

FANTASTIC NAMES AND HOW TO TRANSLATE THEM

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Abstract: *The current paper presents an empirical research that studies the approaches governing the process of transformation from English into Bulgarian of elements in the source text which are heavily loaded with culture, symbolism and meaning. More precisely, the article pays attention to the transformation of personal names, titles, names of fantastic beasts (animals), names of objects and institutions, as well as geographical names excerpted from a beloved companion book of the Harry Potter series. The study examines the source text of Fantastic Beasts and Where to Find Them and its Bulgarian translation mapping and describing the translator's treatment of these items, discussing the effectiveness of the different procedures and the motivation for their application. In the pursuit of a leading approach which governed the translator's decisions (to domesticate or to foreignize), the study reaches to the conclusion that in the majority of the cases it is not the decision to read the text as an original or as a translation that governs the choice of translation techniques but the function and the role of the different denominations in the text.*

Keywords: *culture-specific items (CSI), names, translation techniques, Harry Potter Series, intercultural competence*

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Introduction

When the *Harry Potter (HP)* series conquered the world and the hearts of so many children and adults alike, it was the magic in the plot, as well as the magic in the words that made it outstanding. Wizardry permeates every aspect of the books: from the language itself to the story, objects, characters, as well as their names. The latter, considered by some as “marked by a total lack of motivation” (Manini, 1996, pp. 161-162), treated on par even with common nouns (Hermans, 1988), or as having no real “meaning” and whose specific and sole function should be identification (Hermans, 1988, p. 11). However, contrary to the usual disposition towards names as mere denominations of characters, animals, places, etc., the reader cannot but notice the strong symbolic meaning of the names which appear in the *HP* books. Thus, we believe that names and especially personal names play a substantial role in the understanding of the plot of these books. On the one hand, they, according to Fernandes, have “a fundamental role in creating comic effects and portraying characters’ personality traits” (2006, p. 44). On the other, they function as markers of individuality, “encapsulate cultural identity and historical context” (Lefter, 2024, p. 67) pertaining to the historico-political reality of the period and carrying knowledge and information of the socio-cultural practice of a society (Apostolova, 2004.). But above all, what matters is their ability to tell stories, controlled by the godlike power of the author (Manini, 1996, p. 163). Consequently, names assume the position of meaningful elements in JK Rowling’s work, forming a connection, a bridge, between the fictitious and the real world.

A careful examination of the excerpted examples of names points out that some denominations are typically British (*Ronald, Harry, Fred*), Irish (*Muldoon*), or Scottish/Irish (*MacBoons, McCliverts*), i.e., most peculiar to the English-speaking world. Others refer to biblical and mythological (*Hermione, manticore, gryphon, hippocampus, chimaera, Re'em, phoenix*, etc.) as well as legendary characters, figures, and creatures (*gnome, grindylow, kelpie, leprechaun, Merlin*, etc.), while some were invented for the sake of the plot. The latter usually seem to be the result of wordplay – *Uric the Oddball, Herpo the Foul, Porpentina, Hoppy*. A portion of them imitate the names of real-life institutions and divisions (*Pest Sub-Division, Office of Misinformation, Department of Mysteries*).

This constitutes one of the most provocative characteristics of the *HP* series, where a fully-fledged enchanted world is nestled seamlessly within our world. The companion books of the series have a very special role in this world. They provide details that reinforce the effect, serve as a proof, testify for the existence of this world, and put the finishing touches to the story. For instance, *Fantastic Beasts and Where to Find Them (Fantastic Beasts)* is organised as an actual digest, a reference book. It contains all the essential prerequisites dedicated to a book based on a research: notes about the author; a foreword; an introduction;

research chapters, as well as an index. The cover and pages bear the signs of an often-perused copy with a lot of marginalia, scribbles, and inscriptions on its pages. As a result, it inspires the feeling of authenticity and credibility.

Just as an authentic reference book it contains 224 names of species of fantastic creatures, anthroponyms, titles, toponyms, objects, as well as names of institutions and their subsidiaries. Some of these creatures and their names are most eminent, being mentioned in one or more of the books in the *HP* series, while others are new to the readers. Hence, the book provides us with many opportunities. Firstly, to map, describe, and discuss the procedures used by the translator Krasimira Abadzhieva to translate items, heavily loaded with culture, symbolism, and meaning. Secondly, to discuss the effectiveness of these procedures and the motivation for their application. Finally, to display trends in the rendition of such items in Bulgarian which could be further investigated in future studies.

Methodology

That names are not to be translated is a popular dictum. One of the first lessons learners of the language receive from their teachers is: “names should be transposed unchanged in textual writings” (Tymoczko, 1999, p. 223). Under this provision, proper names are to be treated as “islands of repose – unproblematic bits to be passed intact without effort into the new linguistic texture” (op. cit., p. 223). Such a statement is not unexpected as names have solely a denominative function in everyday reality. Further to this, if translation of culture-specific references is required or considered essential for the purposes of the text, it is usually challenging and involves cultural compromises and untranslatability (Motiejūnienė & Mončytė, 2024). Nevertheless, translators apply all kinds of different procedures when they transfer names into the target language. Klingberg (1986), for example, has a complete scheme of cultural context adaptation categories. It covers items that can be manipulated, especially for the benefit of children and in his scheme he includes items indicating mythology, popular belief, such as referring to history, religion, policy, food, customs and practices, play and games, flora and fauna, as well as personal names, titles, names of geographical objects. These, he says, can be adapted culturally and lists nine ways to do this. These ways include added explanations, rewording, explanatory translation, explanation outside the text, substitution of an equivalent, simplification, deletion, and localization (Klingberg, 1986, p. 18). Despite the interest that this scheme provokes, the study remains focused on the assorted type of names predefined at its very beginning. Namely, it addresses: personal, animal, titles, toponyms, as well as denominations of objects and institutions. The other constituents of Klingberg’s scheme, though, are supposed to be the object of latter studies.

Unfortunately, manipulation of names and their cross-lingual transformation always bears the risk of transforming them into common words, noise in the communication process (Apostolova, 2004). Semanticization may not be an obligatory prerogative for all names in fiction but many scientists consider denominations as a compass pointing at the origin of the words as well as providing culture-specific information and connotations (Davies, 2003; Hermans, 1988; Manini, 1996; Nedelcheva, 2017; Nord, 2003; Vlahov & Florin, 1990). That is why, for the purposes of the study, we will take into consideration not only the information encapsulated in them, but their roles and functions in the text as well. Nilsen and Nilsen (2005) define these roles as tools that help the author create a parallel world, provide efficient characterization, aid readers' memory, ensure efficient plot development, provide smart allusions, and create humour. They are considered essential for the text and the lack of effort to transfer or recreate them is deemed as functional loss by Dukmak (2012).

In their peregrinations from one culture to another, names are often transcribed, transliterated, substituted, and even omitted. Nyangeri and Wangari (2019) even brand proper names as one of the most problematic elements in the translation of a literary work. They state, just like Nielsen and Nielsen (2005), that names are the raw materials used by the writer to create credible characters and provide overt and implied information (Nyangeri & Wangari, 2019). But we believe that translation of names can signal a lot more as Aixelá (1996) proposes, implying the unstable balance of power of cultures. According to him it refers to “a balance which will depend to a great extent on the relative weight of the exporting culture as it is felt in the receiving culture, [...], and, [...], the one that generally takes the decisions” (Aixelá, 1996, p. 52). He believes that the choices translators make in the kaleidoscope of translation procedures show “the degree of tolerance of the receiving society and its own solidity” (1996, p. 54) and maintains that the leading trend in the Western world is acceptability. A consequence of this act is what Venuti sees as “acculturation which domesticates the foreign text, making it intelligible and even familiar to the target-language reader, providing him or her with the narcissistic experience of recognizing his or her own cultural other” (1992, p. 5).

As stated by Even-Zohar, there are evident differences “between the literatures of large nations and small ones” (1978, p. 19). Considering this statement, it seems obvious that and the act of acculturation and domestication, as Aixelá (1996) calls it, is a prerogative of cultures with strong literature. Such literatures, as is the case with the Anglo-American, are ‘far more closed’ (Even-Zohar, 1978, p. 19). They have a tendency of exporting culture not of importing it. A clear demonstration of this is that between 1984 and 1990 translated works in the USA represent 3.5% of all published works, in the UK the percentage is even lower – 2.5% (Venuti, 1992). The percentage of translated children's books is even smaller – less than 1% for the British market (Sullivan, 2017). At the

other end of the scale are countries where the percentage of translated literary works is higher as is the status of the translated literature coming from specific cultures.

The lack of any state policy regulating and stimulating the translation of Bulgarian books, a situation which changed only recently, as well as the poor condition of the current (*V godinata na...*, 2023), signals the unwillingness of Bulgaria to export culture and literature. The disheartening number of Bulgarian books, only 10 (*V godinata na...*, 2023), translated and published abroad per year, together with the staggering amount of translated English literature attests that the country belongs to the second of the abovementioned groups. In these countries, literary polysystems, the counter strategy is employed because they are more susceptible to importing values, culture, genres, types, etc. The source text there is not extensively manipulated and adapted to conform to the target culture conventions, as Davies (2003) believes it is in countries with stronger literary systems. On the contrary, the peculiarities and culture specific items (CSIs) of the source text are retained almost fully in the translation.

Thus, the study will try to search for any underlying social and cultural trend in the Bulgarian society today that governs the translation process and authorises the accepted levels of foreignness and strangeness in it (Oittinen, 1993).

On different translation procedures

A lot of scientists (Aixelá, 1996; Baker, 1992; Davies, 2003; Hervey & Higgins, 1992; Klingberg, 1986; Newmark, 1988; Vlahov & Florin, 1990; etc.) work on translation techniques or procedures for CSIs, inarguably considering names as part of this group. However, it is Hermans (1988), Vlahov and Florin (1990), Christiane Nord (2003), and Coillie (2006) who have specifically adapted certain translation procedures for rendering personal names. Vlahov and Florin (1990) point out two main strategies with several different techniques, aimed at the translation of toponyms and anthroponyms. Nord (2003) lists six, and Coillie (2006) develops ten, which he describes extensively, making them more appropriate for the purposes of this study. His translation techniques consist of:

- (1) non-translation, reproduction, copying;
- (2) non-translation plus additional explanation;
- (3) replacement of a personal name by a common noun;
- (4) phonetic or morphological adaptation to the target language;
- (5) replacement by a counterpart in the target language (exonym);
- (6) replacement by a more widely known name from the source culture or an internationally known name with the same function;

- (7) replacement by another name from the target language (substitution);
- (8) translation (suitable for names with a particular connotation);
- (9) replacement by a name with another or additional connotation;
- (10) deletion (Coillie, 2006).

These ten translation procedures together with Nilsen and Nilsen's (2005) roles guide the process of uncovering the specificities and the general approach followed by Krasimira Abadzhieva for the six types of names examined in this paper.

Data Analysis

Table 1. below shows the frequency of translation procedures applied for each of the six types of names.

Table 1. *Frequency of translation procedures applied for each of the six categories*

	Names of animals	Personal names	Titles	Toponyms	Names of objects	Names of institutions	Total
Non-translation				1		1	2
Non translation + additional explanation							
Replacement of a personal name by a common noun							
Phonetic or morphological adaptation to the target language	46	38	3	16	4	10	117
Exonym	14		2	22			38
Replacement by a more widely known name from the source culture or an internationally known name							
Replacement by another name from the target language (substitution)							
Translation	37	1	2	1	1	14	56
Replacement by a name with another or additional connotation	6		1				7

	Names of animals	Personal names	Titles	Toponyms	Names of objects	Names of institutions	Total
Deletion	3	1					4
Total	106	40	8	40	5	25	224

This representation of the results of the study offers the opportunity for an easier analysis and allows more profound understanding of the ruling translation techniques applied in the text. Quite unlike the expected results, the approach towards all types of names surprisingly varies and should be attributed to factors that do not seem obvious from the quantitative analysis only. With respect to personal names and names of objects phonetic/morphological adaptation is the more predominant technique. As such, it clearly infuses the translated text with foreign culture. The rest of the names, however, seem to be rendered predominantly with techniques that introduce the foreign culture in a less prominent, more subtle way. This prompts a more profound examination of the results.

Names of animals

As the title of the book suggests, the greatest number of names in the text belong to fantastic beasts. There are as many as 106 denominations of different animals, one plant-like creature, as well as several dragon and troll subspecies. The leading technique for the transfer of these designations is phonetic/morphological adaptation to the target language, which is used for almost half of them. Normally, such a technique, according to Coillie (2006), is applied when the target language has a different alphabet and may be used for an existing or an imagined name. The name is spelled with the phonetic equivalent or written in a specific way, fitting the morphological peculiarities of the target language (Coillie, 2006). For that reason, when the procedure is used for transferring names that refer to mythological and literary texts or have elements of wordplay, the meaning communicated by these names gets lost.

In fact, most of the fantastic beasts listed in the book have meaningful names. Such are the *ashwinder*, *augurey*, *billiwig*, *clabbert*, *chizpurple*, *opaleye*, *fwooper*, *grindylow*, *horklump*, *imp*, *jarvey*, *jobberknoll*, *kelpie*, *kneazle*, *lethifold*, *lobalug*, *selky*, *merrow*, *bloodhound*, *occamy*, *ramora*, *re'em*, *runespoor*, *salamander*, *shrake*, and *streeler*. Their names are descriptive and match the animal's image or characteristics. In addition, despite the fact that "nearly all the names have their own unique spellings, they are created from ordinary words or sounds" (Nilsen & Nilsen, 2000, p. 33) and can be decoded by native speakers. However, a phonetic/morphological adaptation of such a word results into a loss of meaning for the target readers. This functional loss affects the multi-layered nature of

the names in the book, effectively destroying wordplay, which, as explained by Nilsen and Nilsen, assists parallel world building, character development, storytelling, reader's mnemonic skills, layered references, and humour (2005).

Most commonly, wordplay in the above-mentioned names is the result of anagrams, homophony, onomatopoeia, parallelism, pun (McDonough, 2004, pp. 19-29). With some names the pattern, applied by the author's inventive style, is easily discerned as the denominations are formed by blendings of two different words. *Ashwinder* carries the idea of fire and destruction because of *ash* and of snakes – *winder*. The name itself resonates with the nature of the creature, alas, *ашуиндър* [ashuindar] makes no sense to the target text reader. Native speakers refer *opaleye* directly to *opal* and *eye*, but Bulgarian readers would find *опалей* [opalei] closer to *паля* (to light a fire), effectively wasting the potential of the word. *Lobalug*, as well, is most probably derived from the combination of *lob* (to throw something), as the creature can shoot venom, and *lug*, which morphologically refers to slug, which is what the creature is. *Lethifolds* are also formed by a blending of *lethal* and *fold*, corresponding to the nature of the animal. However, the translated name – *летифолд* [letifold] conveys only the idea of flying. *Kneazle* – *knead* and *weasel* – *низъл* [nizal] is again indecipherable.

Other names, which are formed by a single meaningful word followed by a suffix, also suffer from the same loss. *Augurey* is a perfect illustration of the case. Transliterated as *аугуреј* [augurei] it brings no information, while the English word hints at omens and divination being itself derived from the noun *augury*. Similarly, *jarvey* is probably derived from the verb *to jabber* (to speak quickly and incomprehensibly) which fits perfectly to the beast's nature. *Джарвей* [dzharvei], on the other hand, morphologically reminds of *червей* [chervei] (worm) in Bulgarian. The word *chizpurple* (*чизпърфъл* [chizparfal] in Bulgarian), which is most probably an anagram of *fur* and *feathers* and the noun *chiz*, meaning *annoyance* and *deception*, again typical for the creature, is hard even for pronunciation in Bulgarian. *Salamander* is also transliterated, although the word has an established exonym in Bulgarian – *дъждовник* [duzhdovnik]. A fitting explanation is the exponential preference for *саламандър* [salamander] in the recent years as well as the deeply-rooted connection of *дъждовник* with rain and water. Encoded in the name, the allusion of water is in conflict the fire which the fictional animal and real *salamanders* symbolise in European folklore. Nevertheless, there are cases, where no obvious explanation can be found. Such is the use of *рамора* [ramora] instead of *риба прилепало* [riba prilepalo] for the English *remora*. After all, the Bulgarian exonym fits perfectly well to the nature of the animal.

Regardless of what was mentioned, we should be take into consideration other motives before drawing a conclusion. One such notion is the “widespread

reaction to the ‘domesticating’ tendency” (Coillie & Verschueren, 2006, p. vii) in the late 1980s. The reverberations of this reaction caused more and more translators to retain foreign elements in the texts, thus bringing the children close to the source culture (Coillie & Verschueren, 2006). Before that the choice between domestication and foreignization was made with the idea that children are immature. Their insufficient experience and lack of intercultural competence motivated domestication, an adaptation of the source text to the target culture. This tendency could be seen in previous Bulgarian translations of children’s literature as well (Alf layla wa-layla, 2004). Thus, we can assume that the decision to apply phonetic/morphological adaptation is a manifestation that Bulgaria is following a world-wide tendency.

Naturally, not all of the cases of phonetic/morphological adaptation to Bulgarian are marked by a loss of wordplay or content. Some of the names, especially those that refer to mythological or folklore creatures, were introduced into Bulgarian from Greek or Latin, or in the case of *leprechaun* and *kelpie* from English, long before the translation of *HP* series. As such they have established names, which coincide with or are similar to the phonetically or morphologically adapted name of the animal, and are recognisable to those familiar with mythological creatures. They effectively communicate the message of the author. *Вазилиск* [vasilisk] (Bibliya, n.d.) as it is used in the Bible and *базилиск* [basilisk] are almost identical morphologically with *basilisk*; *hippogriff*, *manticore*, *gnome*, *leprechaun*, *kelpie*, *troll* are reproduced with their long-established names: *хипогриф* [hipogrif], *мантикор* [mantikor], *гном* [gnom], *лепрекон* [leprekon], *келпи* [kelpi], *трол* [trol]. *Pogrebins* which originate from Russia, according to the book, are meaningless to the English children but the Bulgarian transliteration *погребин* [pogrebin] brings about the idea of interring, burial, and death, expressing the true nature of the demon.

Some of the designations of fantastic creatures can be considered equally difficult for deciphering for source and target text readers. Such are *kappas* transliterated and morphologically adapted as *капу* [kapi] (water demons from Japanese folklore), *nundu* – *нунду* [nundu], which was probably crafted to evoke a sense of exoticism as the name is reminiscent of African languages, and the *erkling* or *ерклинг* [erkling] as it was transliterated in Bulgarian. The latter is transferred in English from the German myth about the *Erlkönig*, a sinister wood elf who kills children. Another similar example is *occamy* – *окаму* [okami] which means a metallic composition that imitates silver and gold but is hardly recognisable to the general public.

Despite the loss of wordplay, humour, and intertextuality triggered by the use of phonetic/morphological adaptation, the technique introduces exoticisms and effectively positions the target text into a different geographical location.

Translation is the second common procedure applied to names of animals and it is used for about one third of the cases. According to Coillie (2006), it preserves the functions of the name together with its denotative and connotative meaning, reproducing the effects in the original text. The translator used it predominantly with names that consist of two separate words like *winged horse* – *крилат кон* [krilat kon]; *living shroud* – *живия покров* [zhiviya pokrov]; *sea serpent* – *морска змия* [morska zmiya]. It is also applied in cases where the name has already been translated in one of the books of the series: *bowtruckle* – *съчко* [sachko]; *fire crab* – *огнен рак* [ognen rak], *flobberworm* – *пухтиест червей* [pihtiest chervej]; *erumpent* – *бълвачозавър* [balvachozavar] or has an established equivalent in the target culture, as is the case with *unicorn* – *еднорог* [ednorog].

The use of exonyms in the target language represents a very small proportion of the animal names in the text – about one-tenth. The majority of these exonyms have Greek origin: *phoenix* – *феникс* [feniks]; *centaur* – *кентавър* [kentavar]; *hipposampus* – *хипокамп* [hipokamp]; *chimaera* – *химера* [himera]; *griffin* – *грифон* [grifon]. *Mandrake* is an actual Mediterranean herb, whose name found its way into Bulgarian through Latin – *mandragora*. This explains why the Bulgarian word is *мандрагора* [mandragora]. Despite the different origin of the words, their function is retained so are their intertextual references, preserving the multiple layers of the source text into the target.

All in all, only half of all translation techniques offered by Coillie were applied in the Bulgarian text and two of them were used only occasionally. There are only 6 replacements by a name with another or additional connotation: *ghoul* – *домашен таласъм* [domashen talasam], *toke* – *гушцер разтегач* [gushter raztegach], *plimru* – *дългокрак гълтач* [dalgokrak galtach], most probably adopted from the translation of the *HP* series. Deletions in the names of animals are only three and they are only partial. This is the case with *antipodean opaleye* – *опалей* [opalei], *albino bloodhound* – *блъдхаунд* [bludhaund], and *the abominable snowman* – *снежния човек* [snezhniya chovek], where only the first constituent is omitted in all three cases.

Proper names

The second largest group of names, excerpted from the book, is proper names. Astonishingly, it is the most homogeneous of all six groups, as it comes to translation techniques. All but two of the proper names in the text were rendered into Bulgarian through phonetic/morphological adaptation. Of the exceptions, one was partially translated and phonetically adapted (*Uric the Oddball* – *Чудатия Юрик* [Chudatiya Yurik]) and the other one was deleted (*Gulliver Pokeby*). This approach seems inappropriate at times, given the fact that proper names have a significant effect on the way readers see the character and its personality traits

(Fernandes, 2006, p. 44). They almost always bring humour and just like names of institutions have a lot to say about what the person is interested in or acts like. For example: *Snape* – *Снейп* [Sneip] brings the idea of a snake and its slyness but *to snape* means also to rebuke, revile, and criticise (Etymonline, n.d.). *Newton* (*Newt*) *Artemis Fido Scamander's* – *Нютън (Нюм) Артемис Файдо Скамандър* [Nyutan (Nyut) Artemis Faido Skamandar] appears to have multiple layers of mythological references which unfortunately remain obscure. Newts are a type of salamander, Artemis is the Greek goddess of the moon, wild animals, and hunting (Etymonline, n.d.), fido is a coin which has a minting error (“Fido,” n.d.), explaining the oddity of the person, while Scamander is a Greek river god. Just like *Porpentina*, Newt's wife, whose name is derived from porcupine. All of the names in the book create a world of their own, which tells stories. They, however, remain hidden. None of the names is substituted for another name from the target culture or localized, as Davies would call the process, unlike the situation in many other languages (Davies, 2003, pp. 85-86).

Proper names represent probably the only clear and unanimous case of foreignization, documented in the book, despite the fact that all the names can be considered loaded, thus meaningful according to Herman's criteria (1988). It is also quite unexpected, as translation is preferred for recognizable descriptive elements (Davies, 2003).

This phenomenon can be legitimised by the specific nature of names as representatives of the historico-political reality of the period and the socio-cultural practice (Apostolova, 2004.). Thus, names geographically position the story in a given realm: *Bruno Schmidt* – *Бруно Шмид* [Bruno Shmid] is clearly a German and *McCliverts* – *Маккливърт* [Makklivert]) are undoubtedly Scottish. Thus, adding exoticism to the text. Translation, may not be the most appropriate procedure in other cases as well. Especially when the transformations it introduces are responsible for overclarifying allusions and that have not been there at (Davies, 2003).

Titles

Titles are not frequent in *Fantastic Beasts*, there are only 9 of them but they fall into four different categories, according to the applied techniques. Three of the titles are rendered through phonetic/morphological adaptation (*muggle*, *madame*, and *professor*). One of them is a neologism, created for the purposes of the story, and transliterated without any change, while the other two are borrowed from the real world. As a result, the counterparts of the latter are well-established, although Bulgarian school teacher are never called *професор* [profesor]. The original form of the title highlights the difference between the school systems. As regards *Mr* and *brother*, they are used widely in the secular and religious sphere of communication with established exonyms. The last two

titles are again neologisms. This time they carry crucial information about the profession (*Obliviator – Забравител* [Zabravitel]) and are thus translated.

Торonyms

The most commonly used procedure for toponyms is replacement by a counterpart in the target language. More than half of all toponyms are presented in the target text through an exonym. *Britain* appears as *Англия* [Angliya] and *Великобритания* [Velikobritaniya]; *the Mediterranean* is rendered as *Средиземно море* [Sredizemno more]; etc. The rest of the extracted examples are transferred through the use of phonetic/morphological adaptation (*Borneo – Борнео* [Borneo]; *India – Индия* [India]). In one case only an additional explanation is added to the transliterated counterpart: *Fiji – о. Фиджи (Меланезия)* [the island of Fidji (Melaneziya)]. Toponyms just like personal names follow the popular dictum. They are often transposed unchanged and can easily be deleted or exchanged for a less exotic item, but the most prominent question about them is their role. As they create realistic and convincing background setting each fantastic beast in its own geographic location, which is later built up by the denomination of the animal, all the actual place names are preserved. The only translated item is the fictional one: e.g. *The Green Dragon* (an inn). This strategy is in line with Davies' position on the problem where she puts an emphasis on the convincing British background, which is intelligible and accessible to young readers from another culture (2003). This approach provides a different perspective to the techniques for translation of animal names. In this context, the choice of *acromantula* for a species of a giant spider signals scientific taxonomy due to its Latin origin. Names with Greek, African, Irish, Japanese, and Russian origin (*hippocampus*, *hippogriff*, *griffin*, *kelpie*, *leprechaun*, *kappa*, and *pogrebin*) do the same – position the story in another realm.

Names of objects and institutions

Names of objects and institutions follow the same pattern. All fictional institutions whose names promote the understanding of the message are translated: *Ministry of Magic – Министерство на магията* [Ministerstvo na magiyata]; *Department of Magical Law – Отдел “Охрана на магическия ред”* [Otdel “Ohrana na magicheskiya red”]; *Office of Misinformation – Отдел „Дезинформация“* [Otdel “Dezinformatsiya”]; etc. The same is valid for objects like *Fizzing Whizbees – летящи лимонадени пчелички* [letyashti limonadeni pchelichki]. While the objects or institutions, which position the story in the magical world, like banks, shops, sports teams, publishing houses, and wizarding currency (*Gringotts*, *Flourish and Blotts*, *Chudley Cannons*, *Little Red Books*, *knuts*, *sickles*, etc) are phonetically/morphologically adapted. The unique

case of non-translation of a name of a publishing house is due to its function as part of an address.

Floo powder is the only item behaving incongruously. It is partially translated and phonetically adapted to Bulgarian as *праха флу* [praha flu], although it was already very adequately and successfully translated as *летежна пудра* [letezhna pudra] in the Bulgarian translation of *Harry Potter and the Chamber of Secrets* (Rowling, 2001b).

A way forward

Despite all the remarks and the cases of functional loss listed in this research paper, we should not refrain from admitting the agonising truth, astutely pointed out by Iglíkova. The analyst “is in the privileged position of not having to deal with the limitations and pressures of the actual process of translating” (Iglíkova, 2013, p. 362). However, we can point out that the use of *летежна пудра*, instead of *праха флу*, for *floo powder* and *риба прилепало* for *remora* would have been more informative to the reader. Translations can be offered also for other names: *прокобник* [prokobnik] for *augurey*; *джабалалеј* [dzhabalalei], which reminds both phonetically and semantically to *jarvey*; *саждозмей* [sazhdozmei] for *ashwinder*; *орейд* [oreid] as a respective chemical term for *occamy*. The abovementioned propositions retain the information from the original names, making these counterparts more influential and semantically loaded. The renditions of most of these names were inherited from the translations of the *HP* series which unfortunately lacked descriptions of the animals. *Fantastic Beasts* was published in Britain as early as 2001 (Rowling, 2001a), but it was only translated in Bulgarian in 2015 (Rowling, 2015). The translators of the original series probably did not have access to the original text of this small book, which seems to be so vital for the evocative interpretation of the names.

All of the aforementioned details take us to the overall translation strategy, which motivates the choice of individual translation procedures. The analysis demonstrated the utilization of only six out of the ten procedures, offered by Coillie (2006). As it was already mentioned, some of these procedures act as a conductor of the foreign culture, i.e., non-translation and phonetic or morphological adaptation. The total sum of all the names rendered through these two procedures is 119. The other four procedures seem to be oriented more to the target culture. They provide replacements by counterparts from the target language, translate the meaning, encoded in the name, or omit the items causing confusion. The sum of the names reworded through their use is 105, which almost equals the sum of the previous two. The numbers once again illustrate what was deduced from the individual stages of the study, namely, the text cannot prove the existence of a leading translation strategy, governing the choice of translation techniques.

Conclusion

The study calls our attention to a book series for children and adolescents that has recently not been in the focus of research papers. *Fantastic Beasts* itself is unpopular among readers and researchers alike being only a companion book to the *HP* series. However, it presents advantageous opportunities in terms of studying names.

Contrary to the expectations expressed in the initial hypothesis, the results from this limited study prove that the translation of names in *Fantastic Beasts* is not governed by one conspicuous approach. The discussion of the various techniques, adopted for the translation of all six types of names, proved the approaches towards one category vary significantly, especially with names of animals, institutions, and titles. In fact, the imbalance between domesticating and foreignizing strategies is almost non-existent. It was also demonstrated that the effectiveness and weaknesses of certain techniques depends on the situation. And though some procedures might reflect the general tendency for transmission of certain types of names in Bulgarian, they do not seem to be commanded by a conspicuous translation strategy. Instead, the translator's decisions appear to be controlled more by the functions and roles the various denominations have in the text as well as their significance for the development of the plot.

What can positively be concluded is that the rendition of the text corresponds to the current translation strategy which strives to retain foreignness.

Unfortunately, such a study is not in itself sufficient enough to completely rule out any signs of a more domineering translation approach. A broader and more detailed one, encompassing all the books in the *HP* series, would shed more light on the processes governing the choice of translation solutions.

Finally, the study touches on a sensitive topic about the necessity for an effective Bulgarian state policy for translation of Bulgarian books. The problem is serious and pressing, though, utterly neglected for years.

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