harry Potter*.

Proper Names, Dialects and Social Status

The language of a particular class, district or culture can be seen as a major tool of characterization to distinguish between persons geographically or socially. The dialect, as the word goes, includes speech characteristics such as sound, diction and grammar. These traits are vital to present the fictional reality of characters as well as the literary work itself. In the translation process, which is a cultural activity *per se*, translators are faced with a handful of options ranging from ignorance to appropriation in line, with the dialects available in the target culture, to the creation of a hybrid dialect according to the background of the character or the context presented by the source text.

These dialectal instances have a major place in the world of *Harry Potter*. This fictional

wizarding world is not only inhabited by strange creatures communicating with people but also is full of culturally diverse people themselves. The dynamism of the fantasy world comes alive and is depicted vividly through the speech of the characters.

J. K. Rowling uses etymological associations and influences in her novel. With derived and compounded proper names, she teases the reader by giving clues as to the characters' true nature and the behaviors expected from them. This technique is so integral to the plot that it proves that the proper nouns are carefully chosen. Most of the proper nouns show hybrid characteristics, being composed from a mixture of old English, French and German roots or words. In an interview, Rowling talks about her inspirations and admits that she is picky in choosing names.

I'm big on names. I like names, generally. You have to be really careful giving me your name if it's an unusual one because you will turn up in Book 6. I collect --- Some of them are invented. Voldemort is an invented name. Malfoy is an invented name. Quiddich is invented. But I also collect them from all kinds of places, maps, street names, names of people I meet, old books on saints. Mrs. Norris, people will recognize comes from Jane Austin. Dumbledore is an old English word meaning bumblebee. Since Albus Dumbledore is very fond of music, I always imagined him sort of humming to himself a lot. (Accio Quote)

As the names and characters are so integral to the plot and comprise a distinctive characteristic of the novels, I will be analyzing first the identity of some magical creatures such as the giant Hagrid, the house-elves Dobby, Winky and Kreacher, and the poltergeist Peeves. Secondly, I will be looking at how different cultures and sub-cultures are represented through their speech. The French Fleur Delacour and Madame Maxim, the Bulgarian Victor Krum, Stan Shunpike who has a local accent, Mundungus Fletcher, an underworld wizard, The Irish Seamus Finnigan and the speech of the Muggle Dursleys, i.e. the ordinary humans, will be analyzed in this context.

The Characterization of Magical Creatures through the Use of Language

One of the main characters, Hagrid, a giant, is a very good example of the above-quoted view. According to the information compiled from Dictionary.com and the Online Etymology Dictionary, the name Hagrid is related to several old English, French and German words. The sloppy and shabby giant Hagrid's name could be linked to old English "hægtesse" meaning "hedge-rider" or "she who straddles the hedge," because the hedge was the boundary between the "civilized" world of the village and the wild world beyond. "Haggard" from medieval French for "wild, unruly" and the low German word "hager" for "gaunt, haggard" and implying a sense of "with a haunted expression" or "careworn" also depict the appearance and nature of Hagrid (The Harry Potter Lexicon). Rowling's own account of Hagrid overlaps with the meanings given in the dictionaries: "He is one of my favorite characters. He's the giant kind of gamekeeper at the school. Hagrid is also another old English word meaning if you were Hagrid, it's a dialect word meaning you'd had a bad night. Hagrid's a big drinker. He has a lot of bad nights" (Accio Quote).

The character traits implied by Hagrid's name are reinforced both by his behaviors and his speech, such as in his colloquial language as illustrated below:

I told the evil git how ter get past Fluffy! I told him! It was the only thing he didn't know an' I told him! Yeh could've died! All fer a dragon egg! I'll never drink again! I should be chucked out an' made to live as a Muggle! (PS, p. 219)

The gruffness of Hagrid's speech is a clear indicator of his social class, distinguishing him from the other characters via his use of language. The definition of the old English word for "hedge-rider", meaning to commute between the boundaries of the "civilized" world of the village and the wild world beyond is actually what Hagrid does. In harsh awareness, Goldstein points out that "The language of Harry Potter's world is fraught with challenges for translators. The mere manner of speaking, for example, of the various characters reveals much about them. Expressions and forms of speech are often regional, requiring corresponding

equivalences, where possible, in other languages.” (Goldstein in Nygren, 2006: 7) The proper name, speech, character and social status are closely bound to each other. Especially in the context of the *Harry Potter* novels, all of them are used to form the literary tissue. Therefore, their translations can be seen as indicators of the translator’s perspective as to how the cultural identities are formed in target cultures against a globalized context. To put aside the translation of proper names for a moment, Rowling’s way of depicting characters through language use merits discussion in its own right. Here are the two different translations of the above quote,

Şeytani yaratığa Fluffy’i nasıl geçeceğini ben söyledim! Ben söyledim! Ölmüş olabilirdin! Hepsi bir ejderha yumurtası yüzünden! Bir daha içmeyeceğim! İçdaraltanlar’ın arasında yaşamak üzere sepetlenmem gerekir! (Bayındır, BT, p. 261)

Fluffy’i nasıl atlatacağını ben söyledim o alçağa! Ben söyledim! Bir tek bunu bilmiyordu, onu da ben söyledim! Ölebilirdin! Bir ejderha yumurtası uğruna! Bir daha ağzıma içki koymayacağım! En iyisi, atsinlar beni buradan, bir Muggle olarak yaşayayım!(Tamer, FT, p. 269)

Ich hab dem bösen Wicht gesagt, wie er an Fluffy vorbeikommen kann! Ausgerechnet ich! Es was das Einzige, was er nicht wusste, und ich hab’s ihm gesagt. Du hättest sterben können! Und alles für ein Drachenei! Ich rühr kein Glas mehr an! Man sollte mich rausschmeißen und mich zwingen, als Muggel zu leben! (SW, p. 329)

The first excerpt is taken from Mustafa Bayındır’s translation published by Dost in 1999, whereas the second excerpt belongs to Ülkü Tamer’s re-translation which was published by Yapı Kredi Publishing in 2001 after the copyrights were acquired from Dost. Being slightly different from each other, both translations are equivalent in terms of adequacy and fluency except for the translation of the word “Muggle”, which will be discussed later. Both make use of idiomatic phrases in Turkish such as *sepetlenmek* which means to be sent packing and *Bir daha ağzıma içki koymayacağım* meaning “I won’t be drinking any more”. However, the register projected in the regional dialect of Hagrid which reflects his cultural background is not transferred to the target culture. To complete the picture, we should have a

look at the subsequent translations carried out by Sevin Okyay and Kutlukhan Kutlu in later books.

Tha's next lesson, Malfoy. Yer jus' feedin' 'em today. Now, yeh'll wan' to try 'em on a few diff'rent things—I've never had 'em before, not sure what they'll go fer—I got ant eggs an' frog livers an' a bit o' grass-snake –just try 'em out with a bit of each. (GF, p. 217)

O, bir sonraki derse Malfoy,” dedi. “Bugün bir tek besliyorsunuz. Şimdi, birkaç farklı şey denemeniz gerekecek—ben de daha önce onlardan hiç beslemedim, ne severler bilmiyorum—elimde karınca yurmurtasıyla kurbağa karaciğeri, biraz da çayır yılanı var—hepsinden biraz verip deneyin.(AK, p.181)

As can be seen from the examples and in general, Hagrid in some long words swallows vowels, different becomes “diff'rent”, suppose becomes “s'pose”, interested becomes “int'rested” and so on. The words ending with the letter “g”, “t” or “d” are shortened with an apostrophe: “and” becomes “'an”; “haven't” becomes “haven'”, “anything” becomes “anythin'” etc. In one-syllable words “o” becomes “e” as in to-ter, you-yeh, for-fer etc. Auxiliary abbreviations and “of” are discarded and replaced with an “a” as in out of-outta, must've-musta etc. Other instances are also mostly shortened and made very colloquial as in something -summat. The Turkish register used here like the others is grammatically standard and does not imply the associations invoked by Hagrid's name and character. These traits are inferred by the target reader, from the context, not from the language. The German translation, maybe due to the proximity of languages, follows a closer version of the dialect:

In'ner nächsten Stunde, Malfoy. Heut füttert ihr sie nur . Probiert doch mal 'n paar verschiedene Sachen aus —ich hab sie noch nie gehabt , weiß nich, was sie lecker finden —hab Ameiseneier und Froschlebern und 'n Stück Ringelnatter – nehmt einfach von allem etwas (FK, p. 207)

Some other mannerisms of Hagrid's speech are his exclamations and colorful idioms.

The following exemplary expressions illustrate this,

'Gallopin' Gorgons, that reminds me,' (PS, p.43)

'Dörtnala giden Gorgonlar adına, iyi ki hatırlattın,' (BT, p. 51)

'Vay canına, şimdi aklıma geldi,' (FT, p. 52)

'Galoppierende Gorgonen, da fällt mir doch ein...’ (SW, p. 60)

‘Gulpin’ gargoyles, Harry, people are still scared. Blimey, this is difficult.’(PS, p. 45)

‘Yutkunan gargoyllar* adina, Harry insanlar hala korkuyor. İnan bana bu çok zor.’ (BT, p. 53)

‘Hoppala! İnsanlar hala korkuyor, Harry. Vay canına, amma zormuş bu.’ (FT, p. 54)

‘Schluckende Wasserspeier, Hary, die Leute haben immer noch Angst. Verflucht, ist das schwierig.’ (SW, p. 62)

Mustafa Bayındır’s translation follows a literal translation to the extent of making translation foreign for the target readers, especially children to whom the books are primarily addressed. Only the word “gargoyle” is explained in a footnote as “a human or animal shaped sculpture designed as a waterspout.” The exclamation word “Blimey” which Hagrid often uses throughout all the books is fluently translated by all of the translators (Mustafa Bayındır, Ülkü Tamer, Sevin Okyay and Kutlukhan Kutlu). The resultant Turkish translations of “Blimey” do not carry the idiosyncratic expression of Hagrid and rather sound like a usual word which can be used by any person. Ülkü Tamer’s translation, in general, is domesticated to the extent of replacing the words with Turkish expressions of surprise and does not arouse any associations with the differing language use of the wizard community. The German translations are more immediately transferable in terms of the available inventory present in the target language.

The nature of the various creatures is also reflected in their speech and language use. Magical creatures are an integral part and comprise an important aspect of the wizarding world. These creatures, among which are centaurs, dementors, goblins, basilisks, werewolves, thestrals, giants and boggarts etc. are mostly derived from British and Scandinavian folklore and Greek mythology. Some of these creatures have their own distinct identity or culture and interact directly with the wizard community. In this context, I would like to present how their identities are presented through their use of language. The house-elves, Dobby, Winky and Kreacher, and the poltergeist Peeves are chosen as distinct examples illustrating how they are

characterized by their speech and use of language.

House-elves are magical creatures owned by rich wizard families. They have been enslaved for centuries so that slavery feels natural to them. Their loyalty and obedience to the house they serve is so inherent and willing that they punish themselves if they deviate from these norms of behavior. These small creatures have oversized heads and eyes, pointed bat-like ears and a squeaky voice. They have pet-like names and no surnames. They usually wear pillowcases or tea-towels. Their masters can set them free by giving them any kind of clothes. They also have their own form of powerful magic.

Dobby, the house-elf of the Malfoy family has a rebellious nature and is the first elf which craves for freedom and willingly deviates from the norms of obedience though he frequently punishes himself for his rebellion.

Dobby knows, sir! Harry Potter has to go into the lake and find his Wheezy... an take his Wheezy back from the merpeople! ...Your Wheezy, sir, your Wheezy—who is giving Dobby his jumper... You has to eat this, sir! (GF, ps. 534, 535)

Dobby biliyor, efendim! Harry Potter göle inip Wheezy'sini bulacak... ve Wheezy'sini deniz halkından geri alacak!... Sizin Wheezy'niz, efendim, sizin Wheezy'niz—Dobby'e kazağını veren Wheezy!"...Bunu yemeniz gerek, efendim! (AK, ps. 443, 444)

Dobby weiß es sehr wohl, Sir! Harry Potter muss in den See hinein und seinen Wheezy finden...und seinen Wheezy von den Wassermenchen zurück holen!...Ihren Wheezy, Sir, ihren Wheezy—Wheezy, der Dobby seinen Pulli geschenkt hat!...Sie müssen essen, Sir! (FK, p. 512)

Dobby speaks about himself in the third person, infrequently confuses verbs and calls Ron Weasley “Wheezy”, which at first Harry Potter does not understand and he asks Dobby what Wheezy is, which in turn Dobby explains “Wheezy” as the one who gave him his jumper. Dobby’s speech pattern is usually grammatically regular, only the conjugation of the verb in the third person is foregrounded.

Kreacher, another house-elf who is very old compared to other house-elves and extremely loyal to the house he serves, also strictly uses the third person. However, he never

says “I” or “you”, but uses his own name and other people’s name to refer to himself and other people.

Kreacher did not see Young Master,” he said, turning around and bowing to Fred. Still facing the carpet, he added, perfectly audibly, “Nasty little brat of a blood-traitor it is.” “Sorry?” said George. “Didn’t catch that last bit.” “Kreacher said nothing,” said the elf, with a second bow to George adding in a clear undertone, “and there’s its twin, unnatural little beasts they are... (OP, p. 108)

Kreacher genç efendiyi görmedi,” dedi, dönüp eğilerek Fred’e selam Verdi. Yüzü hala halıya dönük halde, gayet işitilebilir bir sesle ekledi: “Daha doğrusu, pis küçük kanı bozuğu.” “pardon?” dedi George. “O son söylediğini duymadım.” “Kreacher, bir şey demedi,” dedi, cin George’u da eğilip selamlayarak, hemen ardından, kolaylıkla duyulabilecek bir fısıltıyla ekledi: “İşte bu da ikizi, ne acayip küçük canavarlar bunlar. (ZY, p. 147)

On the other hand the speech of Winky, a house-elf which belongs to another old wizard family is massively marked with verb confusions. Verbs are always conjugated in the third person; her third person narration of herself is demonstrated in the use of auxiliary verbs although she is using the first person “I” while talking about herself. Past tenses are also conjugated either in simple present or present continuous.

He is wanting paying for his work, sir...House-elves is not paid, sir!..No, no, no. I says to Dobby, I says, go find yourself a nice family and settle down, Dobby. He is getting up to all sorts of high jinks, sir, what is unbecoming to a house-elf. You goes around racketing around like this, Dobby, I says, and next thing I hear you’s up in front of the Department for the Regulation and Control of Magical Creatures, like some common goblin. (GF, ps. 111, 112)

İş için ödeme istiyor, efendim,..Ev cinlerine ödeme yapılmaz, efendim! Yo, yo,yo. Ben diyor Dobby’e, git kendine iyi bir aile bul ve yerleş Dobby, diyor. Her tür çılgın eğlenceye bulaşıyor, efendim, bi ev cinine hiç yakışmayan şeyler. Böyle aylaklık ederse sen, Dobby, diyorum ona, haberin gelir Sihirli Yaratıkların düzenlenmesi ve Denetimi Dairesi’nin kapısında diye. Alelade bir cincüce gibi.(AK, p. 94)

Er will für seine Arbeit bezahlt werden, sir...Hauselfen werden nicht bezahlt, Sir!..Nein, nein, nein. Ich sag zu Dobby, sag ich, such dir ’ne nette Familie und bleib dort, Dobby. Will jetzt auf einmal das süße Leben genießen, sir, und das bekommt einem Hauselfen nicht gut. Du treibst dich überall rum, Dobby, sag ich, und am Ende wirst du noch ins Amt zur Führung und Aufsicht Magischer Geschöphe zitiert, wie ein dahergelaufener Kobold. (FK, p. 105)

As can be seen from the examples, all the house-elves have their idiosyncratic

differences in terms of speech. However, their use of language has shared properties which differentiate them as a separate community. Although their community is obliged to be loyal and respectful to their owners, they all have their own distinct characters, feelings and thoughts. Their names are also linked to their nature. In the website of Harry Potter Lexicon, the name possibilities given for Dobby indicate that in parts of Yorkshire and Lancashire, Dobby means “a Brownie”, which is a benevolent goblin or elf. Dobby is also a part of a loom that allows geometric textures to be woven into a piece of fabric (The Harry Potter Lexicon). The elf and clothing associations invoked by the name reinforce the fact that Dobby is a magical goblin, which has a certain style of dressing. Winky, a fellow elf of Dobby, is highly obedient and loyal to her masters. When she is set free due to the disgrace she brought to her master’s family, she becomes so melancholic that she develops an addiction for butterbeer, a wizard beverage. She is intoxicated most of the time. Maybe because she is only a minor character or because the name is thought to be self-evident, the associations invoked by her name are not discussed. However, her name “Winky” also has a pet-like ring and sounds like a female name, following the same line of other invented names. There is no evidence whether Rowling used the name with specific associations in her mind or not. As for Kreacher, his name is overtly a homonym of the word “creature”, which suggests both the animal nature of the elf and his age due to its similarity to the word “creaky” according to the Harry Potter Lexicon. (The Harry Potter Lexicon) Dobby’s rebellious, Winky’s suppressed and Kreacher’s grumpy nature, these individual characteristics are observed in their lexical choices and construction of sentences despite the fact that their community is using the language in a distinctive manner as can be observed in the use of the third person, forms of addressing their masters and a certain use of verbs. All the translations mirror the house-elves’ third person perspective of themselves. The German translation resorts to informal grammatical use. The Turkish translations do not apply this aspect in the target texts except

for Winky's verb confusion which is much more dominant in her speech compared to other elves. Overall, the function of differentiation is worked through the house-elves' speech and characterization. Unlike the special idiosyncratic properties of Hagrid's dialect which are smoothed—thus it can be said that translation seems to be quite far from representing him—the house-elves' use of language, although partially at certain points, is translated in a way to reflect their characterization and intended image.

The name and nature of poltergeist Peeves' refer to each other. The word “peeve” which means to irritate, annoy, disturb doubtlessly demonstrates his mischievous behaviors. He unscrews chandeliers, throws walking sticks and spills ink onto people. His speech is full of songs, jokes, alliterations and rhymes.

‘It's Potter wee Potter!’ (CS, p.220)

‘Hey, işte küçük kaçık Potter!’ (SO, p. 189)

‘Sieh an, es ist der putzige kleine Potter!’ (KS, p. 211)

‘Loony, loopy Lupin’ (PA:...)

‘Deli lüleli Lupin!’ (AT, p. 124)

‘Lusche Lusche Lupin’ (GA, p. 138)

Peeves makes use of specific adjectives while addressing people. These descriptive adjectives usually have an alliterative function, which results in a humorous tone. The adjective “wee” is an idiosyncratic property of Peeves' language and often comes up in his sentences. The Turkish and German translations follow a similar sound pattern, and both add supplementary words to complement the sentences. In the Turkish translation, the word *kaçık* and in the German *putzige* is added. In the German translation, the word *putzige* which means “cute” is chosen, whereas in the Turkish *kaçık* meaning “crazy” is chosen to complement the sentences. These examples demonstrate the translators' approach and contribution towards characterization. For instance, in the second example, the word loopy which describes the hair style of Lupin is omitted for the sake of mimicking the alliterative function. Instead, the slang *lusche* meaning “idiot” is underlined. The resultant differences modify the characterization

slightly. In the German example, Peeves sounds slightly better-behaved in the first example compared to the Turkish translation. However, in the second example, the Turkish adjective “crazy” describes the loops of Lupin, whereas in the German text “idiot” is used to describe Lupin. However, given the overall effect, the characterization of Peeves presents a more coherent picture with the help of the context across the target texts.

‘Oh Potter, you rotter, oh what have you done?
You’re killing off students, you think it’s good fun-’ (CS, p. 221)

‘Ah Potter, seni katır, ah sen neler yaptın?
Öğrencileri öldürdün de bunu marifet sandın...’ (SO, p. 190)

‘Ach Potter, du Schwein, was hast du getan.
Du meuchelst die Schühler und freust dich daran- ’ (KS, p. 212)

The word “rotter” in the source text is an old-fashioned English word used to despise people. The German and Turkish translations opt for personified animal names to denigrate the addressee. In Turkish the word “mule” and in German the word “pig” is used to achieve this function. The effect results in natural, fluent and particularly acceptable expressions. The rhymes also reflect the tone of Peeves’ humor. Again we see that the translators are inclined to choose culturally acceptable forms on a lexical level. These choices are more apparent particularly in source terms for which the target culture does not have an immediately transferable form.

Another idiosyncratic property of Peeves’ speech is the use of diminutive forms. Whereas the source language is more flexible in terms of the diminutive suffixes, the target language sounds foreign at times.

‘Are you gholie or ghostie or wee student beastie?’ (PS, p. 199)
‘Gulyabanicik misin, hayaletçik mi, yoksa sidikli bir öğrenci şeytancık mı?’ (BT, p. 236)
‘Gulyabani misin, hayalet misin yoksa bir başka meret misin?’ (FT, p. 243)
‘Wer seid ihr, Gespenster oder kleine Schulbiester?’ (SW, p. 297)

‘So sorry, your bloodiness, Mr. Baron, sir... forgive old Peevsie, his little joke, sir.’ (PS, p.199)

‘O kadar üzgünüm ki kanlı majesteleri, Bay Baron, efendim... Yaşlı Peevesçik’in şakasını affedin, efendim.’ (BT, p. 236)

‘Beni bağışlayın, kanlı canlı Baron efendimiz... Bu minik şakası için ihtiyar Peeves’i bağışlayın, efendim.’ (FT, p. 244)

‘Verzeihung vielmals, Eure Blutigkeit, Herr Baron, Sir... Meine Schuld, ganz meine Schuld—ich hab Sie nicht gesehen—verzeihen Sie dem alten Peeves diesen kleinen Scherz, Sir.’ (SW, p. 298)

‘We did it, we bashed them, wee Potty’s the One,
Now Voldy’s gone mouldy, so let’s have some fun’ (DH, p. 597)

‘Bitti, onları yendik, küçük Potter becerdi,
Voldi çürüdü gitti, şimdi eğlence vakti!’ (ÖY, p. 679)

‘Wir ham sie vermötelt, klein Potter, der war’s,
und Voldy, der modert, und wir ham jetzt spaß!’ (HT, p. 682)

In the first example, Mustafa Bayındır’s translation by Dost Publishing follows the source text very closely, which results in a more foreign expression in the target text. Although diminutives are very common in the target language, due to the length of Turkish words in this particular context, the fluency is forsaken to a certain degree. The word “wee” is translated as *sidikli* either due to a confusion with the word “pee” or to avoid too many diminutives in a row. Ülkü Tamer’s re-translation omits all the diminutives which might be stemming from his choice in favor of a more domestic reading whereas the idiosyncrasy of Peeves’ language is undermined. This can be observed in the second example as well. “Peevsie” is translated as *Peeves’çik* by Mustafa Bayındır and left as “Peeves” by Ülkü Tamer, again avoiding the diminutive use. The phrase “your bloodiness” which seems to be a play on the word “your excellencies” or “your majesties” is translated as *kanlı majesteleri* by Bayındır and as *kanlı canlı* by Tamer. As can be observed, Bayındır’s translation proves to be more transparent whereas the domestic idiom, *kanlı canlı* which means “healthy and strong” used by Tamer does not reflect the sense. The last example, the translation of which is only available by Sevin Okyay and Kutlukhan Kutlu, also closely adheres to the original and follows a similar rhyming pattern. Whereas the diminutive form of Voldemort is transcribed in Turkish as *Voldi* from the source text “Voldy”, the actual name of “Potter” is used in the target text instead of “Potty”. In the German translation, the word “ghoulie” is omitted in the

first translation and the diminutive uses are avoided in all the examples.

The Characterization of Cultural Identity through the Use of Language

Fleur Delacour and Madame Maxime, the French visitors from the Beauxbatons School appear in the third book, *Harry Potter and the Goblet of Fire*. They come to the Hogwards School of Witchcraft and Wizardry to attend the Triwizard Tournament, a competition which tests the skills of magic among various wizarding schools around the world. They speak English with a French accent. To mark cultural differences, Rowling presents these idiosyncrasies in their spoken language.

Zis is nothing,...At ze Palace of Beauxbatons, we ‘ave ice sculptures all around ze Dining Chamber at Chreestmas. Zey do not melt, of course...zey are like ‘uge statues of diamond, glittering around ze place. And ze the food is seemply superb. And we ‘ave choirs of wood-nymphs, ‘oo serenade us as we eat. We ‘ave none of this ugly armour in ze ‘alls, and eef a poltergeist ever entaired into Beauxbatons, ‘e would be expelled like zat.(GF, p.456)

Bu bi’şey değil...Bizim Beauxbatons sa’ayında Noel’de yemek salonunda hep busdan heykelle’ olur. E’imezler, tabiy...Koca, elmas heykelle’ gibidi’ler, pı’ıl pı’ıl pa’larrlar. Ve yemek de müüteşemdir. Ve orman pe’isi korolar va’dır, yemek ye’ken bise serenat yapa’lar. Duva’larda bu çi’kin zırhlar hiç yoktur ve Beauxbatons’a bir ho’tlak gi’se eğer, *bööyle* dışa’ı atılır. (AK, p. 379)

Das ist nichts...Im Palast von Beauxbatons ‘aben wir an Weihnachten Eisskulpturen überall im Speisaal. Sie schmelzen natürlich nischt...sie sind wie reiseige Statuen aus Diamant und gitsern dursch den ganzen sal. Und das Essen ist einfach superb. Und wir ‘aben Chöre aus Waldnymhen, die uns beim Essen mit ihren Gesängen begleiten. Wir ‘aben keine solsche ‘ässlichen Rüstungen in den ‘allen, und wenn ein Poltergeist je in Beauxbatons eindringen würde, dann würden wir ihn-sakk-einfach rauswerfen. (FK, p. 437)

In the source text, the French accent is marked with the omission of the “h” sound; the “th” sound becomes “z” when followed by a vowel. The “i” and “wh” sounds are lengthened as can be observed in the words of “Chreestmas” and “wood-nymphs, ‘oo serenade us”. In the Turkish target text, French is most commonly marked with the omission of the “r” sound. The “z” becomes “s”; the h sound is lengthened with “ü”. The German target text follows a similar pattern with the source text. Again the “h” sounds are omitted. A subtle difference

observed in the German text is the use of “ch” sounds. They are substituted with the “sch”s as can be seen in “nischts” and “solsche”.

Madame Maxime’s French-accented-speech is also similar to Fleur’s. However, whereas Fleur speaks totally in English, Madame Maxims sometimes uses French expressions like “Moi?”

‘Anuzzer what, precisely?’ (GF, p. 468)

‘Ow dare you!..I ‘ave nevair been more insulted in my life! ‘Alf-giant? *Moi?* I ‘ave –I ‘ave big bones.’ (GF, p. 468)

‘Başşka ne, tam ola’ak?’

‘Ne cü’et!.. hayatımda kimse bana böyle haka’et etmedi! Ya’ı-dev, ha! *Moi?* Benim-benim kemikle’im iri!’ (AK, p. 388)

‘Ein andere *was* denn, genau?’ (FK, p. 448)

‘Wie können Sie es wagen!... Man at ‘misch nie im Leben dermaßen beleidigt! ‘albriese? *Moi?* Isch ‘abe- isch ‘abe große Knochen!’ (FK, p. 448)

The other sound patterns characteristic of French phonetic rules follow the same order.

Viktor Krum, who attends Durmstrang School, is Bulgarian. His Bulgarian accent is observed in the use of the “w” sound which is substituted with “v”.

Vel, ve have a castle also, not as big as this, nor as comfortable, I am thinking...Ve have just four floors, and the fires are lit only for magical purposes. But we have grounds larger than these-though in vinter, ve have very little daylight, so ve are not enjoying them. But in summer ve are flying every day, over the lakes and the mountains (GF, p. 455)

İjte bizim de birr şatomuz var, bu kaddarr büyük de’il, konforlu da de’il sanırım... Sadece dörrt katı var ve atej yalnız sihir için yakılır. Ha, arrazimiz buradan büyük-ama kış geldi mi çok az ılık alır, onun için keyif almıyoruz. Yazın ise herr gün uçarız, göller ve da’lar üzerinde (GF, p. 378)

Wir habe auch eine Schloss, nicht so groß wie dieser hier und auch nicht so bequem, möchte ich meine...Wir habe nur vier Stockwerke und die Feuer brenne nur für magische Swecke. Aber wir habe wenig Licht und wir habe nichts davon. Doch in sommer fliege wir jede Tag, über die Seen und die Berge (FK, p. 436)

Whereas the German text is translated fluently without any specific markers of Viktor Krum’s Bulgarian, the accent is much clearer in the Turkish target text, even more than in the source text. Consonants such as “r” and “d” are much more stressed and the “sh” sound is replaced

with the “j”s. Victor’s use of the double consonants as seen in the words “haff” are also replicated in the Turkish target text in the words of *billmek* and *isttiyorum*.

‘Could I haff a vord? I vant to know,.. vot there is between you and Hermy-own-ninny?’ (GF, p. 600)

‘Birraz konujabilir miyiz?..Billmek isttiyorum...Hörmi-ovn-ninni’yle arranızda ne var?’ (AK, p. 498)

‘Könnt ich eine Wort mit dir sprecken?..Ich will wissen...was zwischen dir und Her-minne ist. ’ (FK, p. 577)

Another aspect of cultural differentiation is observed in the pronunciation of the proper names. Madame Maxime pronounces Dumbledore as “Dumbly-dorr” whereas Viktor Krum has difficulty in pronouncing Hermione’s name. The Turkish target text transcribes the source pronunciation rather than opting for the possible foreign pronunciation in the target language.

The English language is also represented intralingually in its dialectal differences as can be observed in the southern dialect of Stan Shunpike, Mundungus Fletcher and Irish Seamus Finnigan’s use of speech. Stan Shunpike, the Knight Bus conductor is a Cockney, that is, he speaks a dialect similar to the one observed in southeast London. This dialect is identified as the language of the working class and has its own special usage and vocabulary. Stan’s last name is also derived from a British slang meaning “a side road used to avoid the toll and or the speed of traffic of a superhighway” (Harry Potter Lexicon). In the context of the story, the Knight Bus provides super fast transport for the stranded wizards and is invisible to the ordinary humans. This vehicle cannot be impeded by the traffic. In Stan’s speech, the sentences end with emphatically abbreviated question tags and the vowels are lowered as observed in ‘Cos ‘e’s mad, inne, Ern? Inne mad?’ (PA , p. 47,48) The ‘h’ sound at the beginning of the words is dropped. The ‘t’ sounds, whether in the middle or at the end, are omitted as well. The ‘th’ fronting is substituted with ‘f’. There are also specific nonstandard uses such as ‘cos’ for because.

Jus' stood there and laughed. An' when reinforcements from the Ministry of Magic got there, 'e went wiv 'em quiet as anifink, still laughing 'is 'ead off. 'Cos 'e's mad, inee, Ern? Inne mad? (PA, p. 47,48)

Yeah, that's right. Very close to You-Know-'Oo, they say... anyway, when little 'Arry Potter put paid to You-Know-'Oo, all of You-Know-'Oo's supporters was tracked down, wasn't they, Ern? Most of 'em knew it was all over, wiv You-Know-'Oo gone, and they came quiet. But not Sirius Black. I 'eard he thought 'e'd be second-in-command once You-Know-'Oo 'ad taken over. (PA, p. 47, 48)

The target texts opt for a more colloquial use of language. In the Turkish target text, the ending of the words, i.e. the present continuous suffixes, are dropped. Informally abbreviated question tags give a more natural ring to the target text. The “ğ” sound in the middle of the word is omitted; these words are transcribed in line with their pronunciation. The informal language is reinforced with the morphologically deformed use of idiomatic expressions such as *kusu kusu gelmek* and *saakolu olmak*. The resultant effect is colloquial and informal in a way to suggest the speech of an uneducated person rather than a certain dialect in the target language.

Orda ööle durup gülüyo. Sihir Bakanlığı'ndan destek kuvvetleri gelince de kusu kusu gidio onlarla, bu arada da katıla katıla gülmeye devam ediyo. Deli çünkü, di mi Ern? Deli, di mi? (AT, p. 43)

Evet, doğru. Kim-Olduunu-Bilirsin-Sen'le çok yakınmış diyolar... neyse, küçük 'Arry Potter, Kim-Olduunu-Bilirsin-Sen'e gününü gösterince Kim-Olduunu-Bilirsin-Sen'in bütün müritleri birer birer avlandı, di mi Ern? Çoğu biliyodu zaten işlerinin bittiğini, kusu kusu geldiler. Ama Sirius Black ööle yapmadı. Kim-Olduunu-Bilirsin-Sen başa geçse, onun saakolu olcaanı düşünüyömuş diye duydum. (AT, p. 43)

In the German target text, the endings of certain words are also omitted in a non-standard manner as can be seen in the use of *nich* and *isser*. The name of Harry is pronounced as 'Arry both in the source and Turkish text. However, in the German target text, the name is used in its standard form as opposed to the English and Turkish texts.

Hat einfach dagestanden und gelacht. Und als die Verkstärkung aus dem Zaubereiministerium ankam, hat er sich seelenruhig abführen lassen und hat sich die ganze Zeit geschüttelt vor Lachen. Weil er verrückt ist, nich wahr, Ern? Isser

nich verrückt? (GA, p. 44)

Ja, das stimmt. Stand Du-weißt-schon-wem sehr nahe, heißt es. Jedenfalls, als der kleine Harry Potter mit Du-weißt-schon-wem Schluss machte wurden alle Anhänger von Du-weißt-schon-wem aufgespürt, nich war, Ern? Die meisten wussten, das alles vorbei war, wo doch Du-weißt-schon-wer verschwunden war, und sie gaben klein bei. Aber nicht Sirius Black. Hab gehört, er dachte, er würde der zweite Mann sein, wenn Du-weißt-schon-wer eines Tages die Macht übernommen hätte. (GA, p. 44)

The rest of the German text opts for an even more standard usage than the source text. The register of the language follows a more similar pattern with the source text unlike the Turkish target text which is much more idiomatic in tone. For example, the expression of “second-in-command” is translated as *der zweite Mann sein* whereas in Turkish *saakolu olmak* is chosen when it was possible to use exactly the same expression, “to be the second man”.

Mundungus, an underworld wizard notorious for eavesdropping, burglary and fraud has his own idiosyncrasies in his speech style. Rowling explains that the name Mundungus means “foul-stinking tobacco” (Accio Quote), to which Mundungus is addicted. His manner of speech is in line with his characterization. He speaks in Cockney like Stan Shunpike. However, his dialect is not as heavy as Stan’s. His mannerisms are much more intelligible. His dialectal tone is manifested in the omissions and abbreviations of certain words and sounds as those used by Stan. Informal expressions such as “ain’t”, “woulda”, “outta” and “wanna” are widespread along with slang.

Well then, why the ‘ell am I being ‘unted down by ‘ouse-elves? Or is this about them goblets again? I ain’t got none of ‘em left, or you could ‘ave ‘em- (DH, p. 181)

“Ee o zaman, ev cinleri ne halt etmeye peşime düşüyor? Yoksa yine o kadehler mi mesele? Kalmadı bende hiç, olsa verirdim” (ÖY, p. 206)

“Und warum zur Hölle werd ich dann von Hauselfen gejagt? Oder geht’s mal wieder um diese Kelete? Ich hab keine mehr übrig, sonst könntest du sie haben” (HT, p. 225)

‘That wouldn’t have been effing difficult...bleedin’ gave it away, di’n I? No choice.’(DH, p. 182)

‘E pek de zor olmazdı hani, beleşe verdiğim düşünülürse, di mi? Başka şansım yoktu.’ (ÖY, p. 207)

Mehr?“, sagte Mundungus, “das wär verdammt noch mal nicht schwierig gewesen...zum Teufel, ich hab’s verschenkt, kapiert? Blieb mir nichts anderes übrig (HT, p. 225)

I never wanted to come along, no offence, mate, but I never volunteered to die for you, an’ that was bleedin’ You-Know-Who come flying at me, anyone woulda got outta there, I said all along I didn’t wanna do it- (DH, p. 181)

Hiç gelmek istememiştim zaten, kusura bakma, ahabap, ama senin için ölmeye hiç gönüllü olmamışım ki zaten, bir de baktım kahrolası Kim-Olduğunu-Bilirsin-Sen geliyor üstüme, orda kim olsa kirişi kırardı, baştan beri dedim istemiyorum diye. (ÖY, p. 206)

Ich wollte sowieso nie mitkommen, nichts für ungut, Mann, aber ich hab mich nie freiwillig gemeldet, um für dich zu sterben, un’ das an der verdemnte Du-Weißt-Schon-Wer der da auf mich zugeflogen kam, da hatte jeder die Fliege gemacht, ich hab ja die ganze zeit gesagt dass ich’s nicht machen will. (HT, p. 227)

The Turkish translations of Mundungus’s speech differ from Stan’s. Actually, characteristic differences are presented more clearly in the translation. Whereas Stan’s speech was mostly represented through the transcription of oral speech, Mungudungus’s speech is characterized through the use of slang such as *ne halt etmeye*, *beleşe vermek*, *ahbap* and *kirişi kırmak*.

Seamus Finnigan’s Irish background is depicted through his name and his heavy accent.

I’m half and half. Me dad’s a Muggle. Mam didn’t tell him she was a witch ‘till after they were married. Bit of a nasty shock for him. (PS, p.93)

Ben biraz öyle, biraz böyleyim. Babam bir İçdaraltan. Annem, evlenene kadar ona bir cadı olduğunu söylememiş. Babam için berbat bir sarsıntı.(BT, p.110)

Ben yarı yarıyayım.. Babam bir Muggle. Annem büyücü olduğunu evleninceye kadar söylememiş ona. Babam bunu öğrenince şok geçirmiş. (FT, p. 115)

Ich bin halb und halb...Mein Vater is ein Muggel. Mum hat ihm nicht erzählt, dass sie eine Hexe ist, bis sie verheiratet waren. War doch ein kleiner Schock für ihn. (SW, p. 138)

In the case of Seamus Finnigan, the translations do not hint at his cultural background. His speech cannot be separated from other characters who speak in regular dialect.

Harry's aunt and uncle represent the Muggles, the non-magical people who belong to the ordinary world as opposed to the wizarding world. They are common English middle class folks. In an interview, J.K. Rowling explains that she chose the name as it sounded "dull and forbidding" (Harry Potter Lexicon). The word "Dursleyish" (PS, ps. 7) is used in the *Philosopher's Stone* to underline the boring, unimaginative, intolerant aspects of their life and their exaggerated concern with the social impression and ordinary aspects of the world associated with Muggles.

While addressing her son Dudley Dursley, Aunt Petunia often makes use of motherese expressions such as "ickle Duddleykins" (PS, p. 29), "popkins" (ibid. p. 21), "Dinky Duddydums" (ibid, p. 22) and "sweetums" (ibid, p. 21) etc. In the Turkish target text, "ickle Duddleykins" becomes *afacan Dudley'cik* (BT, p.35) in Bayındır's translation, *tini minicik Dudley'cik* (FT, p. 29) in Tamer's translation and *süßer kleiner Dudleyspatz* (SW, p.39) in the German translation. "Popkins" is translated as *cicim* (BT, p. 25) by Bayındır, *kuşum* (FT, p. 25) by Tamer and as *Spätzchen* by Fritz (SW, p. 27). "Dinky Duddydums" is omitted by Bayındır, whereas Tamer rendered the expression as *agucuk gugucuğum* (FT, p. 21) and Fritz rendered it as *Duddybums* (SW, p. 29). "Sweetums" is translated as *şekerim* (BT, p. 26), *bir tanem* (FT, p. 26) and *Süßer* (SW, p. 27). These expressions are fluently compensated with the rich motherese expressions of the target languages.

Uncle Vernon is the embodiment of the stereotypical traditional middle class father figure. He is the rude, authoritative, know-all type and also adores his spoiled son. His traditional mannerism can be observed in his humming of an old popular song of 1926,

“Tiptoe through the Tulips”(PS, p.34). The song is translated as *Lalelerin arasından sek de gel* by Mustafa Bayındır (BT, p. 41) and left non-translated in the re-translation by Ülkü Tamer (FT, p. 42). The first version of the translation reflects the traditional aspect of the character, making the song sound like a folk song, whereas this hint is lost in the re-translation although the re-translation preserves the alienation effect by not appropriating an English pop song. In German, the song is translated as *Bi-Ba Butzemann* (SW, p. 48), which is the rendering of a traditional German children’s song. The resultant effect is similar with the amusement created by the source text. However, Uncle Vernon’s outdated, old-fashioned, out-of-reach nature is not reflected; he just seems to be ridiculously childish. The localization strategy of the German translation observed here makes the sense accessible to the target audience of all ages, whereas the joke contained in the source text is only available to the British adult audience. In Turkish, Mustafa Bayındır’s translation of the song reflects the tone of a Turkish folk song. However, since there is no reference to a real song in the target culture, the effect is somewhere between localization and foreignization. The audience can recognize that the song name sounds like a folk song; however, the reference point seems to be blank. In comparison to the first translation, Ülkü Bayındır opts for a foreignizing strategy. He leaves the song name untranslated, making the cultural references inaccessible to both child and adult target audience. The term is also inaccessible to the target audience who speak English as a second language because cultural reference points which explain what lies beyond words are missing.

Conclusion

The use of etymology in proper names appears to be a regular stylistic pattern for J.K. Rowling to encrypt information. Although almost all proper names are encrypted in this manner, I tried to dwell upon those which are integrated with the characterization through the projected speech.

Robert Michael John Morris, in his study on the functions and etymology in the *Harry Potter* books, states that “Whether these names were created specifically to fit the characters semantically or simply because they sounded good may never be determined, but there is no doubt that there is an undeniable complicity between the elements of noun and character.” (Morris, 2001, p. 31) Morris also draws attention to the fact that many readers may not be receptive to the subtleties of meaning conveyed by the use of proper nouns in Rowling’s work and adds, “But since they are a stylistic device rather than a narrative one this is not a major problem in appreciating the text” (2001, p. 31)

The powerful imagery, meticulous elaboration of proper names, playful language which used as a stylistic device become invisible in the translation, although proper names are claimed not to be a major problem in target readers’ understanding of the text. Such stylistic considerations and linguistic choices made by the author in the source text inevitably pose special difficulties for translation. Deep layers of meaning lying in language interwoven with history and culture can sometimes make the style opaque in the target language.

Another layer integrated with the proper noun is the characterization through the projected speech. As seen in the characterization of the magical creatures, and the cultural identity and variety of certain human figures through the use of language, speech acts play a major role. The translational examples presented here differ in their presentation of these speech acts in a wide range from appropriation and hybridization to normalization.

However, it is observed that the cultural proximity of the target culture with the cultural identities presented in the source text is a determining factor in the translation strategies chosen by the translators. The speeches of French and Bulgarian characters are fully represented through their accent as Turkish culture is familiar with their manner of Turkish pronunciation. For this reason, their speech can easily be substituted by the translators in a way that is recognizable and perceivable for the target audience. In the German translation,

whereas a French accent is more visible, a Bulgarian accent gains less visibility and thus is less represented. Both source and German texts carry a less acute accent than the Turkish target text. Stan Shunpike and Mundungus Fletcher's speeches which are marked with the English dialectal use can also be represented on the acceptability and adequacy axis due to the fact that their dialectal differences are derived from their socio-cultural status. Thus it is possible to supplement these characteristics with more or less equivalent socio-cultural status found in the target cultures. Such a transposition, in line with the register used by people from similar socio-cultural background, helps the target audience experience the sense projected in the source text. However, the Irish accent represented by Seamus Finnigan is not observable in the Turkish and German translations. There is no immediately recognizable substitute in the target languages to supply this lack. It can also be inferred that even if the translators devised a specific accent for the Irish in the target languages, this tailored artificial translational accent would not be recognizable for the target audience who are not familiar with the Irish mannerisms in their target language due to their lack of interaction with the Irish people.

As for the characterization of magical creatures through the use of language, translators can follow the footprints of the source text author because the author also devises an artificial structure observable through the transfiguration of certain simple grammatical rules. The exceptional case here is Hagrid's speech as his dialectal use is derived from an organic language which is flavored with the local English of rural people.

Rhymes, Anagrams, Puns and Acronyms

Besides linguistic inventiveness and dialectal flavors, the *Harry Potter* books are noteworthy for their representation of information and their humorous and playful language which entertains the target audience, especially the younger ones. Rowling devices rhymes, anagrams, puns and acronyms either for reasons of humor or to intrigue the audience and

increase the suspense. Most of the time, the word plays and signifiers are intricately interwoven with the source language and with each other within the organic integrity of the text. When the translation process comes into question, translators cannot smoothly reconstruct the target text but have to exploit the full resources of a target language to be able give either the overall effect or reflect the effect of the source in the target culture. This process demands visibility and the active participation of the translator as the target author, bringing the position of translator into the highlight. This freedom enabled to the translator for the purposes of re-creating the effect brings a certain freedom to the translator in terms of manipulating the source material. However, this freedom is limited with contextual restrictions due to the fact that linguistic plays in certain instances are significant for the resolution of the plot.

In *the Chamber of Secrets*, Harry Potter and his friends come into the possession of a mysterious and magical diary of a person called Tom Riddle. In the end, they encounter the enemy and Tom Riddle reveals that his full name is Tom Riddle Marvolo and with a swish of his wand the name re-arranges itself as an anagram of “I am Lord Voldemort”, that is the antagonist they are struggling against all along the series (CS, p. 337). Translators had to alter the names in the target texts in order to make the anagram work. In the Turkish target text, translators changed the name “Marvolo” into “Marvoldo” as “Tom Marvoldo Riddle”. The anagram is resolved as *Adım Lord Voldemort*. (SO, p. 289) In the German target text, the name is changed to Tom Vorlost Riddle to form the anagram of *Ist Lord Voldemort*. (KS, p. 323)

The use of etymology in proper names appears to be a regular stylistic pattern for Rowling to encrypt information. Although almost all proper names are encrypted in this manner, I will be dwelling upon those which have particular importance for the context and those names which undergo further disguise through abbreviations and word plays to arouse

tension, suspense and curiosity in the reader. As these words have both contextual significance and stylistic value, their translation gains particular importance. Carrying importance for the back-story and future arc, such a notable character is Sirius Black. “Sirius is the name often ascribed to the brightest star in the constellation Canis Major, often known as “the Dog Star”. (Morris, 2001: 24) The interesting point is that Sirius is an “Animagi”; that is, he has the ability to transform into a dog as suggested by the magic’s title.

The mystery is contained in his last name, Black as well. How Rowling uses Sirius’ surname to give emphasis to an initial misreading of the character is interesting, but also important, being, as it is, vital to the mystery that Rowling is relating to her audience. (ibid: 25) A mysterious character, R.A.B, which first appears abbreviated by initials in the book *Harry Potter and Half Blood Prince*, appears to be Regulus Arcturus Black and is related to Sirius Black later in the last book. Yet, the translation of this proper name is very problematic, not only in Turkish but also in many other languages. Turkish translators, Sevin Okyay and Kutlukhan Kutlu do not translate proper names or insert any information about them. Therefore, monolingual Turkish adult readers or children may not be aware of the mysterious ring contained in the surname or formulate any clue as to the common surname between Sirius and R.A.B. When *Harry Potter and the Deathly Hallows* came out, the identity of R.A.B. was resolved, and indeed his last name was explained to be Black and he turned out to be Sirius’ brother. However, non-translation seems to work in Turkish; because Rowling intends to evoke a teaser effect by encrypting information. The German translator follows the same strategy, does not translate the Black last name. On the other hand, it is possible to find clues about the character by studying the translations of the abbreviations. Other translations in which translators chose to translate the proper names give away the true identity of the mystery character: “in the Dutch edition of the book R.A.B. was translated into R.A.Z., 'zwart' being Dutch for 'black'; in the Norwegian edition, R.A.B. translates to 'R.A.S.', svart being

Norwegian for 'black'; and in the Finnish edition the initials were R.A.M., 'musta' being Finnish for 'black'" (Wikipedia).

Another example for the encryption of information in a playful manner is the proper name, Peter Pettigrew. Peter Pettigrew was the best friend of Harry's father. Later he turns out to be a traitor as he joins the Death Eaters. After the fall of Lord Voldemort, he has to hide and disguise himself to avoid being arrested by the minister officials. Peter Pettigrew, who is also an "Animagus" can transform himself into a rat. During his disguise, he lives as Ron Weasley's pet Scabbers until his true identity is revealed. The last name Pettigrew is an encryption of his story, pet-i-grew. The name is not translated in the target languages as part of the general strategy followed in the Turkish and German translations.

Other word plays are derived from alliterative, rhyming sound patterns and homophonous words. George and Fred Weasley open a joke shop called, "Weasley's Wizard Wheezes" (GF, p. 61). In the Turkish translation, it is rendered as *Weasley Büyücü Şakaları*. (AK, p.53) In the direct translation, the alliterative effect is not preserved. In the rendition as *Weasleys Zauberhafte Zauberscherze* (FK, p. 56), the German translation makes an effort to preserve this effect by emphatically reduplicating the word *Zauber*, magical at the beginning of *scherze*, jokes. George and Fred Weasley advertise to find test subjects for their products with the funny ad text: "GALLONS OF GALLEONS! Pocket money failing to keep pace with your outgoings? Like to earn a little extra gold?" (OP12) The phonetic harmony of "gallons" with "galleons" produces an emphatic and playful effect. In the Turkish translation the ad text is rendered as "GANİ GANİ GALLEON! Harçlığınız harcama hızınıza ayak uyduramıyor mu? Fazladan biraz altın mı kazanmak istiyorsunuz?" (ZY, p. 291) In the German target text, it is rendered as "SONNENWEISE GALLEONEN! Will das suschengeld nicht mit deinen Ausgaben schritt halten? Willst du ein wenig Geld nebenhe verdienen?" (OP, p. 261) The phonetic effect is enabled with use of alliteration in Turkish. To emphasize the

phonetic effect, translators opt for a reduplication strategy which is a common tool used in the Turkish target language with the resultant fluent and domesticated transposition. In *the Half-Blood Prince*, they have a huge poster in front of their shop window: “Why are you worrying about You-Know-Who? You should be worrying about U-No-Poo – The Constipation Sensation that’s gripping the nation!” (HBP, p. 113) In the context of the book, Lord Voldemort, the darkest wizard of all times gains power and the wizarding community is anxious and scared. They do not dare to utter his name; for this reason he is called You-Know-Who. In such a dark time, the Weasley brothers advertise their product by making a rhyming allusion to the Voldemort’s nickname with U-No-Poo. The challenge for translation is to find a rhyming equivalent suggesting both Voldemort’s nickname and Weasleys’ product as well as reflecting the function of the product, the constipation sense. The German translation reads as “Wen Ängstigt noch Du-Weißt-Schon-Wer? Ihr solltet EHER Angst haben vor DU-SCHEISSE-NIE-MEHR der verstopfungensation, die die Nation Atem hält!” (Hbp, p. 112) In the Turkish target text, the lines are translated as “Niye Kim-Olduğunu-Bilirsin-Sen konusunda endişeleniyorsunuz? Asıl endişelenmeniz gereken şey: İkinmak-Neymiş-Görürsün-Sen. Ülkeyi Pençesine Alan Peklik Salgını!” (MP, p. 113) “Poo” which is a term used by children for defecating is rendered as the verb *ıknmak*, literally as “to strain while defacating”. The rhyming is transferred through other particles of the phrase, You-Know. Constipation is rendered with a rarely used word, *Peklik*, in the Turkish target text, whereas a more common usage is possible. The target text sounds more sterile and the tone more distant when compared with the source text.

A similar word play strictly linked to the poetic composition through the use of sound and form in the source language is the riddle of the Sphinx. In the triwizard tournament, Harry Potter has to solve a riddle at the end of the last task. The riddle is,

First think of the person who lives in disguise,/Who deals in secrets and tells naught but lies./Next, tell me what’s always the last thing to mend,/The middle

of middle and end of the end?/And finally give me the sound often heard/During the search for a hard-to-find word./Now string them together, and answer me this,/Which creature would you be unwilling to kiss?... ‘All the clues add up to a creature I wouldn’t want to kiss?’ Harry asked...’A person in disguise Harry muttered, staring at her , ‘who lies...er... that’d be -an impostor. No, that’s not my guess! A- a spy? I’ll come back to that...could you give me the next clue again, please?’ She repeated the next lines of the poem. ‘The last thing to mend,’ Harry repeated. ‘Er... no idea... middle of middle...Could I have the last bit again?’ She gave him the last four lines. A sound often heard in the search for a hard-to-find word,’ said Harry. ‘Er...that’d be ...er...hang on-‘er’! ‘Er’ s a sound!’ The sphinx smiled at him. ‘Spy...er...spy...er’ said Harry, pacing up and down himself. ‘A creature I wouldn’t want to kiss...*a spider!*’”(GF, p. 682)

Ne dersem yaparsın, kış gecesinde/ Isınayım diye, iki kemikle. / Sonra başı, yarına güvenmenin./ Ya da sonu, çözmek istediğinin./ Üçüncüye bir ek, kullanılacak./ Dün değil, bugün de; yarın olacak./Şimdi de güzelce birleştir şöyle,/ Öpmeyeceğin şey ne, bana söyle... Harry, ‘Bütün ipuçları bir araya gelip öpmek istemediğim bir yaratık mı olacak?’ diye sordu...Harry ona bakarak, ‘Kış gecesinde ısınmak için,’ diye mırıldandı,. ‘İki kemikle... hmm...bu bir- çorba. Hayır, tahminim bu değil! Bilemiyorum, buna yine döneceğim...bir sonraki ipucunu yine verir misiniz, lütfen? Sfenks şiiirin geri kalan mısralarını tekrarladı. Harry de tekrarladı: “Sonra başı, yarına güvenmenin,’ dedi. Hımmm...ümidin mi? Ya da sonu, çözmek istediğinin... düğüm? Son kısmını bir kez daha söyler misiniz? Sfenks son dört mısrayı yeniden okudu. ‘Üçüncüye, bir ek kullanılacak,’dedi Harry. ‘Hımm..bu şey olmalı...olacak... yarın olacak... cak... bir ek... cek... durun- bu işte, ‘cak’ ya da ‘cak!’’ Sfenks ona gülümsedi. ‘Ümidin başı, düğümün sonu. Üm! Hımmm.. üm-cak... üm-cek... hımmm’ dedi Harry, patikada volta atarak. ‘Öpmek istemeyeceğim bir yaratık... *örümcek!*’ (AK, p. 567)

Erst denk an den Menschen, der immer lügt,/ der Geheimnisse sucht und damit betrügt,/ Doch um das Ganze nicht zu verwässern, / nimm von dem Wort nur die ersten drei Lettern. / Nun denk an das Doppelte des Gewinns, /den Anfang von nichts und die Mitte des Sinns. / Und schließlich ein Laut, ein Wörtchen nicht ganz, / das du auch jetzt von dir selbst hören kannst. / Nun füg sie zusammen, denn dann wirst du wissen, / welches Geschöpf du niemals willst küssen... ‘Wenn ich alles löse, bekomme ich am Schluss den Namen eines Geschöpfes, das ich niemals küssen will?... Ein Mensch, der immer lügt’ murmelte Harry und starrte die Sphinx an, ‘der Geheimnisse sucht...ähm... vielleicht ein Agent. Ne, wart mal! Ein Spion? Und nur die ersten drei Buchstaben? Ich komm darauf zurück... könntest du mir bitte noch einmal das nächste Rätsel aufsagen?’ ‘Das Doppelte des Gewinns’ murmelte Harry. ‘Hmh... keine Ahnung der Anfang von nichts...ne ...könnt ich den letzten teil noch mal hören?’ Sie sagte ihm die letzten vier Verse auf. ‘Ein laut, ein Wörtchen nicht ganz, das du auch jetzt von dir selbst hören kannst’, sagte Harry. ‘Hm..ne, es müsste.. ne..wart mal- ‘ne’! Ne, ist ein Laut!’ Die Sphinx lächelte ihn an. ‘Spi...ähm..ne’, sagte Harry, den Weg auf und ab schreitend. ‘Ein Geschöpf, das ich nicht küssen möchte... *eine Spinne!*’ (FK, p. 659)

As can be seen in the source text, for the word “spider”, the author gives a clue in every line. These clues are strictly related to the source language, as they describe not the thing itself but the syllables forming the word. In Turkish, spider is *örümcek* and in German it is *Spinne*. For this reason, translators rewrite the lines in a way to form the syllables in the target language.

Puns also require a similar process of redefining. Translators usually either forsake one of the associations or give a footnote because the puns in question play a role in the context. The character name Oliver Wood is a case in question. Professor Mc Gonagall invites Harry to her office. Harry thinks he will be punished. When McGonagall asks for Wood, he ponders whether the Wood will be used on him.

Wood ? thought Harry, bewildered; was Wood a cane she was going to use on him? But Wood turned out to be a person... (PS, p. 112)

Wood* mu? diye düşündü Harry, çılgına dönerek. Wood, Profesör McGonagall’ın onun üzerinde kullanacağı bir sopa mıydı? Ama Wood bir insandı, kafası karışmış bir şekilde dışarı çıkan, beşinci sınıftan bir çocuk. (Ç.n. Wood: odun) (BT, p. 132)

Wood da neyi nesiydi acaba? Beşinci sınıftan iri yapılı bir çocuktü Wood, Flitwick’in sınıfından çıktığında kafası karmakarışık görünüyordu. (FT, p. 137)

Wood?, dachte Harry verwirrt; war Wood ein Stock, den sie für ihn brauchte? Doch Wood stellte sich als Mensch heraus, als ein ständiger junge.. (SW, p. 166)

The double meaning of “Wood” as an object and proper name is not contained within the same word in the target languages. Bayındır adds a footnote, explaining the meaning of wood in the source language, thus refers to the word play intended. Tamer omits the sentence from the target text as the play does not work in the target text. In the German target text, there is neither a footnote nor any change, making the expression referring to the pun redundant in the text.

Neologisms

J.K Rowling creates a wizarding community in sharp contrast with the ordinary human world. Although the two worlds are parallel in their manner of functioning, the main differentiation is actualized through the use of language. The wizarding community have their own creatures, plants, places, food and magical objects as well as potions and spells. While devising a world for wizards, Rowling makes use of mythology, folklore, Greek and Latin roots, constructing new names for the sake of this distinct community. These new coinages or neologisms sometimes inevitably arouse associations in the source audience due to the familiarity with some of these inspirational sources the author actively makes use of.

When the text undergoes the translation process, the translator is faced with the options of either leaving these specific lexical items non-translated or inventing new coinages in the target language to arouse similar associations in the target audience. However, the decision process is much more complicated as it necessarily entails the evaluation of the familiarity of the target audience with the hinterland of the vocabulary. If we assume that the purpose is entertainment and indulgence in the joy of reading, certain restrictions imposed by the globalized context are triggered by the multimedia use of texts such as in the form of movies, videogames and merchandise. All these criteria, in ideal circumstances, should be met in order for the translation to function in the target culture. So how can the reader response be shaped through translation even though certain lexical items are left non-translated when the global copyrights for the merchandise and videogames require the standardization of these terms? What is the effect of the globalized context on the translation strategies? How do the translators overcome these obstacles? What are the implications for the target cultures?

In this part, I will analyze the lexical data compiled from the translations of the *Harry Potter* novels. In this context, I will first have a look at what kind of translation strategies are used by translators and secondly why these strategies are utilized, what the reasons are behind

these strategies are.

Magical Creatures

Harry Potter and his friends encounter various magical creatures throughout their adventures in the seven books. The fantastic realm, in general, makes use of a wide range of alien elements from creatures, plants, food and objects to social structures and institutions. Every world described in fantasy comes with its own peculiar properties and corresponding discourse. Some of the terms used in the fantasy realms overlap, whereas the terms may also vary within the context of the specific world described in the book. Some of these properties form the terminological aspect of the fantasy genre. In the Turkish target culture, the genre was developed from the fantasy role-playing games and videogames and later transferred to literature. Whereas the target audience of the genre is acquainted with this specific terminology and discourse, the comparatively recent commodification of the genre in the form of movies, bestseller books and children's books diversified the target audience in terms of variety of readership and age groups, ranging from seven to seventy. As a result, translator of fantasy needs to meet the expectations of this diversified readership. The translator has to retain the specific discourse of the fantasy genre for the familiar readership, while trying to enrich and shape the inventory of the genre, which has a comparatively recent presence in the target culture. The translator has to play a visible role in the translation process also due to the requirements of the form which is marked with new coinages and lexical creativity. As the genre demonstrates a diversified readership due to the global commodification of the genre, fantasy books do not only address the fans of the genre but also a mass readership. Therefore, the terms used in the translation need to be intelligible as well. As a result, translation of fantasy combines the properties of literary translation and technical translation due to the terminological dimension included in the process. These characteristics the genre manifests demand a great deal of creativity and visibility on the part of the translator. For these reasons,

the strategies applied by the translator require a certain balance in foreignization and domestication.

The word “boggart” (GF, p. 676) denotes shape-shifting magical creatures. These creatures take the shape of people’s fears in the *Harry Potter* novels. According to the Free Dictionary, the word (the derivatives of which are also bogle, bogart, bogan, or boggle) comes from British folklore and means “a household spirit which causes things to disappear, milk to sour, and dogs to go lame”. Always malevolent, the boggart will follow its family wherever they flee. It is also said “the boggart crawls into people's beds at night and puts a clammy hand on their faces”. In the Turkish target culture, these superstitious creatures are called *karabasan* and they appear during one’s sleep and try to suffocate people. However, the meaning used in the source books and actual folklore does not overlap. In the books, the traits of these creatures are different. In the Turkish target text, translators coined a new word and use the name *böcürt* (AT, p. 117) for these creatures. The word *böcürt* evokes associations of *böcek* and *öcü* in the target language. *Böcek* means a bug and *öcü* means something which frightens. *Öcü* is a very domestic signifier, used for imaginary creatures and to frighten children in the target culture. In terms of register, it carries a motherese tone. In the German target language, the word *der Irrwicht* (GA, p. 130) is also a coinage derived from *irr* meaning “mad” and *wicht* meaning “wimp”. The terms are associated with *irrlucht*, that is “will o’ the wisp”, a folkloric word referring to the ghostly lights seen around swamps and marches.

Dementors (GF, p. 676) are some other malevolent magical creatures sucking happiness out of people’s souls and draining their will to live. They were used as guardians in the *Prisoner of Askaban*, the jail for the criminal witches and wizards. The word might be derived from the English verb, “demented” for “mad, insane and for those suffering from dementia, a usually progressive condition (as Alzheimer's disease) marked by deteriorated cognitive

functioning often with emotional apathy” (Mirriam Webster Online Dictionary). The word might also be coming from the Latin root, de- + ment-, mens, referring to “mind”. In the Turkish translation, the word is paraphrased through explication as *Ruh Emici*, literally as “Soul-Sucker” (AK, p. 562). In the German target text, the word is non-translated but used in the same way, namely a Dementor (FK, p. 651). The German translator opts for foreignizing, whereas the Turkish translators transfer the word in an explanatory manner so that for the target reader, especially for children, the function of the creature is clear.

Grindylocs (GF, p. 540) are the mythical water demons living in the waterbeds or marshes in the Harry Potter books. They try to drown people in the water by taking them to the bottom with themselves. The origin of the creatures comes from the British folktales. In the Turkish target text, grindyloc is translated as *garkenez* (AK, p. 448). The Turkish translation makes use of both the sound pattern and derives the word from an archaic Ottoman word, *gark etmek* which means “to sink”. The suffix *enez* is used to refer to an animal. The word is also associated with the onomatopoeic sound of sinking. In the Turkish target text, grindyloc is re-written as *garkenez*. (AK, p. 540) In the German target text, the word is only transcribed into the target language as *grindeloh*. (FK, p. 518) Another instance of the translator’s interpretation and rewriting is seen in the translation of the mountain troll (PS, p. 132). In the first translation done by Mustafa Bayındır, the word is transferred as *dağ trolü* (BT, p. 156) in a more literal fashion, whereas the re-translation of Ülkü Tamer renders it in a much more domestic fashion as *ifrit*. (FT, p. 162) The notion of *ifrit* goes back to Islamic mythology and connotes a certain kind of demon associated with filth and evil (Sorularla İslamiyet). The target language also consists of an idiomatic expression derived from the word. The idiom *ifrit olmak*, literally to be *ifrit*, means to be furious. The German translation follows the same strategy with the first Turkish translator and renders the words in the same manner as *Bergtroll* (SW, p. 197).

Banshee (CS, p. 110) common to Irish and Scottish folk tales are female spirits who are considered as an omen of death or messengers from the world of the dead. According to an Irish legend, a banshee wails around a house if someone in the house is about to die (Reference). The Irish student Seamus Finnigan has to face a boggart in Lupin's class, his fears prompt the boggart to take the shape of a wailing banshee. Both the Turkish and German translations divide the word into meaningful lexical units in the target language. Bandon Banshee is translated as *Ölüm Perisi Bandon* (SO, p. 97) in Turkish and as *Die Todesfee von Bandon* (KS, p. 104) in German. The striking difference between the German and Turkish translations is the interpretation of the word "Bandon". In the Turkish translation, Bandon is interpreted as a proper name whereas in the German text, it is fuzzier and can be interpreted both as a proper name and a place name. A Harry Potter glossary on the internet also indicates that Bandon is a town in County Cork, Ireland (The Akashic Record).

Leprechaun (GF, p. 124), another Irish term is transcribed in the German text; however, the translator inserts an explanatory expression which is not present in the source text: *Leprechans- irische Kobolde!* (FK, p. 112). In the Turkish target text, the term is translated by explicating the word into meaningful lexical units as *Ayakkabıcı cinler* (AK, p. 99).

Half-human and half-horse, the magical creature, "centaur" (PS, p. 185) originates from Greek mythology. A centaur colony lives in the Forbidden Forest close by Hogwarts. These are also some of the intelligent creatures who are characterized and personified under proper names. They can interact through speech with the wizarding community. In the first Turkish translation by Mustafa Bayındır, the word is transcribed as *Kentaur* (BT, p. 217) and a footnote is inserted, explaining that centaur is a mythological being, half horse and half human, although the properties of the magical creature are explained within the text. The German translation follows the same strategy of foreignization and transcribes the word as *Zentaur* (SW, p. 275). The Turkish re-translation of the book follows a domestication strategy

and translates the word by explaining the meaning literally as horse-man: *At-adam* (FT, p. 226).

Some other paraphrased translations in Turkish are the gnome, a creature infesting the gardens of wizarding families (DH, p. 117); pixie, a small, tricky, mischievous and devilish creature (CS, p. 112); flobberworm, a very small magical creature which requires very little care (GF, p. 125); goblins, humanoid short magical creatures that run the wizarding bank (PS, p.57) and nifflers, small magical pets which are attracted to glittering things like gold (GF, p. 590). Mustafa Bayındır's translation leaves the word in the target language non-translated as *goblin* (BT, p. 212). The other Turkish translations elaborate and paraphrase the sub-meanings of words. In the Turkish target text, these terms are translated respectively as *ycüce* (ÖY, p. 135), *cinperi* (SO, p. 99), *pitirkurt* (AT, p. 134) *cincüce* (AT, p. 133) and *burnuk*. (AK, p. 490) All the translations refer to the functions of the creatures. Where possible, the German translations make use of meaningfully close target lexical units, in other circumstances the German translator prefers to leave the words foreign for the target reader and only transcribes the source text. Translations of flobberworms, niffler and gnome demonstrate the foreignization strategy of the German translator. These take their place in the target text as *flübbwürmer* (GA, p. 149), *niffler* (FK, p. 567) and *gnom*. Pixie and goblin are translated as *Wichtel* (KS, p. 108) and *Kobold* (GA, p. 148). Both of these lexical units are directly found in the German language inventory.

The domestication strategy of the Turkish target text not only manifests itself at the level of magical community but also within the more usual terms already familiar to the target readers. Hagrid's boarhound Fang (GF, p. 216) is translated as *zağar* in the Turkish target text as opposed to the direct translation in the German text, *Spürhund*. (FK, p. 206) *Zağar* carries a local flavor in tone and speaks to more sophisticated adult readers rather than children.

The following translations of the Turkish target texts done by Ülkü Tamer, Sevin Okyay

and Kutlukhan Kutlu, excluding the first translation of Mustafa Bayındır, tend to translate the magical species as much as possible through the use of domestication strategies, whereas the German target text and the first Turkish translation tend to leave the terms non-translated. Despite the strong tendency of domestication, certain magical species are non-translated in the following Turkish target texts. These are terms like *veela* (GF, p. 122), *hippogriff* (PA, p.), *basilisk* (CS, p. 329) and *sphinx* (GF, p. 682). In the Turkish target texts, these are rendered as *veela* (AK, p. 98), *hipogrif* (AT, p. 109), *basilisk* (SO, p.268), and *sfenks* (AK, p. 566). In the German texts, renditions follow as *Veela* (FK, p. 110), *Hipogreifen* (GA, p. 121), *Basilisk* (KS, p. 298), and *Sphinx* (FK, p. 657). The mythological elements are left non-translated whereas the invented names of magical animals are more widely translated.

This incoherence in the translation strategies is also observed in the translations of proper names for magical creatures. Although the standard approach is not to translate these names, despite the fact that the author bears in mind certain associations peculiar to the character via the use of proper names, translators deviate from the norm in certain instances. The names of Ms. Figg's cats, Tibbles, Snowy, Mr Paws and Tufty (PS, p.22) are translated by Mustafa Bayındır as *Afacan*, *Karlı*, *Bay Pençe* and *Püsküllü* (BT, p. 26), whereas the re-translation by Ülkü Tamer sticks to the original names. (FT, p.26) The German translations follow the German sound patterns without rendering the words as observed in *Tibbles*, *Snowy*, *Putty* and *Tufty*. (SW, p. 28) The name of Hagrid's dog, Fang (PS, p. 104) is translated as *Sivridiş* (Sharp Tooth) (BT, p. 123). The German (SW, p. 154) and Turkish (FT, p. 128) re-translations do not render the word. Sirius Black, who can transform into a dog, is addressed under a pet name, Snuffles. (GF, p. 583) His pet-name is translated as *Firtık* (AK, p. 483) in the Turkish target text and as *Schnuffel* (FK, p.559) in the German one. The name of Hagrid's hippogriff, Buckbeak, is translated as *Şahgaga* (AT, p. 111) in the Turkish text and as *Seidenschnabel* (GA, p. 122) in the German. Whereas the Turkish translation refers to the

dangerous nature of the beast by stressing that the buck of the animal is strong as a shah, the Persian expression for “king”, the German translation softens it by referring to the beak as soft and silky.

In general, all translations render specific words here and there, whereas certain terms are left non-translated to the degree of incoherence in terms of translational strategies. Sevin Okyay explains this incoherence by stating that “Warner Bros. has banned the translation of some lexical terms. We couldn’t translate the names of creatures. They produce merchandise. They think that children may not relate the creatures mentioned in the books to the merchandise sold in the shops” (Milliyet, June 29, 2003).

Potions and Spells

The most striking feature of the *Harry Potter* books is undoubtedly their linguistic inventiveness. In the preface to her *Harry Potter Reader*, the editor of the book, Lana E. Whited gives place to the translational issues and many problems raised by Rowling’s style. Especially the names invented by Rowling and the terminology coined specifically for the books turns out to be problematic in the target languages (Whited, 2002). Goldstein stresses the powerful imagery evoked in the source language, in which all aspects of language are utilized creatively and in relation to the context.

Invented words, including the spells and incantations of Harry’s magical world, pose special problems. The names of people, places, and things—‘Knockturn Alley’, ‘muggles’, and ‘Ravenclaw’, for example—invariably evoke powerful imagery and thus create immensely difficult problems for translators. Not all names are translated, but those that are require extreme creativity and sensitivity in an attempt to duplicate—or at a minimum, approximate—the associations of the native English. (Goldstein, 2005:, p. 2)

In his essay, Goldstein also gives information about the translation process in some other languages. Quoting from Nieves Martin, the Spanish translator, he states that it can take a month to translate one of Rowling’s invented words with the degree of humor and subtlety

of association contained in the original. Lia Wyler, the Brazilian Portuguese translator, ended up coining over 400 words to re-create Harry's expansive and magical universe. German translator Klaus Fritz often found it impossible to translate Rowling's puns; the magical street name "Diagon Alley" became *Winklegasse*, or "Corner Alley," losing the play on words (2005, p. 2). In an interview, the Turkish translator, Sevin Okyay talks about the special words, which are invented or coined by Rowling: "Rowling does not make up words, she goes back to the roots of the words when inventing" (NTVMSNC, July 21, 2005). Okyay mentions that the other translator she worked together with, Kutlukhan Kutlu has an inventory of such words due to his massive readings of science fiction and fantasy novels. She also states the difficulty of translating concepts, creatures and entities. Potions and spell names are one of the most striking examples in which the author invents or coins words from Latin and Greek roots. The author mainly uses two kinds of strategies to invent these names, either directly using these roots or mixing them with contemporary vocabulary in a more intelligible manner. She herself explains her methodology, stating:

My Latin is patchy, to say the least, but that doesn't really matter because old spells are often in cod Latin—a funny mixture of weird languages creeps into spells. That is how I use it. Occasionally you will stumble across something in my Latin that is, almost accidentally, grammatically correct, but that is a rarity. In my defence, the Latin is deliberately odd. Perfect Latin is not a very magical medium, is it? Does anyone know where *avada kedavra* came from? It is an ancient spell in Aramaic, and it is the original of *abracadabra*, which means 'let the thing be destroyed'. Originally, it was used to cure illness and the 'thing' was the illness, but I decided to make it the 'thing' as in the person standing in front of me. I take a lot of liberties with things like that. I twist them round and make them mine. (J.K Rowling.com)

For example the love potion, *Amortentia* (HBP, p. 175) mentioned in the sixth book, the *Half-Blood Prince*, is formed by coining "amor" meaning love and "tempto" which means to try to influence or tamper with. In *Veritaserum* (GF, p. 726), the *verita* prefix means "truth" in Latin and is used to make people tell the truth. In *Felix Felicis* (HBP, p. 261), both lexical units mean "lucky" in Latin and the potion is used to bring luck. Neither the Turkish nor the

German translators translate these terms which are invented from Latin roots directly.

Amortentia (MP, p. 174; Hbp, p.) *Veritaserum* (AK, p. 604; FK, p. 700) and *Felix Felicis* (MP, p. 259; Hbp, p.) are used in their source forms.

Other potion names which make use of mixed sources are translated to communicate the sense to the target reader. The Polyjuice potion (GF, p. 738), which helps the user to take the shape of another person, is translated as *Çok Özlü İksir* in the Turkish target text (AK, p. 614) and as *Vielsaft-Trank* in the German target text (FK, p. 712). The Draught of the Living Death (PS, p. 103), which is a very strong sleeping potion, is translated as *Yaşayan Ölüm İçkisi* (FT, p. 127) in the Turkish target text and as *Trank der Lebenden Toten* in the German target text (SW, p. 153). Sleekeazy's Hair Potion (GF, p. 475) used to shape hair is clearly formed by compounding the words "sleek" and "easy". To preserve the humorous effect, the potion is translated as *Şıpsık Saç İksiri* (AK, p. 393) by using the semi-reduplication of the first syllable, which is a common form to emphasize the word in the Turkish target text. That is, the effect of "sleek" is emphasized in a colloquial and humorous manner. In the German target text, the word is translated as *Seidenglatts Haargel*, literally as "silksleek hairjel". (FK, p. 453) In the German translation, the notion of potion is omitted. The product sounds more like a specific brand of hairgel.

Spells are categorized under various definitions. These definitions communicate subtle differences. Although Rowling indicates that within the Potter world the boundaries are flexible, she has a certain theory in mind. A spell is explained to be the generic term for a piece of magic. A charm does not fundamentally change the properties of the subject of the spell, but adds or alters properties. That is, making a teacup dance is a charm whereas turning a teacup into a rat would qualify as a spell. However, Rowling also notes that "Stunning Spells" could be qualified as charms although she calls them spells for the sake of preserving an alliterative effect. Hexes have a connotation of minor form of dark spells. Jinxes are also

categorized under a dark spell, yet they have an irritating but amusing effect. Curses denote the darkest forms of magic (JK Rowling.com). The Alohomora Charm (PS, p. 203) is translated as *Alohomora Muskası* (BT, p. 240), *Alohomora Büyüsü* (FT, p. 248) and as *Alohomora-Spruch* (SW, p. 303) in the target languages. The Memory Charm (CS, p. 334) is rendered as *Hafıza Büyüsü* (SO, p. 298) and *der vergessene Zauber* (KS, p. 334). The Unbreakable Charm is transferred as *Kırılmazlık Büyüsü* in the Turkish target text and as a verb, *unzerbrechlich gehexen* in the German target text. (FK, p. 762) Professor Flitwick's Charms class (PS, p. 126) is translated respectively as *Muska dersi* (BT, p. 149), as *Tılsım* (FT, 155) and as *Zauberunterricht* (SW, p. 187). As can be observed from the translations, the translators also have their own theories of magic. Both of the Turkish translators prefer Arabic rooted *muska* and *tılsım* in the Turkish target texts. However, *muska*, the word used by Mustafa Bayındır, carries religious connotations and refers to an object on which a charm is performed through prayers. The object is believed to protect the person carrying it. *Tılsım* is synonymous with *muska*. However, the latter is devoid of religious connotations and rather evokes a fictional sense; literary usages of this lexical unit are very common whereas the former is commonly used by the target reader in non-fictional, real-life circumstances. For example, it is usual to see some people carrying a *muska* in the target culture because of their religious belief. Charms in their noun phrases are translated as *Büyü* by Ülkü Tamer and the following Turkish translators. *Büyü* can be regarded as the counterpart of spell, a more generic term which can be flexibly used. The German translator uses *Spruch*, a magical utterance when the incantation used in the imperative form is contained in the noun form as well. Otherwise, the more general term *Zauber* is used. This term can be associated with many different forms of spells. The German translator makes a distinction between benign and malign spells through his own interpretation. For example, the author prefers a neutral term for the "Unbreakable Charm" by calling it a charm whereas the German translator interprets

the charm used here as a hex and translates the term in the verb form as *unzerbrechlich gehexen*. This distinction made by the translator can be observed in the translation of Memory Charm in a more neutral manner as *der vergessen Zauber* as well. The translation of jinx and hex are also other spell definitions, the translations of which are highly dependent upon translators' interpretation concerning the nature of the spell. For example, the Impediment Jinx (GF, p. 679) is translated as *Engelleme Büyüsü* (AK, p. 564) and as *der Lähmzauber* (FK, p. 654). The irritating association of jinx is not preserved in these translations. Both of the translators prefer using the neutral form of "spell". Although the term "hex" is not translated in noun form, the subtle difference contained in the meaning is communicated when it is used in the verb form. "Take it, or I'll hex you" (GF, p. 795) is rendered as "Alın, yoksa size uğursuzluk büyüsü yaparım" (AK, p. 660). In the German target text, this sense of irritation is rendered more emphatically by using the grave term for a dark spell, curse: "Nehmt es, oder ich jag euch einen Fluch auf den Hals" (FK, p. 766). The term curse referring to dark spells is coherently translated through all languages and target texts. The Furnunculus Curse (GF, p. 791) is rendered as *Furnunculus Laneti* (AK, p. 657) and *Furunkulus-Fluch* (FK, p. 762). The distinction between evil and good is clearcut both in fantasy literature and in Rowling's novel as well. For this reason, the notion and translation of a "curse" is clearly differentiated from other forms of "spells".

Rowling invents magical incantations and spell names by borrowing various words from Greek, Arabic and French. English words are hybridized with Latin suffixes and prefixes. The meanings are often clear and easy to understand in the source language in spite of their foreign sound. Rowling mainly makes use of these incantations in three forms: imperative, noun and verb. However, in the Turkish and German translations, most of the incantations in imperative form are left as they are without being translated. The target reader, who might not have English language knowledge, has to rely on the context to infer the meaning.

“*Crucio!*”(GF, p. 679; AK, p. 565; FK, p. 687) is used to torture by causing enormous pain to the targeted person. The word comes from *cruciatu*s, to crucify in Latin. *Expelliarmus* (CS, p. 206; SO, p. 178; KS, p. 198) the disarming charm as the name suggests; *Finite Incantatem* (CS, p. 209; SO, p. 180; KS, p. 200) for ceasing charms; *Impedimenta* (GF, p. 679; AK, p. 564; FK, p. 699) the impeding charm; *Expecto Patronum* (GF, p. 676; AK, p. 561; FK, p. 651) the protecting charm against dementors; *Lumos* (CS, p. 293; SO, p. 252; KS, p. 281) for lightening the surrounding and *Riddikulus* (GF, p. 676; AK, p. 564; FK, p. 651) are some of the non-translated examples in both of the target languages. In the source texts, these terms either come from Latin or they are given a Latinesque tone via the use of suffixes. A rare exception is the stunning charm, *Stupefy* (GF, p. 679). The word does not contain any Latin suffixes and this is perhaps the reason why both English and Turkish translations transfer the term fluently in their target language. The term is translated as *Sersemlet* (AK, p. 564) in the Turkish target text and as *Stupor* in the German one. (FK, p. 660)

The charms which are capitalized in their noun and verb forms are translated into the target languages. In noun forms, both Turkish and German target texts translate the words by using capital letters as in the source text.

‘*Impedimenta!*’ Harry yelled... The Impediment Jinx was not permanent; the skrewt would be regaining the use of its legs at any moment. (GF, p. 679)

‘*Impedimenta!*’ diye haykırdı Harry, Engelleme Büyüsü’ne başvurarak... Engelleme Büyüsü kalıcı değildi, Keleker her an bacaklarını yeniden kullanır hale gelebilirdi. (AK, p. 564)

‘*Impedimenta!*’ rief Harry...der Lähmzauber hielt nicht lange vor, der Kröter würde jeden Augenblick seine Beine wieder benutzen können. (FK, p. 654)

In the source text, it is clear that there is a link between the imperative form and other noun and verb forms. However, in the target texts, there is no link between these forms for the target reader due to the fact that the non-translated forms are foreign but noun and verb forms are familiar. Rather, the translated noun and verb forms function as explanatory notes for the

Latin or Latinesque charms. At certain points, the Turkish translators deliberately supply the translation by inserting these noun forms as opposed to the source text. Apart from the English and German version, the Turkish translation adds that *impedimenta* is an impediment charm immediately after Harry yells the jinx.

As for the translation strategies for the potions and spells, it can be observed that translators in both target languages differentiate between source roots. The Latinized or hybridized spell and potion names function to give the sense of foreignness for the source reader although the source reader is familiar with the suffixes and can perceive the associations invoked by these lexical transformations in the source language. To perceive the sense of alienation in the target readers, translators do not translate the overtly Latinized or hybridized English incantations. However, they supply this lack of link by translating the noun and verb forms of the incantations and sometimes, as seen in the Turkish translation, add an explanatory noun form immediately after the moment of utterance as exemplified in the aforementioned quotes from translations. Both the Turkish and German translations used the imperative form of “Impedimenta” in the same way, whereas in the noun form they explained the meaning as *Engelleme Büyüsü* and *Lähmzauber*.

Magical Objects

The wizarding community have their own kind of magical objects. In inventing the names for magical objects, Rowling compounds words, makes puns and transforms the words to evoke a sense of playfulness.

The last book of the series, *Harry Potter and the Deathly Hollows* narrates the adventures of Harry Potter and his friends when they attempt to kill the villainous Voldemort, who murders anyone blocking his way in his quest for power and tyranny. In this adventurous journey, Harry and his friends first have to find and destroy “Horcruxes” (DH, p. 238), which refer to any object in which a person conceals a part of his or her soul. The

purpose of a “Horcrux” is to protect the given bit of soul from anything that might happen to the body of a person to whom the soul belongs. As long as the “Horcrux” is in safety, the person will continue to exist even if his or her body is damaged or destroyed (The Harry Potter Lexicon). Seeing that the storyline of the book is based on the concept of “Horcrux”, translation of the term is significant both for the context and stylistic effect, as the word does not exist in the source language and is specifically coined by Rowling for the book. The word is a combination of *hors* from the French word, *dehors* meaning “outside” and “crux” meaning “essence” (Mugglenet); thus keeping the soul, the essence outside your body is translated into Turkish as *Hortkuluk* (ÖY, p. 266). The Turkish word is immediately recognizable as being a combination of the Turkish words *hortlak* meaning “a person who rose up from the dead” and *korkuluk* meaning a “scarecrow”. This coinage, the components of which come from tangible (scarecrow) and abstract (ghost, zombie) word, both represent the concept, connoting a relationship between substance and an outer whole and maintaining the sound pattern of the source term. In the German translation, the object is rendered as *Horkruxe*. Being transliterated from the source text, the submeanings and associations evoked by the word are not recognizable for the German target reader.

Another portmanteau term constructed and translated in a similar manner is “Pensieve” (GF, p. 631) which refers to a magical bowl into which memories and thoughts can be placed and examined at leisure. The notion is compounded and derived from the words “pensive”, meaning “musingly or dreamily thoughtful”, and “sieve”, a type of bowl with perforations through which fine particles of a substance (such as flour) may be passed to separate them from coarser ones. Pensieve is translated as *Düşünseli* (AK, p. 524) into Turkish. The components of the word come from Turkish *düşünmek*, to think and *sel* (flood), implying the abundance and flow of memories. Although the idea of examination is not clear in translation, the implication of “water” might evoke some associations in the Turkish readers’ mind, due to

a common form of fortune-telling in the target culture. In this form of fortune-telling, the fortune-teller fills a bowl with water and by looking into the bowl of water tells one's past and destiny with the help of his or her psychic powers or djinns. In a news article, Okyay also indicates that "Eastern culture is more convenient for reading the book. We are a nation of hodjas with djinns"(Milliyet, June 29, 2003). The translation of the term, as can be seen here, makes use of the elements in the target culture's tradition by exploring a common ground. In the German target text, the notion is rendered as *das Denkarium* (FK, p. 608). The translator follows a close strategy like the source author in compounding an equivalent notion that will evoke the same associations in the reader's mind. The name is compounded from the beginning of the word *denken*, to think and the end part of the word *aquarium*.

"Remembrall" (PS, p. 108), a magical device reminding people of forgotten things; "sneakoscope" (GF, p. 446), a device detecting sneaky people around and "omnioculars" (GF, p.118), the wizarding equivalent of binoculars with additional features of slowing down and replaying an action are other examples of portmanteau notions invented by Rowling. The German translations and Mustafa Bayındır's Turkish translation replicate the source strategy of compounding lexical units to form a wider notion. "Remembrall" is translated as *Hiçbirşeyiunutma* (BT, p. 127) and as *Errinermich* (SW, p. 160). The re-translation of the Turkish target text derives from the verb "to remind" (*hatırlatmak*) with a suffix modeling the notion on children's plays: *Hatırlatmaca* (FT, p. 132). For the translation of "sneakoscope", both German and Turkish target texts replicate the alliterative effect and sense in the compounds: *Sinsioskop* (AK, p. 371) and *Spickoskop* (FK, p. 427). Omnioculars (GF, p. 118) is closely rendered as *Omniglas* (FK, p. 112) in the German text. The Turkish translators re-invent the word by combining the words "various" and "eye" in the target language as *envaigöz* (AK, p. 99). The source text and German translation clearly hint that the object is a sort of device whereas the Turkish translations give the sense that the objects are toys. The

German translation follows the identical strategy of forming the lexical unit as the strategy used in the source, whereas the Turkish translation evokes a playful sense by directly forming a bond with children in hinting at a common game existent in the target culture. The playfulness of the source text is also manifested in the puns contained in the invented notions of magical objects. Spellotape (CS, p. 108), a humorous combination of “spell” and “sellotape” (which is originally a generic brand name for an adhesive tape which later became the name for the whole category of tapes in the source culture), is rendered as *Büyülü Seloteyp* (SO, p.93) and *Zauberband* (KS, p. 99) in the target texts. As the combination in question is play on a specific English word, the translations cannot transfer the immediate effect but have to opt for circumlocutions. The strategy of humorous domestication is also observed in the translation of Put-Outer, a magical lighter which turns off and on the street lights, (PS, 12) as *Püfür* by Yapı Kredi Publishing (FT, p. 15). In contrast, the initial Turkish translation and German translation are a closer rendition in terms of invention structure and register: *Söndürücü* (BT, p. 15) and *Feuerzeug* (SW, p. 14). The effect is also closer to the source text. Yapı Kredi’s translation is more tailored towards children as target readers. The mirror of Erised (PS, p. 143) appearing in the first installment of the books was invented by Rowling via using the mirror image of the word “desire”. The function of the mirror is to reflect one’s deepest desire. The re-translated Turkish target text and German target text smoothly transfer the target counterparts in their mirror image as *Kelid Aynası* (FT, p. 175) and *der Spiegel Nerhegeb* (SW, p. 212). However, in the initial Turkish translation by Mustafa Bayındır, “Erised” is interpreted as a proper name as if the mirror belongs to someone called Erised (BT, p. 168).

Plants

The plant names mentioned in the *Harry Potter* novels range from the mundane to the fantastic. Asphodel (PS, p. 103), wormwood (p. 103), monkshood (p. 103), wolfsbane (p. 103) and aconite (p. 103) are among the mundane plants. JK Rowling loads these plants with magical properties. However, how these are translated is noteworthy in the Turkish target texts. Mustafa Bayındır translates these respectively as *asfodel* (BT, p. 121), *apsent* (p. 121), *aconitum napellus* (BT, p.122), *aconitum lycoctonum* and *akinitin* (p. 122). Here, a quite different register is preferred, scientific classifications in Latin over common names. In the re-translation, Ülkü Tamer refers to these plants in their public use respectively as *çirişotu* (FT, p. 127), *pelinotu* (p. 127), *düğün çiçeği* (p. 127), *küpe küpe çiçeği* (p. 127) and *kurtboğan* (p. 127). In the first translation, the translator makes the text even more foreign than the source text, whereas in the second one, the translator attempts domestication as can be observed in the translation of “wolfsbane” and “aconite”. For “wolfsbane”, Ülkü Tamer opts for *düğün çiçeği*; on the other hand he replaces an already more scientific name, aconite with *kurtboğan* rather than using *kurtboğan* which is the literal translation of wolfsbane. The German target text tends to be more balanced by closely following the register and tone of the source, preferring to replace the scientific and public usages with the equivalent counterparts respectively as *Affodil* (SW, p. 153), *Wermut* (p. 153), *Eisenhut* (p. 153), *Wolfswurz* (p. 153) and *Aconitum* (p. 153).

Rowling invents fantastic plants by compounding meaningful lexical units to describe the function of a plant. Abyssinian Shrivelfig (CS,p. 289) is translated as *Habeşistan Büzüşmüşinciri* (SO, p. 248) in the Turkish target text and as *die abessinischen Schrumpelfeigenbäume* in the German target text (SD, p. 277). Close translation of the lexical units serves to bring about a bizarre effect. “Bubotuber” (GF, p. 214) is a plant with large swellings full of yellowish pus and used to cure acne. Bubo in Greek refers to the swelling of

lymphs, and tuber refers to various types of plant structures that store nutrients. These together depict the physical appearance of the plant. In the German target text, the name of the plant is only transcribed as *Bubotubler* (FK, p. 204), whereas the Turkish target text follows the similar pattern of compounding related lexical units as *bezeliyumru* (AK, p. 179). Gillyweed (GF, p. 535), is another plant name for which a similar methodology is followed. “Gill” is a respiratory structure found in many aquatic organisms. “Gillyflower” is a botanic plant living underwater. This fictional plant enables the witches and wizards to grow gills and in this way to be able to breathe underwater. In the Turkish translation, gillyweed is translated as *galsamotu* (AK, p. 444) by deriving the word from *galsama* which is a relatively less known Turkish counterpart for the target reader. *Galsama* refers to animal respiratory structure in Turkish. The German translations also avoid using the common counterpart which is a *kiemen*. Instead, it is translated as *Dianthuskraut* (FK, p. 513). *Dianthus* refers to the botanical plant which grows widespread in the Mediterranean region. In the *Harry Potter* novels, it is also stated that the plant grows in the Mediterranean. The German translator goes to the geographical source to be able to discover a phonetically closer version of the name in the German language. The other name versions of the plant are indicated to be carnation, gillyflower, pink and sweet William (Botany.com). Venomous Tentacula (CS, p. 104) is another magical plant which feeds on living prey. Tentacula refers to the tentacles, elongated flexible organs of some animals. Both of the target translations do not render this part. The Turkish translation renders the plant as *Zehirli Tentacula* (SO, p. 91) and the German translation renders it as *die venemosa Tentacula* (KS, p. 97). Rowling also invents funny and humorous names through sounds. The target texts duplicate the style and effect. Whomping Willow (CS, p. 74) is translated as *şamarcı söğüt* (SO, p. 66) in the Turkish target text and as *die peitschende Weide* in the German target text (KS, p. 69). The Turkish target text renders the sound effect through alliterations, whereas the German text uses rhymes.

Food and Beverages

Food and beverages in Harry Potter's world comprise a rich and colorful aspect. The cuisine heavily reflects the British style diet as is usual for the Muggle world; the cuisine of the wizarding community is enriched by Rowling's inventions. Every year at Christmas, Halloween and at the start of the school term, students of Hogwards enjoy feasts full of delicious dishes. However, the food coined specifically for the wizarding world could be translated moderately in the target languages due to the fact that translators can replicate the strategies devised by the author. The problems are usually encountered in the culture-specific aspects of the British cuisine since translations need to match and give the taste of a significant aspect of the cultural realm, namely the British atmosphere which permeates the whole background like a vast canvass. Over-domestication and full-fledged foreignization might be problematic in terms of representation of the cultural identity. A sherbet lemon is a hard, lemon-flavored Muggle drop with a creamy texture inside. In the Americanized editions of the *Philosopher's Stone* and *Chamber of Secrets*, "sherbet lemons" are transfigured as "lemon drops" (Nell, 2002, p. 281). In the Turkish target language, the originally Arabic "sherbet" word already exists as a domestic term, *şerbet*. Yet the very same term refers to a kind of sweet beverage prepared by mixing fruit juice and water with sugar. Ülkü Tamer's domesticated re-translation by Yapı Kredi gets the advantage of utilizing this domestic term to which the target reader is already familiar. The resultant translation is *limon şerbeti* (FT, p. 17). Although the translation is identical with the source in terms of grammatical and linguistic construction, the sense is totally different. The Turkish target reader perceives the food in question as a sort of lemon beverage. In the first translation, Mustafa Bayındır tends to preserve the sense, forsaking the linguistic similarity and familiarity posed by the domestic term. It is translated as *buzlu limon*, literally as ice lemon (BT, p. 16), which implies that the sweet is a kind of drop. In the German target text, the word is also translated with a domestic

term as *Zitronenbrausebonbon* (SW, p. 15), but the source meaning is preserved. Another problematic term for the Turkish translation is “bacon” (PS, p. 19, 92), which is a frequently served food during feasts at Hogwarts. Mustafa Bayındır and the German translator follow the source text norms and render the term as *domuz pastırması* (BT, p. 24), *domuz pırzolası* (p.109); *Schinken* (SW, p.25) and *Schweine* (p. 136). In the re-translated version by Yapı Kredi, the term is domesticated and rendered as *pastırma* (FT, p.24), *salam* (p. 183) and *kızarmış et* (p. 113). The source of the meat, pig, seems to be deliberately omitted in this version due to the inconvenience which might be aroused from cultural differences. The Turkish target culture, the majority of which is Muslim, considers eating pork religiously and socially inappropriate. Sherry (PS, p. 54), which is a kind of wine, is also translated as *sherry* (BT, p. 65; SW, p. 77) by both Mustafa Bayındır and the German translator, whereas it is domesticated and familiarized for the target reader as *beyaz şarap* (FT, p. 66) in Ülkü Tamer’s re-translation.

Other Social Aspects of the Wizarding World

The wizarding community is elaborated in every detail from economy to sports and social to governmental institutions. Every aspect of the cultural life is meticulously worked out in detail. The language of the book, i.e. the author’s lexical creativity of inventing and coining novel signifiers for the unknown notions, is in the essence of both the composition of the source text and the transposition into the target languages. With the popularity of the books reaching immense levels, some of the vocabulary started to permeate daily language. One of the most influential ones is the use of the word “Muggle” (PS, p. 43). Hagrid explains to Harry that Muggle denotes “nonmagic folks” (p. 43). From the perspective of the wizarding world, the social classifications are made according to blood status, and the author devises various notions to describe the status of people. Among the wizarding community, the blood

status is distinguished between “half-blood” (half wizard, half Muggle people), “pure-blood” (people descending from wizard parents) and “squibs” (people lacking magical powers in spite of descending from wizards). A denigrating term used for the ordinary Muggle people acquiring magical powers is “mudblood”. This term is usually used by dark wizards who consider the wizard race to be superior. Coming back to the word Muggle, Rowling explains, “I was looking for a word that suggested both foolishness and loveability. The word 'mug' came to mind, for somebody gullible, and then I softened it. I think 'muggle' sounds quite cuddly. I didn't know that the word 'muggle' had been used as drug slang at that point” (Rowling’s World Book Day Chat in Accio Quote). Jessy Randall, in her essay on the literary, Latin and lexical origins of Harry Potter’s vocabulary, explores the early meanings of the word as a Kentish word for “tail” in the thirteenth century (also appearing as “moggle”) and English and American slang for marijuana as early as 1926 and as late as 1972. According to her, the reason why the word worked so well to describe the unwizardly culture might be that

It echoes so many low, earthly words. In the 19th century, a *muggings* was a fool or simpleton. *Mugwort* and *mugweed* are the names for the common plant also known as wormwood. *Muggle* sounds like a combination of *mud*, *muggle*, *mug* (a slang term for face or especially grimace; photographs of criminals are mugshots). (Randall, 2001, p. 3)

The term is deeply rooted in the language and popular culture of the source text. However, the author does not utilize the link between the lexical item and its cultural significance. Rather, the word turns out to be a signifier used to denote a different concept which flourished in the imagination of the author. Mustafa Bayındır, who did the first Turkish translation, takes the meanings contained in the word as a reference point and designates the word *İçdaraltan* for Muggle in the target text (BT, p. 52). *İçdaraltan* is the noun phrase of a Turkish idiom meaning “something which bores a great deal”. So it can be claimed that the notion is domesticated; however, in this context, although domestication makes the

associations of the word transparent for the reader, the effect turns out to be bizarre and fuzzy in terms of the distinction between the wizard and Muggle worlds since the associations of the word are also unrecognizable for the source reader, especially children. Ülkü Tamer does not translate the term and leaves it as *Muggle* (FT, p. 52), Sevin Okyay and Kutlukhan Kutlu follow suit; the German translator only transliterates the word as *Muggel* (SW, p. 61). The caretaker of the Hogwarts School, Argus Filch, is a “squib” (CS, p. 157); that is, he lacks magical skills although he was born from wizard parents. He takes some “Kwikspell” (p. 157) courses to acquire some ability. Being a squib is an unusual circumstance for those born from wizard parents and is considered derogatory. In the Merriam Webster Dictionary, a squib is defined as “a broken firecracker in which the powder burns with a fizz”. It seems that the dictionary meaning and the sense used in the books share a common ground: both refer to something which lacks the necessary skills to achieve the intended function. In the Turkish translation, the term is rendered as *kofti* (SO, p. 138), a slang in the target language meaning “useless”. The German translator follows a coherent strategy by leaving the word the same, i.e. *Squib* (KS, p. 139). The German translator preserves this strategy even in the translation of “kwikspell”, which is transformed from the word quick: *Kwikzaubern* (KS, p. 150). The Turkish translation makes use of a common informal expression, *şipşak* (SO, p.139). A derogatory expression in the context is “mudblood” (CS, p. 152) which refers to wizards born from Muggle parents. In the Turkish text, the term is rendered as *bulanık* (SO, p. 133), literally dirty, non-pure, whereas the German translation renders the term without any circumlocution as *Schlammlut* (KS, p. 146).

The wizards have their own kind of currency, Galleon, Sickle and Knut (PS, p. 58). The currencies are not rendered in the target texts. Only “sickle” is transliterated in the German version as *Sickel* (FT, p. 72; BT, p. 70; SW, p. 85).

For his school materials, Harry buys his owl from Eeylops Owl Emporium where various kinds of owls (Tawny, Screech, Barn, Brown and Snowy) are on sale (PS, p. 56). The translators avoid using the proper name Eeylops, instead each of them comes up with their own solutions. Mustafa Bayındır translates it as *Fareyiyen Baykuş Mağazası* (BT, p. 67), familiarizing the term by referring to mice as the main source of food of owls, on the other hand, Ülkü Tamer emphasizes the variety of owl species sold in the store as *Bin Bir Çeşit Baykuş Dükkanı*. (FT, p. 69) In the German translation, the proper name is omitted, and the store is just referred to as owl store, *Eulen Kaufhaus* (SW, p. 81). The various kinds of owls are translated as adjectives describing the appearance of birds. Mustafa Bayındır respectively renders these sorts of owls as *gıcırtılı* (screechy), *sevimsiz* (unsympathetic), *kahverengi* (brown) and *karbeyazı* (snow white) (BT, p. 67); whereas adjectives used by Ülkü Tamer are *yırtıcı* (predatory), *uysal* (calm), *boz* (brown), *kahverengi* (grizzly) and *karbeyazı* (snow white) (FT, p. 69). Translators seem to interpret tawny, screech and barn differently. The translations neither overlap with each other nor with the source text. In *The Goblet of Fire*, a barn owl named Pigwidgeon comes up as Ron Weasley's pet (GF, p. 320). Pigwidgeon is described as being tiny, hyperactive and loud in character. Sevin Okyay and Kutlukhan Kutlu also have a different image in mind for the barn owl. Rather than referring to the previous choices or using a term with similar associations in the target language, they transfer the character trait of Pigwidgeon as a name for the sub-species, *cüce baykuş* (dwarf owl) (AK, p. 266). The German translator refers to the actual sub-species of owls as *Waldkäuze*, *Zwergohreulen*, *Steinkäuze*, *Schleieeulen*, *Schneeeulen*. (SW, p. 81) The book store Flourish & Blotts (PS, p. 62) is not translated by Tamer and Fritz (FT, p. 76; SW, p. 90); whereas Bayındır domesticates the term through translation with the resultant bizarre effect brought about by direct translation as *Gösteriş ve Mürekkep Lekesi*. (BT, p. 74)

Quidditch (PS, p. 60), a popular sport in the wizarding community is another invention coined by Rowling. In a Quidditch game, two teams compete on broomsticks in the air to score points by using a ball called Quaffle while another ball called Bludger tries to kick out wizards from their brooms. A third ball involved in the game is called Golden Snitch, a tiny and very fast moving one, the function of which is to end the game since the team earns 150 points when the ball is caught, usually winning the match. Rowling explains that the name “quidditch” is a completely made-up word: “I wanted a word that began with "Q" ...and I filled about, I don't know, 5 pages of a notebook with different "Q"-words until I hit "quidditch" and I knew that was the perfect one - when I finally hit "quidditch." (The Diane Rehm Show in Accio Quote) The name “quidditch” is not translated in the target texts. (BT, p. 73; FT, p. 26; SW, p. 87) The three balls used in the game have certain functions. Bayındır and Fritz translate the “bludger” (PS, p. 124) as *yakantop* (BT, p. 147) and *Klatscher* (SW, p. 185) in line with the source associations. Bayındır domesticates the term by referring to a children’s game in which the players use a ball to hit each other, the player hit by the ball gets out of the game. In the German translation, the term is derived from the verb *klatschen* meaning “to snap” or “to clap”. The “Golden Snitch”, probably derived from “snatch” is another translated term. Bayındır refers to the shape by rendering the term as *Altın Küre*, namely the golden ball. (BT, p. 148). Fritz refers to the nature of the ball, by translating the term as *Goldene Schnatz* (SW, p. 186). Fritz here creates an association with treasure (which means *schatz* in German) but keeps the alliterative effect with the “sn” sound. Tamer leaves the terms non-translated as they are in the source text (FT, p. 153, 154). The Quaffle is the only ball name left non-translated in Bayındır’s, Fritz’s, and Okyay and Kutlukhan’s target texts (BT, p. 147; SW, p. 184).

Some proper place names are translated in the German target texts, whereas the Turkish translations leave them foreign. “Diagon Alley” and “Knockturn Alley” are translated as *die*

Winkelgasse, i.e the street on the corner and *Nocturngasse* respectively. Diagon Alley which is a play on the word “diagonally” does not denote “street” in German. For this reason, the translator resorts to forsake the word play in favor of communicating the intended function. While using Floo Powder, a way of transportation for the wizards via fireplaces, the wizards need to utter the destination very clearly not to end up in the wrong place. In the second book, *The Chamber of Secrets*, the word play is made obvious when Harry mispronounces the “Diagon Alley” and ends up in “Knocktrun Alley”, the diagonal street (CS, p. 52). In the Turkish target text, the word is translated as *Diagon Yolu* (SO, p. 56). There is no hint of the word play for the Turkish target reader to understand that the “Diagon Alley” humorously refers to “diagonally”. In the German translation, although *Winkelgasse* does not denote a street name, the word play seems to be translated as the meaning is transparent for the German target reader (KS, p. 53).

“Knockturn Alley” is coined in a similar manner by the author; it is semi-homophonous with “nocturnally” suggesting the dark and evil connotations of the street since the place is notorious for being a market where dark and illegal magical objects are sold. The German translator prefers the phonetic associations, rendering the word as *Nokturngasse*. In German, *nokturne* evokes associations of a kind of music performed with a piano, *Nachtstück*, *Nachtmusik*, namely night music.

The professions of the wizards in their community reflect the Muggle world. However, the names given for jobs are specifically coined. The translation of “auror” merits to be mentioned in this respect. The word Auror is used for the officers of the Ministry of Magic who catch the dark wizards. The word is highly likely to be derived from “Aurora”, which means “dawn”. (Mirriam Webster Online Dictionary) In Turkish, the word is translated as “seherbaz” (DG, p. 13). The translation is harmonious with the overall playful tone of the

book. The translators turn the word, “sahirbaz” (magician) into “seherbaz”, by using the sound pattern of “seher” which is synonymous with “dawn” in Turkish.

Summary and Conclusion

In this chapter, I presented a comparative analysis of the book covers, the paratextual materials and many significant aspects of the translations in the context of the *Harry Potter* series. Within the context of *Harry Potter*, the elements of a specific magical world are re-created in the source text in contrast to the actual world. The author follows certain patterns in inventing her fictional wizarding world by bringing new dimensions and stretching the limits of language through newly coined words or linguistic inventions. These elements require maximum creativity from translators. All the translators strive to exploit the dimensions of the target language in certain terms, particularly in the translation of literary techniques such as alliterations, rhymes and word plays. However, the translation of proper names, dialect, puns and certain neologisms, especially those coined from Latin and Greek roots rather than compounds of contemporary English words, are problematic cases in translation. It can be seen that translators follow certain strategies in these cases. For example, both the Turkish and German translators leave the proper names and lexical compounds directly derived from Latin and Greek roots foreign in the target texts. For the translation of the invented names, Turkish and German translators use domestication and foreignization strategies here and there. At first glance, translators’ strategies seem to be incoherent and haphazard, sometimes domesticated, sometimes foreignized without any conscious rationale behind them. Yet a more in-depth analysis of the massive data suggest that translators’ strategies are motivated by meticulous evaluation of the source text input with the cultural and linguistic characteristics of the implied readership of the target background. It can be contended that cultural proximity plays a major role in distinguishing what elements are to be foreignized, domesticated or hybridized.

Considering that these linguistic innovations are novel even for the source language, the success and stylistic transposition of the target text relies heavily on the translator's capability of acting as the co-author and cultural negotiator in the target language. Thus, such creative requirements also empower the translators, resulting in a clear visibility.

CHAPTER V

HARRY POTTER AND BEYOND SOCIAL AND CULTURAL IMPACT

A Comparative Analysis of the Book Reviews

Entangled in a complex web of political, economic, ideological and cultural web of relations, a vital area of the sociocultural systems around translation is the reception. Reception of a given work in the target culture highlights the link between the workings of the publishing industry and the role of translation. Jeremy Munday notes that “one way of examining the reception is by looking at the reviews of a work, since they represent ‘a body of reaction’ to the author and the text and form part of the sub-area of translation criticism in Holmes’ map” (Munday, 2001, p. 156). The analysis of the book reviews and media coverage play a major role in informing the public about the published books and in preparing the readership, hence they are also important in the analysis of the translation. Venuti also uses reviews to assess the reception of the target culture’s view of translation in the context of Tarchetti’s novel *Passion*, giving a detailed account of his translation strategies and the resultant effect observed in reviews. (Venuti, 1998, p.18)

For many authors, the benchmark of success is the number of translations a book has had. For many publishers, the decision of translation is made by considering the potential the book has in the target culture in terms of sales. For this reason, the reviews and the number of sales in the source and other target constituencies are considered an important source of information to decide on translation. For these reasons, it is not surprising that the bestsellers are the most common translations since they have the highest potential to grant the broadest possible audience, appealing to a mass readership.

In the context of *Harry Potter*, almost all the media coverage, reviews and academic essays cite the number of languages the books have been translated into. The books have been translated into 65 languages and have sold more than 350 million copies worldwide, acquiring

the status of a publishing phenomenon. Although the *Harry Potter* books received many awards and were nominated for many, the literary value of the *Harry Potter* novels stirred much debate among the authors, critics, academics and columnists. Some considered them merely as a marketing success; some appreciated the use of language and creative components in question. However, what is noteworthy in the case of *Harry Potter* is the engagement of the readers in generating reviews and criticisms and even translations of the books. The original impact was not solely sustained by publishers or trademark owners but rather by readerly appreciation. The popularity of *Harry Potter*, which initially spread by word of mouth, continued with fans' running websites, making lengthy forum discussions, releasing unofficial translations without waiting for the official translations to appear in some target languages and writing stories based on Harry Potter and his friends exceeding Rowling's output. Warner Bros started counter actions and sued the fans on the grounds of infringing copyrights which gained wide coverage in the media. According to Andrew Blake, the status of Harry Potter as a cultural icon stemmed from "his place in the interconnected and relatively autonomous world of popular knowledge, which works outside the official and commercial realms and often defies them" (Blake, 2002, p. 66).

In this chapter, I will be dwelling upon the criticism and books reviews which appeared in the source cultures and target cultures, particularly the Turkish target culture. With the advance of the e-generation, online reviews, forums and fan websites, the primacy of literary reviews were threatened. Fans who have different values than critics seem to play the major role in fostering the success of the books. In this regard, I will be presenting the reader approach as well.

The reviews appearing in the source culture attracted both positive and negative criticism. The literary value of the books is being questioned and the popularity of the books is often denigrated. According to Harold Bloom, "Rowling's mind is so governed by clichés

and dead metaphors that she has no other style of writing” (Boston, September 24, 2003). Anthony Holden finds the *Harry Potter* books “essentially patronizing, very conservative, highly derivative, and dispiritingly nostalgic for a bygone Britain which only ever existed at Greyfriars and St Trinian's” (Guardian, June 25, 2000). Eberhardt and Bennet criticize the author for using too many adjectives and adverbs (Eberhardt and Bennet, as cited in Nygren, 2006, p. 13).

Positive criticisms focus on the Britishness of the books, the inventive language and allusions made to classic literature and mythology. These also mention the blurring boundaries between child and adult readership. Tina Jordan and Anna Bell Heindenlang appreciate “how dexterously she wove in her allusions to classical literature and mythology. Rowling winds up her tale with a stunningly beautiful simplicity” (Entertainment Weekly, July 27, 2007). Stephen Kings states that maybe due to the British prose, “it's hard to resist the hypnotism of those calm and sensible voices, especially when they turn to make-believe... There's a lot of meat on the bones of these books — good writing, honest feeling, a sweet but uncompromising view of human nature...and hard reality: NOT MY DAUGHTER, YOU BITCH! The fact that Harry attracted adults as well as children has never surprised me” (Entertainment Weekly, August 9, 2007). According to King, Rowling knows how to tell a good story without talking down or resorting to a lot of high-flown gibberish (2007). Rowland Manthorpe draws attention to the British tradition Rowling's novels are based on and underlines that these traditions are modified in line with the popular twenty first century content:

JK Rowling's epic serial of magic and wizardry invites comparisons with Conan Doyle's and Rider Haggard's great late-Victorian bestsellers. JK Rowling is not an author; she is an auteur. With *Harry Potter* she has produced seven prose screenplays in the mould of contemporary Hollywood, combining three classic blockbuster genres: the high-school movie, action film and horror flick. She has not just created a series; she has masterminded a franchise. Her books are a model for early-21st-century content - action unrelenting; novelty constant; moral and intellectual material uncomplicated. (The Observer, July 29, 2007).

Another aspect is the Americanization of the books for the American audience. The adaptation of an essentially British context of the books is another issue which was covered by the reviews. Peter H. Gleick criticizes,

Are any books immune from this kind of devolution from English to 'American' English? Would we sit back and let publishers rewrite Charles Dickens or Shakespeare? I can see it now: 'A Christmas Song', 'A Story of Two Cities', 'The Salesman of Venice'. By protecting our children from an occasional misunderstanding or trip to the dictionary, we are pretending that other cultures are, or should be, the same as ours. By insisting that everything be Americanized, we dumb down our own society rather than enrich it. (New York Times, July 10, 2000)

The Americanization of the translation is one of the problem areas of publishing in the USA and one of the issues in Lawrence Venuti's political and ideological agenda as stated in his book *The Scandals of Translation* (Lawrence, 1998, p. 11). In this case, interestingly enough, the question of representation of the cultural identity is not raised by an interlingual translation but by an intralingual one, which demonstrates the extremity of appropriation and assimilation. The problem of ethics gains more visibility when the target audience has a certain conduct of the source language and culture as in this case of translation from British to American English. The case of *Harry Potter*, maybe due to the immense attention it attracted, surfaced the problem.

In the Turkish target culture, the texts acquired various responses. Most of the critics, columnists and authors consider them mainly as children's books and critiques are made in this regard. These comments are shaped in line with the marketing of the books by Yapı Kredi as children's books. The translator of the books, Sevin Okyay, highlights this distinction that in the Turkish target culture it is usually children who read the books, whereas in the UK, the most enthusiastic fans of the books are those between the ages of 35-36 (Milliyet, July 1, 2003). More conservative media is obsessed with the cultural aspect, lamenting on the fact that children are indoctrinated with a foreign, especially Judeo-Christian cultural tradition and

mythology. Several columnists of *Zaman*, one of the major, high-circulation daily national newspapers, with a conservative, moderate Islamic worldview, emphasized this approach. Turan Alkan highlighted that “what is called ‘globalization’ today is not realized through IMF credits or international agreements, but global media products. The new generations learn from the Judeo Christian, that is Jewish and Christian mythology rather than from ours... The copyrights paid in turn are not significant but we lose in terms of signifier” (*Zaman*, October, 11, 2002). Ali Çolak relates the popularity of the *Harry Potter* novels in the target culture to a change in the stance adopted in “literary” understanding. He indicates that this trend was started with the translated novels and continued with “bestsellers” written by the local authors after the discovery of “this recent sort of reader” by publishing houses. The “crossover fiction” mentioned in Chapter III as a result of the changes in reading behavior encompassing all ages is interpreted as “the appearance of a non-literary readership in the target culture” by the columnist. He stresses that quality is neglected in translations under the publishers’ general stance to release “bestsellers”, and the media reduces literature to a commodity (*Zaman*, June 6, 2002). Another news article concerning the seminars of a publishing house supports these arguments. The seminars organized by Muştu Publishing aimed to produce books in line with the values of the target culture. According to the information given in the article, Muştu Publishing was founded to fill a gap in the target culture since publishing for children is gaining more and more importance in Turkey as well as in the world, and because some publishing houses are poisoning the children culturally by releasing books prepared by non-qualified people. The texts implied here are explained to be the literal translations of children’s books which have nothing to do with Turkish culture. Muştu Publishing General Editor Ali Çavdar states that a text should be re-designed in terms of visuals, language and style, psychology and pedagogy for the target audience and adds, “We are not producing children’s books for adults but children’s books for children. For this reason, our society paid

attention to the emphasis made on national and moral values; there is a great demand for our publications” (*Zaman*, July 7, 2004). Ali Fuat Bilkan, who gave lectures in the same seminar, states, “Our civilization cannot have Harry Potter, our civilization has Masnawi” (2004). All these arguments can be interpreted as a response to the transfer of the source culture values through translations. In the light of these comments, it can be contended that translation in the context of children’s books, and more specifically the *Harry Potter* books, is rejected merely as the product of a source culture incompatible with the target values due to the foreign components in question. Another axis of like-minded criticism explicates that these foreign components may be alien to the target culture due to the translators’ mishandling. Mehmed Levendođlu further claims: “Now children are reading Harry Potter. They buy the books after watching the films. These are nice-looking thick books. Like others, they will be embellishing the shelves as silent beauties. I couldn’t do it. I tried hard but they felt as boring as our Orhan [Pamuk]’s books, those with Oscar [sic.] rewards. They said Pamuk’s books are meaningful in terms of content, but not everybody can understand. Then maybe that’s the reason for our ignorance, our strange criticism. Maybe it’s not J.K. Rowling’s fault but our translators’ ” (*Ilkhaber*, my translation). Levendoglu adds that he could not identify himself with any of the characters in *Harry Potter* with that sort of nostalgia felt for classic children’s stories such as *Puss in Boots*, *Little Thumb* or *Aesop’s Fables* and others. Levendoglu refers to classic children’s tales which were also read in translation. However, as classic stories, these tales are canonized and felt as a part of the target culture. Besides the novelties and inventive language of Rowling, the globalized context of *Harry Potter*, under the imposition of Warner Bros concerning the translation of certain elements to be left foreign, obstructs the access to certain segments by the target audience. The concerns of critics extend to the permeation of the foreign source culture elements to the target language and culture. Ođuz Düzgün states,

We should mention the Latin elements, which is the holy language of the church, encountered in the *Harry Potter* novels. If these terms, which are used by a

readership ranging from seven to seventy persist to be adopted as a result of their surge through recent novels and films, they will be dominating our language. For example, the phrase ‘Expecto Patronum’ used to repel Dementors might be adopted as an idiom that children use when they encounter a problematic situation. And the kids can transfer these terms and idioms adapted today to the next generations. JK Rowling successfully forms a common language which will encompass children and even people worldwide by using the fantastic universe. No matter how legitimate this common language is for Europe, it is an impossible language for us because this fantastic language is rising on the roots of Greek Mythology and Latin used by the Christian Church. For us as Turks, this language is impossible to adopt. (İzedebiyat, my translation)

This anxiety is not only observed in the conservative segments of society. A

distinguished philosophy professor, Ahmet İnam, pronounced in an interview:

The culture, the film of Harry Potter... It’s very amazing. We have a culture in our roots but nobody knows. You don’t listen to tales in your own language. It’s a world told in a sort of English with no cultural past, in what is called a *Broken English*, that we cannot access in their Turkish which smells of translation, that we cannot fully grasp in their subtitled speech. (METU, my translation)

As can be observed in the critiques, the foreign elements are the ones which draw the attention of the critics although many elements are translated. Nihal B. Karaca draws attention to the translated elements in her column with a note that “the range of the things particular to this world (the wizarding world) such as *Fısırlap*, *Böcürt*, *Cansarar*, *Cörkpare*, *düşünseli*, *sırsezici* are Turkishized without any damage inflicted upon their original tone thanks to Sevin Okyay and Kutlukhan Kutlu” (*Zaman Avrupa*, August 18, 2007, my translation).

The response of the Turkish authors of children’s books, such as Yalvaç Ural, Sevim Ak and Gülten Dayıoğlu as well as one of the first translators’ of the *Philosopher’s Stone*, Ülkü Tamer, merely foreground the international marketing and hype surrounding the books (*Milliyet*, August 10, 2005).

In the light of the criticisms appearing in the target culture, it can be contended that the wide range accessibility of the foreign elements through translation as an extension of the globalized context and foreignization strategies utilized by the translators signal the resurfacing of the anxiety in the target culture. The visibility of translation, the source culture

and awareness regarding the fact that translation can be a tool to transfer the source culture elements and in turn can play a shaping role is particularly recognized in the case of *Harry Potter*.

On the other hand, the readers and fans' responses follow a different path from those of the critics. With the advance of technology, everybody has a say and some of the online materials published by fans and readers play an influential role in determining the global success of a book. Many forum discussions, blogs and websites run by the readers and fans demonstrate the extension and impact of the phenomenon in a rather different manner from the responses given by the critics. It is almost possible to find anything in-depth related to the Harry Potter phenomenon ranging from the day-to-day updated news, the theories, literary criticism, essays, book covers published in all languages, detailed analyses of the themes, fiction written by fans based on *the Harry Potter* books, discussions of the translations and solutions found by the translators in a variety of languages from Chinese, Japanese, Vietnamese to Polish, Dutch and Belgian on these platforms created with the contribution of the readers. Most of these unofficial websites run under various names among which are Harry Potter related domain names, such as The Harry Potter Blog, The Harry Potter Lexicon, HarryPotterzone.com, Mugglenet.com, HarryPotterguide.co.uk, HarryPotter.gen.tr, Sersemlet.tr.gg etc. These almost function as encyclopedias with the widest source of information and provide a global network of communication. This large fan base has proved to be uncontrollable. The news, critiques and unauthorized translations made by fans following the release of the official source text are stirring anxiety among publishers in some target cultures and spread like a wildfire among these networks of information, taking the power from the large media conglomerates, respected literary critics and the patronage of publishers. The empowerment of the readers in the hands of technology prompted Warner Bros., which bought the rights to Harry Potter movies and merchandise from author J.K.

Rowlings, to embark on an aggressive campaign, cracking down on hundreds of unofficial fan sites and other pages that used Harry Potter in their domain names on the grounds that the sites were infringing its trademark. The company sent threatening letters to the fans, many of whom are pre-teens and teenagers. In response, teenagers organized protests and contacted newspapers like *The Mirror*, a British tabloid and other papers in the USA with stories of their plight (Cnet News, March 16, 2001). As a result, the resistance of the readers and the press attention prompted Warner Bros. to compromise with fans and build the "Official Harry Potter Webmaster Community" in which the webmasters of these fan sites can join and receive early news about the upcoming Harry Potter movie, as well as special graphics and content that can be posted to their fan sites, further committing to feature these fan sites from the Official Harry Potter Webmaster Community on a regular basis (The Register, December 8, 2000). However, the legal disputes persisted in some other cases concerning the publication of derivative materials. The Harry Potter Lexicon which collected immense information from the contributors about the issues of the *Harry Potter* universe “grew into what is widely regarded as the most complete and authoritative guide to the world of Harry Potter, and attracts upwards of 25 million visitors per year.” (Stanford- The Center for Internet and Society) When the editor of the site decided to publish an encyclopedia in book form and agreed with RDR Books, Rowling and Warner Bros. filed a suit, alleging claims for copyright and trademark infringement. RDR and Lexicon went to court on the grounds that as “a general matter, authors do not have the right to stop publication of reference guides and companion books about literary works” (Stanford- The Center for Internet and Society). Despite failing in the court, the case was resolved on the condition of a change to be made in the manuscript.

Unauthorized Translations

Many legal disputes surrounded the issue of the *Harry Potter* translations as well. The time gap between the release of the source and target texts prompted many fans around the

world to publish unauthorized translations soon after the release of the official source texts. Translators had to work under strict deadlines, whereas publishers had to deal with the legal matters concerning the unauthorized translations published online. Sevin Okyay, one of the Turkish translators of the series, indicated that they had to finish the translation of *the Prisoner of Askaban* in 15 days (*Radikal*, October 9, 2007). The wife of the French translator, Menard, stated that he was working for day and night (*Guardian*, August 8, 2007). In the meantime, while the translators were working under very short deadlines, unauthorized copies of the text translated by the impatient fans were proliferating in virtual channels.

In China, at least three different fan communities published the last installment of *the Deathly Hallows* online, only three days after the official release of the source text. A group of eight teenagers formed a collective translation team called “International Witches and Wizards Association”, planning to finish the translation in ten days and turning out the complete translation of 36 chapters in three days, each chapter being proof-read three times before online posting. Most of these translations are stated to be full of mistakes, omitting large parts and affecting the understanding of the original. The leader of the team said they did not expect commercial benefit from their translation: "For a loyal Harry fan, any idea of getting profit (from the translation) is the blasphemy of Harry Potter," he said (*Xinhuanet*, September 8, 2007). Although under the conditions of the copyright agreement, publishers could not restrict the online versions, their main concern uses the other publishers’ printing and selling these pirate copies. “Harry Potter Online Translation Team” and “Harry Potter Fans Club” were the other communities which initiated other forms of pirate translations (2007). A similar case was seen in Germany. A small group calling themselves "Potterianerin" had finished translating the first six chapters of *the Goblet of Fire*; they were working on another nine, and looking for people to translate the remaining 22, when the German publisher, Carlsen Verlag, warned the group that it would take legal action if the

translation was not removed from the website. Fans claimed justification on the grounds of price increase (BBC News, September 1, 2000). However, the initiative which has approximately 800 participants was continued through e-mail exchange so as not to face legal action. The website, under an agreement with Carlsen, remained open and continued with active discussions of the readers on how to translate the book in the best way, challenging and evaluating the translations of the official German translator Klaus Fritz. Under a section called "Cucumber Salad", the participants highlight the errors and omissions identified in the official translation. One of the fans, 16 year old Britta Sander, who contributed to the unofficial translations, indicated that "she wished the unofficial translation could be more widely distributed as an alternative to the Carlsen version" (The New York Times, July 14, 2003). Ian Taylor, the International Director of the Publishers Association in Britain, commented, "What is unusual for us as people who deal with piracy of books is that these are people who are not directly making money for having put them on the Internet. That is obviously what's been happening with peer-to-peer music, but it's not something we've had to deal with before" (2003).

In line with the workings of the publishing industry in each specific country, the form of piracy and sanctions change shape. In France, a 16-year-old boy was arrested by the police for starting to translate and uploading *the Deathly Hallows* chapter by chapter online after the official release of the source text (Guardian, August 8, 2007). However, the police appreciated the effort by commenting that they were "particularly surprised" by the quality of the pirate version, which they said was "semi-professional" (2007). The impatience of the English speaking French readers actually made *Harry Potter* the first English book to top the bestseller list in France (BBC News). In Venezuela, two men were also arrested for releasing a pirate Spanish translation of *the Order of Phoenix* in book format. The translation is full of apologies and notes of the translator such as "Here comes something that I'm unable to

translate, sorry" and "You gave him 'the old one-two' (I'm sorry, I didn't understand what that meant)" (BBC News, September 3, 2003). In Iran, a country which is not subject to the international copyright treaties, 16 different translations of the books existed concurrently. Vida Eslemieh, the translator of the series, stated that "Although the knowledgeable readers can recognize good translations, the publishers compete for the fast release of the book and that is why most Harry Potter translations have a poor quality" and demanded Iranian translators to observe the rights of the translators' guild (Pavyand, May 23, 2008j). In Pakistan, the case was similar with five translations competing in the market with varying prices (Lanka Business Online, July 20, 2007). In Sri Lanka, the unauthorized translation in Sinhala and Tamil local languages appeared along with the official translations. These unauthorized translations were not sanctioned by Rowling (2007).

Although the patronage of the publishers holds the power of governing the existing translations in the market, particularly in Western societies, with the advance of technology and the use of the internet, readers engaged actively in the translation process and acquired awareness through free dissemination of knowledge in terms of accepting the translations or not. The restrictions imposed by the publishers could not diminish these efforts and prompted publishers to come to terms with the readers in various forms. Although the labor of translators and the status of translation as a profession might be threatened under the widespread breach of copyrights, these changes in the reading public, especially in children and teenagers as active participants, can alter the conception of translation as a political and ideological tool used to facilitate changes in society. Another implication of the unauthorized translations of *Harry Potter* is that they demonstrate differences of practice among separate cultures and mechanisms of the publishing industry. In the Eastern societies where copyright issues are not as strict as in Western societies, a number of competing translations appeared without subjecting the translators to legal action. The readers could easily access a bunch of

options.

Fake Translations

Fake translations in the context of *Harry Potter* refer to the texts passed off as the translation of the real work. The author is stated to be JK Rowling, whereas the texts are written by somebody else. The source characters are used in a different story. What distinguishes fake translations from parodies lies in their presentation of the work as a translation and their use of the same characters originally created by the author. There is a large variety of fan fiction worldwide based on Rowling's characters. However, the case of fake translations in China became a subject of legal dispute due to the fact that they were presented as translations. Fake translations can be regarded as a form of pseudotranslation, the main motive being not to escape censorship or concealment of the author due to various social reasons but to get commercial gain relying on the symbolic capital and recognition of the source text established in the target culture.

In China, several fake translations appeared under titles such as *Harry Potter and the Chinese Porcelain Doll*, *Harry Potter and the Leopard-Walk-Up-to-Dragon*, *Harry Potter and the Waterproof Pearl*, *Harry Potter and the Chinese Overseas Students at the Hogwarts School of Witchcraft and Wizardry*, *Harry Potter and the Showdown* amongst many others. The New York Times published some of the excerpts translated by the *Times* from Chinese. Some of these fake translations incorporated Chinese elements into the text. For example, in the Chinese Porcelain Doll,

Harry Potter learns that Mysterious Man (Voldemort) is going to China to persuade his rival Yandomort to attack Harry as well as the Western magic world. Harry decides to find Chinese Porcelain Doll, who could beat Yandomort in China. On a passenger steamer, Harry makes friends with Long Long and Xing Xing, who are part of a Chinese circus. It turns out that Naughty Bubble, the boy who usually bullied Xing Xing at the circus, was Yandomort. After Voldemort killed Naughty Bubble's mother, Big Spinach, he took Naughty Bubble as his

disciple, and taught him black magic to make him become Yandomort” (New York Times, August 10, 2007).

In an another excerpt from *the Chinese Overseas Students at the Hogwarts School of Witchcraft and Wizardry*, Chinese students are implanted in the Hogwarts environment and the style of the language bears resemblance to the actual texts:

At that moment, Hagrid’s broad silhouette appeared. He had a smile on this face and strode towards Dumbledore, saying, ‘Here they come’. Dumbledore smiled with relief, as if a long-awaited thing had been finally realized, and he declared with joy, ‘Let them in, quick!’ He slowly rose up, making an announcement to all the students: ‘Attention, everybody. Let’s welcome these overseas students from China’s Nine Mysteries School. They’re going to study in Hogwarts starting today’ (2007).

The Chinese cases present the most outstanding form of fake and unauthorized translations. In this case a different set of political and cultural values seem to be at work. According to the information given in Venuti’s *Scandals of Translation*, China lacked a comprehensive copyright until 1991, because “Chinese thinking about ownership of intellectual works has long been collective and not commercialistic, whether based in patrilineal tradition or in socialist ideology; it therefore differed radically from the individualistic concepts of private property that characterize Western law” (Ploman and Hamilton, as cited in Venuti, 1998, p. 162). Rather than constituting a copyright infringement, it was seen as a routine publishing practice and recently has been made illegal (Altbach, as cited in Venuti, 1998, p. 162). In Iran, the counterfeit version of *the Deathly Hallows* was published under the same title in contrast to the Chinese fake translations. Sakineh (Mehri) Kharrazi translated it into Persian and uploaded it on a website and it was published by Neyestan-e Jam Publications as a 560-page book, claiming that it was the original version. The book was published under the permission of the Iranian Ministry of Culture and Islamic Guidance. According to the information given in the Pavyand Iran news, “Head of the office, Majid Hamidzadeh, explained that the ministry had not observed any problem in the contents of the book and therefore permission for

publication had been issued, saying “The book bears the label 'internet version' on its cover, and we are not concerned whether or not its contents are fake.”

It can be contended from the data compiled from various instances of unauthorized and fake translations around the world that unauthorized and fake translations are mostly observed in the Eastern cultures. The workings of the publishing industry and cultural values do not impose sanctions on the unofficial translators and the circulation of these texts. Whereas these practices seem to be a normalized aspect in some Eastern cultures, the perpetrators of the copyright law face serious consequences in the Western societies. Therefore these practices can be interpreted as a form of resistance taken up by the target audience in the context of Western societies. On a macro level, the conception of the translational phenomenon and the ethics of translation are culturally motivated rather than governed by universal understanding.

Parodies

Parody refers to the ironic, satiric mimicry of a work. With the popularity of Harry Potter, parodies proliferated in many target constituencies. These parodies appeared in Russia, Belarus, Turkey, the United States and Canada.

Immediately after the *Philosopher's Stone*, *Tanya Grotter and the Magic Double Bass* was published in Russia. The author of the book, Dmitry Yemets, told the press that the books were "a sort of Russian answer to Harry Potter," and described the books as "cultural competition" for the original (Slate, June 27, 2003). The *Tanya Grotter* books were an immediate success, selling more than 1 million copies (2003). Accused of plagiarism, the publisher was threatened with a lawsuit unless the books were withdrawn. (St. Petersburg Times) In the meantime, another more deliberate parody by Ivan Mytko and Andrei Zhvalevsky appeared in the neighboring country Belarus: *Porri Gatter and the Stone Philosopher*. Porri Gatter is a child with no magical powers but lives among magicians and

has to use technology to survive (2003). He “wields a grenade launcher and re-fights the White Russian wars” (2003). Vera Ivanova dwells further upon “the global fashion of ‘Potterism’ that hyped the Russian book industry to fabricate numerous clones and parodies of Joan Rowling’s characters” (Russia InfoCenter, September 5, 2006), citing a list of other Russian parodies of *Harry Potter*: *Denis Kotik* by Alina Boyarinova; *Larin Pyotr* by Yaroslav Morozov, *A Boy Named Harry and his Dog Potter* by Valentin Postnikov.

In India, *Harry Potter in Calcutta* was published to fill the long interval until the arrival of the fifth book, *the Order of the Phoenix*. In the context of the book, Harry flies to Calcutta on his broomstick upon receiving an invitation from a young boy called Junta. In Calcutta, they meet with various characters from Bengali literature. The Indian publisher, Urvashi Betalia told the press, “The way the stories have been lifted out of Bengali literature and incorporated into Harry's adventures makes it very real for Bengali children” (BBC News, April 30, 2003). Another Indian case was the release of a Bollywood film titled *Harri Puttar: a Comedy of Terrors*. Warner Bros. sued the producers on the grounds that the Indian title was too similar to its own Harry Potter franchise. Harri Puttar appears to be the nickname of a 10-year-old character named Hari Prasad Dhoonda. The movie features the story of a kid who saves his father’s top secret computer chip from burglars in the form of an action-adventure fantasy (Cinematical, August 23, 2008). Mirchi Movies, the producers of the Indian film “told the court that their film had no connection with the Harry Potter movies as 'Hari' was a common Indian boys name and that ‘Puttar’ meant ‘son’ in Hindi and Punjabi” (Times Online, September 25, 2008). The case was dismissed in the court as the judges decided that the readers could differentiate between Rowling’s *Harry Potter* and *Harri Puttar* (2008).

In Turkey, a renowned author of children’s books, Muzaffer İzgü, also wrote a series of books under the title *Hayri Potur Harry Potter’a Karşı*, using the title as a reference to Rowling’s bestseller. (NTVMSNBC, July 28, 2009) In these series, the hero Hayri Potur does

not possess magical powers but is very imaginative. In Wikipedia, a number of other parodies are cited in many other languages mimicking the name of Harry Potter: *Heri Kókler* by K. B. Rottring (which is a pun on J. K. Rowling - "K. B.", the Hungarian shorthand for "körülbelül", meaning "approximately", and Rottring a pen manufacturer and a common term for mechanical pencils) in Hungary; *Harry Trottel* in Czech; *Happy Porter* in Indonesia; *Harry Cover*, a French comic book by Pierre Veys, subsequently translated into Spanish and English; *Harry Peloteur et la braguette magique*, a French pornographic book by Nick Tammer and *Larry Bodter met de l'ordre à Phoenix, Anizona*, a French novel by Yan Sored among many others (Wikipedia).

Parodies of the books in the source language proliferated as well. An American author Michael Gerber published the *Barry Trotter and the Unauthorized Parody*, *Barry Trotter and the Unnecessary Sequel*, and *Barry Trotter and the Dead Horse*. The books were soon published in the UK with a slight change in the title of the first book as *the Shameless Parody* (Guardian, December 19, 2001). The parodies were written in the form of a satire on the transformation of Harry Potter into a global commercial brand, making an allusion to the Warner Bros.' marketing campaign for the film adaptation of *the Philosopher's Stone* and the iron hand on the control of the brand (2001). The book, conceived as an adult comedy full of fart jokes, became a bestseller itself and was translated into many languages. Another adult parody was published in Canada under the title of *Hairy Pothead and the Marijuana Stone* by Dana Larsen (Rabble News, September 27, 2007). Hairy Pothead attends the Hempwards School of Herbcraft and Weedery and learns to play Qannabi. Both of these books, *Barry Trotter* and *Hairy Pothead* were rejected by mainstream publishers on the grounds of being sued for copyright infringement and the authors published the books themselves. Other source language parodies are *Hairy Potty and the Underwear of Justice*, a comic book by Dav Pilkey; *Henry Potty and the Pet Rock: An Unauthorized Harry Potter Parody* by Valerie

Frankel, and *Parry Hotter And The Seamy Side Of Magic* by K.C. Ellis among many others (Wikipedia).

When the parodies appearing in the source language and the other comparatively minor languages are contrasted, they differ from each other in terms of legal injunctions. The publication of *Barry Trotter* as a parody in the United States is protected by the US law and in the UK, a new exception to the copyright infringement was being considered for parody, pastiche and caricature (Managing Intellectual Property). Whereas there is no evidence in the press as to the legal injunctions incurred for the source language parodies, international cases gained wide coverage in the source and the target media worldwide since Rowling and her publisher launched an extensive worldwide legal campaign against unauthorized *Harry Potter* rip-offs. They persuaded the Dutch court to block Russian *Tanya Grotter* imports. Indian *Harry Potter in Calcutta* was withdrawn from the market. Tim Wu, an expert on copyright and communications who writes articles on law, media, culture and travel, explains in his article that nations still maintain and enforce their own laws of copyrights. However, members of the World Trade Organization have to meet at least the minimum standards: “Under the Trade Related International Property treaty, original authors ‘enjoy the exclusive right of authorizing adaptations, arrangements and other alterations of their works.’ In other words, there is little scope for secondary authors to write local adaptations of the Potter-clone variety, since their country must abide by the international norms guaranteeing Rowling's monopoly everywhere” (Slate, June 27, 2003).

Unauthorized and fake translations are subject to these laws. However, why there is this gap concerning the publication of secondary works still poses a question mark since these works borrow the characters and position them in a foreign context, in a way more suited to the local conditions under a different story. Wu comments that “Rowling's campaign destroys the market for international follow-ons, since Rowling could never write a Potter book that

could capture the Russian spirit the way Grotter does. Rowling is using the cudgel of international copyright not to destroy something she could have created, but to destroy something she could *never* create” (2003).

It can be concluded that parodies share a common ground with translations in terms of translating and transforming the book for various purposes in a way more suited to the target audience. Parodies use the elements of either the local culture to make the target audience more receptive or adapt the text in line with the target audience. As could be observed from the data, local parodies foreground the elements of the domestic culture whereas the English parodies attempt to adapt the source text for various purposes such as injecting Christian ideology, producing adult comedies or criticizing certain aspects of the books. Another difference is that local parodies preserve the level of the target audience. That is, they are especially designed for children’s tastes, whereas the majority of the source language parodies appeal to the adult audience.

Summary and Conclusion

In this chapter, I tried to demonstrate the social and cultural impact of the *Harry Potter* phenomenon on a global scale. Starting from the reviews appearing in the source and target constituencies, I tried to measure the impact of translation, accounting for how the source and target perception differed from each other and what the implications were in terms of translations. The textual analysis conducted in the fourth chapter indicated that target texts demonstrate rather heterogeneous characteristics with an emphasis on either foreign or domestic elements, depending on how the publishers perceive the target audience, what kinds of strategies the translators used, and the date of publication. The reviews illustrated that the majority of critics perceived translation as a product of the source culture per se. That is, the codes of the source culture are perceived as the inherent elements of the target text and

translation is considered to be a tool to transfer these foreign elements. As a result, the popularity and pervasiveness of *Harry Potter* on a global scale stirred anxiety, making the function and shaping role of translation more visible. The presence of the foreign components evoked national and cultural feelings, even provoked the critics to make a call to the public to embrace their own values. However, the readerly appreciation followed a different line. Readers proved to be critical of the translation on a textual level and consumed translation with a high level of awareness of international debates and cultural differences, not as passive subjects but as active participants.

The readers refused to be the passive objects of an ideological, economic or political agenda; neither did they want to be passive consumers of the global corporations nor subject to cultural assimilation. It can be argued that the case of *Harry Potter* strengthened the global webs of information and the sharing of knowledge among the citizens of the world. The active response of readers projected itself in the form of critical discussions of the translations, evaluations of different practices of these translations in various target languages (apart from their own language) and initiatives to undertake these translations. The readers shared their own translations online with their peers without commercial benefits in mind. This continued as a form of resistance to the monopoly of Warner Bros. Briefly, it should be noted that readers recognized the role of translation as a practice which harbors different options and is open to manipulation in a variety of ways, rather than sticking to the illusion that they were reading an original work.

The resulting legal disputes arose not only from the fans' initiatives to translate the book but also from the printed unauthorized and fake translations which were motivated by commercial benefit. The legal cases which broke out in many parts of the world functioned as a natural laboratory, bringing into light the workings of the publishing industry and the conception of translation in various target situations, namely Eastern and Western practices.

As a result, these differences signal that the conception and ethics of translation are culturally motivated.

The commercially and inspirationally “successful” literary works trigger a number of parodies in line with their impact on a culture. Matching the extent of the popularity the *Harry Potter* books had worldwide, the parodies boomed on an international scale. The foreign elements carried through translations are domesticated in parodies, implanting the hero and heroines in target culture circumstances. In this respect, they can be regarded as a supplement or adaptation to both the source and the target text. The urge for appropriating the text either for a local context or for a target audience manifests the priorities observed in the cultural circumstances.

In general, the cultural impact of *Harry Potter* has been shaped in line with the specific context of the culture in question. Although the common worldwide reader response proved to be highly receptive to an essentially British story which fed from several cultural resources, such as mythology and literary tradition, the meta-response in the form of reviews and follow-ons was determined by the specific cultural context in which the translation was delivered. This context was defined by the history, social values and status of translation. The tendency of the reviews, the ethical stance against the unauthorized translations and the content of the fake translations and parodies which supplied and satisfied the target texts with cultural perspectives of the target constituencies were nourished by these sources.

CHAPTER VI

CONCLUSION

Many aspects of the social factors involved in the selection, production and reception of translations are dealt with to a great extent in socially oriented translation theories. Itamar Even-Zohar's polysystem theory highlights the functioning of the translated literature within broader literary and historical systems, taking into account the interaction between source and target cultures. The theory takes into account the historical and social background in which the cultural transfer is realized with a special emphasis on the target culture systems. Johan Heilbrohn and Gisele Sapiro applied the core-periphery structure of the polysystem theory to account for the workings of the international translation system. Their research demonstrated that the international system of translation constitutes a dynamic constellation with historically changing positions.

The languages acquire power positions in certain moments of history under various social conditions. The centrality of a language is significant in that it becomes a main source for translations worldwide. Not only central languages but also peripheral languages relay translations among themselves through the languages which have dominant positions in the international system of translation. Their use of the systemic model maps the global flows of translation across cultures within the framework of the positions of language groups. The underlying mechanisms which condition global translational flows are determined by certain power differentials. Their study demonstrates that these power differentials are constituted by commercialization, politicization and the symbolic capital of national cultures.

Commercialization refers to market governed production, whereas politicization is observed in the state regulation of the translations. On the other hand, symbolic capital refers to the prestige of cultural production which is considered to be important in terms of the literary capital the cultural products possess. These appear to be the factors which condition the

international cultural exchanges and are the underlying reasons beneath the unequal power relations among national cultures. This structure of international space bears close links with the structure of reception in a target culture.

The status of the language, the representation and respective position of the author and the translator are important factors which condition the reception. Toury's concept of norms is a useful analytical tool which demonstrates the features and expectations of the target audience from a specific text type and how translators apply these considerations on a textual level. Whereas the concept of norms proves to be applicable in analyzing the conventions existent in a target culture, they lack in relating these norms to broader power relations and ideological factors which condition the selection and production processes of translations. Venuti's views on the cultural and political agenda of translation takes into consideration the workings of the publishing industry and reception in the target culture. In this light, they supplement the lack observed in Toury's conceptualization of norms, by relating translation strategies to their sociocultural context. This approach has been particularly useful in drawing conclusions as to the status of the translator and the perception of the translation particular to a specific target culture constituency. However, the main base of Venuti's approach is derived from an ethical stance towards cultural difference. He links the (invisible) status of the translator to the marginal position of translation in the target culture situation. In resisting the domestication strategies which underwrite these conditions, he favors a foreignizing approach which can disrupt the relations of dominance and dependency. Although he draws attention to the contingent variability of these situations across cultures, he maintains that foreignization remains constant in signaling the difference. However, the applicability of the stance across cultures still poses a problem. Firstly, economic dependency of the translator to the power structures makes the approach utopian rather than realistic. Secondly, the strategies of domestication and foreignization might change function in various sociocultural contexts

and specific translational circumstances. That is, foreignization might also work in favor of consolidating power structures in a global context as demonstrated by the case study of this thesis.

Having outlined the sociological implications of the theoretical aspects and their shortcomings relevant to the case study in question, the translations of *Harry Potter* in a globalized context, the third chapter dwells upon the dynamics of translation in a crosscultural setting. The macro levels which condition the selection of translations such as the workings of the publishing industry, and more specifically the Turkish book market, are analyzed in this respect. In addition, the micro levels operative on translation strategies are evaluated: target audience and literary category. It has been shown that the publishing industry of a culture is closely aligned with the social, political and economic realities of the period. In the contemporary historical period, the Turkish publishing industry is privatized to a great extent. The large amounts of capital invested in publishing by media conglomerates and banks which entered this line of business have brought about a commercialization of the book market. As a result, new publishing trends have appeared which focus on the consumption of books as a commodity. Under this new structure and ideology, “bestsellers” have become the mainstream publications, a source of survival for the publishing companies and the main decisive criteria for licensing a translation for the purposes of assuring success in the target market. Publishers prefer to import those texts which have already assured international success and are recognized in other multimedia formats such as films, computer games and merchandise. In such a context, the global success and brand status of the *Harry Potter* has books facilitated their transfer into the target culture. On a textual level, translators have played a significant role in mediating a relatively new genre in the target literary system and in making the target audience receptive to a novel situation. Translators play a crucial role in replicating the global success of the books in the target culture. In this light, it can be concluded that the notion of

translation is not stable but in an active dynamic relationship with the local and global cultural forces at work. Despite being constantly re-defined in terms of the role it assumes in intercultural relations, its intended function as a mediator between cultures is constant.

In the fourth chapter, I conducted a textual analysis by comparing the specific examples from the source texts with the Turkish and German translations to be able to demonstrate the implications of a globalized context on translation. This translational analysis focused on the critical evaluation of the domesticated and foreignized terms. The translation strategies used in this context suggest that the translators opted for a heterogeneous discourse rather than adopting a single strategy of foreignization or domestication. The target texts demonstrate heterogeneous characteristics with a certain concentration of foreign and domestic elements depending on the publishers' perception of the target audience and translators' corresponding strategies as well as the historical moment of publication. An in-depth analysis of the massive data also suggests that translators' strategies are motivated by meticulous evaluation of the source text input with the cultural and linguistic characteristics of the implied readership and the target background. It can be contended that cultural proximity and social constraints play a major role in distinguishing what elements are to be foreignized, domesticated or hybridized. From this perspective, the translator's capability of acting as the co-author and cultural negotiator in the target language is foregrounded.

The fifth chapter dwells upon the social and cultural impact of the translations on various target culture constituencies. The reviews appearing in the source and target constituencies account for how the source and target perception differed from each other and what the implications were in terms of translation. The reviews illustrate that the majority of critics perceived translation as a product of the source culture *per se*. That is, the codes of the source culture were perceived as the inherent elements of the target text and translation was considered to be a tool to transfer these foreign elements. As a result, the popularity and

pervasiveness of *Harry Potter* on a global scale caused anxiety, making the function and shaping role of translation more visible. The perception of readers differed from those of the critics, demonstrating the fragmentation of the target audiences which have varying priorities. The global networks of communication and the sharing of knowledge, facilitated by the use of technology in the contemporary era, engaged readers in active discussions where they questioned the roles of translations and their cultural, economic and political agenda with a high level of awareness. The active response of the readers and the social impact of the books prompted the appearance of parodies as well as unauthorized and fake translations. Regardless of commercial benefits, readers undertook the process of translation themselves and discussed the alternative options for the officially translated texts, recognizing the role of translation as a practice which harbors different options and is open to manipulation in a variety of ways. Another factor which motivated the appearance of unauthorized translations by readers was the time gap between the release of the source text and the target text. In a very short period of time after the appearance of the source text, readers formed collective groups to translate the source text and published the unauthorized versions online. Many legal disputes concerning copyright infringement arose; many readers were sued, arrested or warned by publishers. However, the continued efforts by the readers could be interpreted as a form of resistance taken up against the publishers. In many cases, publishers and Warner Bros were prompted to compromise with the readers for whom the official translations were designated. The legal cases which were conducted in many parts of the world brought into light different functioning mechanisms of the publishing industry, the conception of translation in various target situations and particularly the differences between Eastern and Western practices with their different perceptions of translational ethics.

Unauthorized and fake translations are concentrated more widely in Eastern cultures where the (workings of) the publishing industry and cultural values do not impose sanctions

on the unofficial translators and the circulation of these texts. In Western societies, the perpetrators of the copyright law face serious consequences like arrest or being sued on legal grounds. Thus, these practices can be interpreted as a form of resistance taken up by the target audience in the context of Western societies, whereas in the context of some Eastern cultures, they seem to be normal practices. In this aspect, it could be concluded that the conception of translational phenomena and the ethics of translation are culturally motivated rather than governed by universal understanding. It has been demonstrated that the cultural impact of *Harry Potter* is shaped in line with the specific context of the culture in question. This context is defined by the history, social values and status of translation. The critical aspects of reviews, the ethical stance against the unauthorized translations and the localized supplementary content of the fake translations and parodies reflect these cultural differences in the perception of translation.

Throughout the thesis, it has been shown that translations are first and foremost conditioned by the macro clusters of social structures, such as the workings of the publishing industry, the politics of the media and specific social, cultural and economic concerns of the decision-makers particular to the target culture. In this light, translation strategies gain sense and significance against the backdrop of the sociocultural framework in which the translation is processed. The problems that condition and influence the selection, production and reception of translation are identified in socially oriented translation theories. However, the critical evaluation of the sociological implications of translation theories and the application of these approaches to the case study point to the shortcomings of the theory in accounting for all the processes of the crosscultural translational exchange and call attention to the need for a refinement of the methodologies to formulate a sociology of translation and to study the translations in their broader social context.

APPENDIX

The Interview Conducted with the Translators of *Harry Potter*,

Sevin Okyay and Kutlukhan Kutlu

The interview was conducted face to face with Sevin Okyay and Kutlukhan Kutlu on September 18, 2009. They answered questions related to the selection, production and reception of the *Harry Potter* books in the Turkish target language.

1. *Harry Potter* was translated by Mustafa Bayındır and published in 1998 by Dost publishing under the name of *Harry Potter ve Büyülü Taş* [Harry Potter and the Magical Stone]. Later in 2001, the book was re-translated by Ülkü Tamer and published by Yapı Kredi. Could you tell us the story of Harry Potter? How did you take up the translation commission for the books?

Sevin Okyay: We did not have any contact with Dost. The translation task had first been offered to Cem Akaş. He refused and then I refused as well when they offered it to me. The reason was that they had told Cem and me that they were not going to give any commission from the prints. Yapı Kredi normally always pays a percentage for the prints. Later it turned out that they would pay for the prints only after the twenty fifth edition. However, instead of explaining this, they directly said that they were not paying any percentage for the prints.

Kutlukhan Kutlu: Actually you cannot make a living from the payment you get from translations. One of the biggest hopes and investments in the translation occupation is to make plenty of translations and receive some percentage from the books which make extra prints. Translators are always sensitive about this issue.

2. Publishing *Harry Potter* books is a profitable investment for a publisher. Why were the translation rights taken from Dost and given to Yapı Kredi?

SO: The book was a bestseller abroad, not here in Turkey. I guess there were two reasons. The sales were increasing abroad. The books were first spread by word of mouth and later

from other channels such as reviews. The books were selling well. Yapı Kredi stepped up at this point. They made a big publicity campaign. Dost had not done such a thing.

KK: I am not so sure, but the sales figures in Turkey were not bad. The figures were good for Dost. Not many books sell more than two or three thousand. Then, they run out of print. To the best of my knowledge, the sales figures of Dost were much higher than these numbers. However, the books were selling so well abroad that probably the figures did not satisfy the original publisher. The marketing campaign conducted by Yapı Kredi, the amount invested in marketing could have only been possible by a large scale publisher. The news were coming from abroad on the one hand, Yapı Kredi was running an extensive marketing campaign on the other hand. Therefore, the shape of things changed a great deal.

SO: Warner Bros even might have been involved in the process. I don't know the details. But I guess it was already taking the form of merchandise since they had asked Ülkü Tamer to leave Muggle as Muggle.

3. There is a difference between the strategies used by Mustafa Bayındır and Ülkü Tamer. Tamer's translation seems to be more domesticated. For example, the strangeness of some made-up idioms are erased in the translation, i.e. expressions like "galloping gorgons", "gulping gargoyles" are translated in Turkish exclamations of surprise such as *hoppala*, *vay canına*. On the other hand, Bayındır's translation renders some wizarding terms like Muggle whereas Tamer leaves them non-translated. Where do these differences of strategy stem from?

SO: There were some terms which had to be left foreign due to their merchandise status.

KK: The language used by Ülkü Tamer was different from ours. The style of Dost is also very different. We could talk about three different styles. Actually our style also settled after the third book.

SO: Our initial translation [Harry Potter and the Chamber of Secrets] was more like an experiment. I translated and Kutlukhan acted as a consultant. Kutlukhan had translated one

third of the book. We did not work together, actually.

KK: We had not agreed on a common strategy in the second book [Harry Potter and the Chamber of Secrets]. Some of the translation is hers and some of it is mine. She consulted me on some parts but it was more like two different translations. We started to translate together after the third book [Harry Potter and the Prisoner of Azkaban]. The language used by Ülkü Tamer is very different. It is more like a children's book.

SO: Tamer's language is lighter. He conceived the book as a story for children.

4. The profile of the target audience is not so clear in the case of *Harry Potter*. It is taken both as fantasy and children's book. Later, adults started to read the books widely. Special re-jacketings were designed for the adults abroad to save the adults from the embarrassment of reading children's books whereas the books were only targeting children in Turkey. This perspective is much clearer in Dost's version. Your translations appeal to an older audience. What kind of a target audience profile did you have in mind?

KK: While Sevin Okyay was translating the second book, we had already started to discuss some issues. I was reading a lot about fantasy literature and epics. We were discussing issues which were already familiar to me. I had started to read the first two books while she was translating.

SO: I had read the first book of the series in English before translating.

KK: I pronounced that the book had a vast mythological background and many terms which seem to be made up are derived from Anglo-Saxon mythology. Then we started to develop strategies on how to translate these terms. I did not have specifically children as the target audience in my mind. I don't primarily consider the target audience. The matter for me is the language of the original, its fluency, its ambiance and how I can recreate the effect in Turkish. Yapı Kredi was not involved in the production process of the text. We were always in touch with our editor; but we followed our own strategy. What blocked us at a certain point were

the demands of Warner Bros. They asked us not to translate some terms related to the merchandise. We received a list on the banned words. We could understand that it did not matter whether to translate or not to translate some of the terms like proper names of the animals such as Scabbers, Crookshanks. We could figure out that they wanted to produce some toys under these names. For this reason, they did not want them to be translated. However, the demand for Muggle to be left foreign was strange for us. What kind of toy could be produced under the name of Muggle?

SO: We received many demands concerning the translation in the small book [Fantastic Beasts and Where to Find Them]. We had translated almost all of the terms. Then they sent us a list. They were even asking us to leave dragon non-translated. We had to negotiate with Yapı Kredi for such terms.

KK: It is against the reason of existence for translation. It comes to mean not translating the book after all. Interestingly enough, if we do not translate them, we block the entire series; as we knew that Rowling would take some of these beasts and use them in the rest of the series.

SO: There were those terms we had already used in Turkish. Dragon is one of these; we had already used its Turkish counterpart, *ejderha*.

KK: At last, we found a middle way. We left them in English but used their Turkish translations in parentheses. It was our way out so that we would not waste our translations and would be able to use them in Turkish in the coming series. We had this deal only for the *Fantastic Beasts*. In the series itself, we used the Turkish translations.

SO: There were also terms that we wanted to change in the first book. But it had already sold very well, thus we could not make any changes.

KK: You cannot change terms which were already translated. The Muggle had been used in the same way. If you change it, the reader will find it strange.

5. Some proper names which acquired trademark status cannot be translated. Some of

these names were left foreign, whereas some of them were translated. For example, “Snuffles” was rendered as *Fırtık*, “Buckbeak” as *Şahgaga*, whereas Kreacher and Winky were the same. What was the reason behind this?

KK: Winky and Kreacher were the characters which appeared later in the series. If I am not mistaken, we received a list in the beginning and we came to terms on the list as it was not possible not to translate some of the terms whereas there were no problems in leaving some of them foreign. Snuffles appeared in the second book and after that we started to translate everything. We had no problems after a certain point. In many countries, even the proper names are translated. Frankly, we had never considered translating proper names. I can see the logic behind as Rowling was playing on words. It is reasonable that a translator strives to transfer these word plays to the target language. However, some of the proper names and forms of address have their significance in their source languages. We refused to translate these forms of address such as “Monsieur” and “Mr.” We are in favor of leaving the forms of address foreign.

SO: I translated many children’s books. However, I’ve never encountered such a situation. I had only been asked to translate the animal names in *Animal Farm*.

KK: If you consider these names as mock-Latin, words deformed from Latin; then you can translate them. There is no right way; you could prefer one of the both options.

SO: They were not translated in the first book. Therefore, it was not possible, anyway. Today all the kids use the internet. Then how will they make online search? There should be some international aspect. For example, you can search Dumbledore online, not some other name.

KK: There is a differentiation at a certain point. Children feel the need to learn the beast names in both languages. Those who don’t speak English read the Turkish books and later they have to learn the English. Some follow both versions and some only follow the English version and do not know their Turkish counterparts at all. However, I also agree that some

universality is favorable.

6. The characters also have distinct and detailed backgrounds. Their characterization is reflected in their dialects and forms of speech. In the Turkish translations, for example, you can clearly see the cultural identities of Mundungus Fletcher and Stan Shunpike as people coming from different classes and speaking some sort of Cockney English, whereas the cultural identity is not reflected in some characters, i.e. the rural Hagrid and the Irish Seamus Finnigan. How did you differentiate?

KK: The characters have a colorful language and pronunciation. Their translation into Turkish is very risky. There might be various ways of translating them. However, the readers usually give a negative reaction in Turkey. I think that cultural translation should be limited at a certain point. Translation of dialect is politically a minefield. It should be handled with special care as you interpret their identity, sense of belonging when you attribute the features of a region to a character. For example, even if you think that the Scotch accent can be compensated in the translation by the use of a dialect of a specific region in Turkey, readers find it strange. If you misinterpret, you get negative reactions. For Hagrid's dialect, we took a look at Tamer's translation. It has a certain color but I wouldn't translate in such a way. However, rather than constructing a dialect, we followed suit.

7. What kind of reactions did you get in the context of *Harry Potter*?

KK: We took into account their colloquial language. I saw people like Stan Shunpike in Britain, how they use the language, how they behave in their daily life, how they are perceived. We translated their speech in a way we found convenient. The only disapproval we received was the translation of "mate" as *ağbi*. From this reception, we concluded that we did a good job in not translating the dialects as the Turkish reader harshly criticizes when foreign books, particularly books which belong to Western culture are domesticated. However, this is not the case in the Western cultures. For example, domestication is

acceptable in France. That is, you need to keep them Anglo-Saxon and at a certain distance.

SO: For example, in other translations we see that characters address each other as “man”, *adamım*. We do not use it literally in our daily life.

KK: Actually readers do not find these forms of address, i.e. *adamım*, *ahbap*, strange in Turkish, although they do not exist in Turkish. When we overdomesticate, the reaction given by the reader is to criticize that they are not Turkish.

8. What kind of strategy did you follow for the translation of specific terminology particular to the wizarding world, i.e. for the terms like Muggle, Quidditch, potions and spells?

KK: I do not remember any examples that we left particularly foreign. It depends on our conception of a specific term. In some parts, we thought the phonetics of the term was foregrounded and we used a similar strategy in the translation. Rather than transferring the meaning, we focused on the sound. In some other parts where there was a word play in the roots of the term, we tried to recreate the effect with the roots in Turkish. At certain points, we resorted to hybrid strategies. After all, Rowling herself follows a heterogeneous discursive strategy to create her own terminology as well.

SO: In my opinion, the spell names which are in mock-Latin are appealing in their own right.

KK: It's about the translator's conception and intuition. For instance, we think that some of the mock-Latin spells which English readers can more or less easily understand should be translated. We preferred to leave some of them Latin, particularly those which are difficult to understand in the source language. For certain terms, we brainstormed. We speculated what the people were referring to, how they constructed the word from roots, whether they used, say, some existent creature or derive the word out of an action. We tried to discover similar components in the target language and bring them together.

9. As all the other Harry Potter translators, you worked under tight deadlines. How do

you work together? We know that you share the translations. How do you managed the coherence?

SO: There is an advantage of sharing the translation. We have similar opinions on certain issues. Rather than translating, the proof-reading part is important for us. We read and revise our translations together. If he translated a chapter, I do the proof-reading.

KK: First of all, we share the chapters and translate alone. Our rule was not to reflect our own idiosyncrasies. No matter how good a sentence is, we change it if it carries idiosyncratic properties of our language.

SO: The important thing is to have one voice. We used to ask people whether they could make out which one of us made the translation. They could not figure it out.

KK: Most of the people think that SO translated the archaic Ottoman terms and I translated the colloquial ones. I found a significant amount of the archaic usages. We interfered in the proof-reading process as much as the chapters we translate.

SO: Only then we have a common voice. If we hadn't interfered in our translations and these chapters were translated in a book, it was highly likely that the result would be catastrophic no matter how well we translated. Revisions take much more time than the translations themselves. We also had this time constraint. For example, we translated the third book in 15-20 days. We became physically sick.

10. Did you use any other translation tools?

SO: We prepared a glossary to keep the coherence in the coming books. We have a 55-60 page glossary. However, the list never seems to be complete.

KK: The difficult part was that you add new terms when you encounter a new beast or a new kind of spell. However, you don't usually think that you need to add adjectives used in the descriptions. Yet, the descriptions are even repeated.

SO: Rowling describes Snape, the shape of Dumbledore's eye-glasses in a certain manner.

We needed to write them down to remember what we had used.

KK: We could have made mistakes, for sure. The descriptions were one of the most challenging parts.

11. The fantasy culture is also a relatively recent phenomenon in Turkey. Especially after the movies and translations of the *Lord of the Rings* in the 90s, the genre was popularized. The target audience of the genre which was limited to a marginal audience gained a mass readership. This marginal audience was familiar with the specific terminology of the genre. The convention of the genre usually required this specific terminology to be left foreign. After it gained popularity among a mass readership, there have been attempts to construct a fantasy language in Turkish, which was derived from archaic, Persian, Arabic and Ottoman usages. How do you commensurate this approach with the translations of *Harry Potter*? How did you overcome the lack of a translation stock in the genre?

KK: This is a vast area. There's a lost language in Turkey.

SO: And it's not a very old language. It's a language used several decades ago.

KK: It is a language which I was familiar during my childhood. However, the next generation does not understand this language.

SO: The same is true for my generation as well.

KK: Language is not a construct. It is a living thing shaped by the people. Words carry the concepts. If you don't have a certain word, you don't have the concept related to that word. This is a problem about the recent history of the Turkish language. I support the revival of those archaic Ottoman words. In translation, when you use a concept and if people identify with the use, the language gains something. The majority of the people who follow the genre can speak English. These people usually find some of the Turkish counterparts strange. The translator needs to take this risk to familiarize people with the language of the genre.

SO: The same is valid in genres such as crime and science fiction novels. Their translations

are usually done haphazardly, translators are poorly paid and the resultant translations are low quality. These genres are usually underestimated.

KK: It is impossible to produce high quality translations if the translator does not respect a genre. In Turkey, Metis Publishing played a pivotal role with translations made from Ursula K. Le Guin's *Earthsea* series and *The Lord of the Rings*. Both translators were good and Bülent Somay, who is well equipped both in terms of the literary theory and fantasy genre, was in charge of the series. The formation of a fantasy language is the success of translators and editors in Turkey.

SO: In our translations of *Harry Potter*, we paid due attention to the characterizations and forms of speech. For example, Dumbledore can use Ottoman words but Ron never does, as he is not familiar.

12. The *Harry Potter* translations brought the translator into the spotlight in many cultures. The visibility of the translator is a widely discussed issue. Readers started to discuss translations and even further took up the translations themselves. How do you consider the link between translator's visibility and active participation of the reader in the context of *Harry Potter*?

KK: For example, Sevin Okyay is a well-known writer and there are usually people who know her. However, *Harry Potter* brought a new audience and recognition.

SO: About this new audience, I can tell you that my friends' children suddenly became aware of me as the translator. When we come together, they introduce me to their children as a columnist at *Radikal* newspaper, cinema and jazz critic etc., kids do not pay attention. But when their parents mention that I am the translator of *Harry Potter*, there is suddenly a spark of interest. Another incident is that they started to ask us for signatures in the events of *Harry Potter*. We tell them we are not the author and they reply asking where they shall find the author.

KK: Despite so many years of work, we are today recognized as the translators of *Harry Potter*.

SO: They even ask whether we write something else. The only reason they know you is *Harry Potter*.

13. However, a translator is considered as the recreator of the text in the target language. What you do is to recreate the text...

KK: If you consider the large part of literature as made up of expressions and lexical choices, the one who reconstructs them in a target language is the translator. From this perspective, a similar honor should be given to the translator. You are reading the expressions of a translator after all. The translators' name should be printed on the cover; people should be able to follow their translations. A distinction needs to be made between favored and unfavored translators. In this way, translation can attain a higher position.

14. This seems to be one of the reasons why literary translators do it usually as a supplementary job, rather than as a profession in its own right.

SO: For example, I never read some people's translations. Even lately, I avoid reading translations. If the book is French, I have no other option. If the book is in English, I prefer to find and read the original. Even for a while, we used to talk on the phone with Fatih Özgüven about what translations to read. It's so unfortunate.

KK: It's the same for TV series. Before, translations were so limited. It was a more prestigious and serious area of literature. In Turkish, translations were of higher quality. Today, there's so much to translate and somebody has to do it. Now there are translation bureaus. They are translators as well. It's such a vast area.

SO: We watch many series. The majority are mediocre in terms of the quality of translation. They miss most of the subtleties. A very small number of these series are handled with care in terms of translation. I know very well that all those people earn the same amounts and are

subject to the very same bad treatment. It is a very distressing situation as you know that you will lose good translators. Good translations should be honored and these translators should be supported. You need to pay them better. There's an economic side, after all. As long as it is not done, we will have to do with haphazard translations.

15. What do you think about the movies? To what degree are your translations used in the subtitles?

SO: The first movie was terrible. I couldn't watch the film, poking Kutlukhan all the time.

KK: After all, we know the people working for Warner Bros. Ülkü Tamer told them he can check its translation but they didn't send the translation to him. He told them he cannot translate the subtitles but offered them to check their coherence. They produce the text very fast. In fact, it is not possible to spend much time.

SO: But they didn't offer us even for once.

KK: They started to remain faithful to the translations in the second and third movies, but not in the first one.

SO: Yet, still they called Dementors as Death Eaters in the last movie.

KK: Actually, the right thing to do is to offer it to the translators of the book.

SO: Even if we didn't have time to translate, we would take a look at the translation.

KK: I would have refused to translate the subtitles if I hadn't translated the books since there is a vast mythology in the background which you're not familiar with. First you need to read all the books. It is not possible to do it all just in a week. In fact, the right thing is to offer the translators of the book first.

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