



ANKARA  
HACI BAYRAM VELİ ÜNİVERSİTESİ  
LİSANSÜSTÜ EĞİTİM ENSTİTÜSÜ

**A SUGGESTED TAXONOMY FOR THE  
TRANSLATION OF INTERTEXTUAL REFERENCES IN  
SPECULATIVE FICTION GENRE: THE CASE OF  
HARRY POTTER SERIES**

**Ezgi Su SEZER**

**PhD Supervisor**

**Prof. Dr. Aslı Özlem TARAKCIOĞLU**

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**Ezgi Su SEZER**

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| <b>Danışman Prof. Dr. Aslı Özlem TARAKCIOĞLU:</b><br>Ankara Hacı Bayram Veli Üniversitesi | <input checked="" type="checkbox"/> | <input type="checkbox"/> |
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A SUGGESTED TAXONOMY FOR THE TRANSLATION OF INTERTEXTUAL  
REFERENCES IN SPECULATIVE FICTION GENRE: THE CASE OF HARRY POTTER  
SERIES

(PhD Thesis)

Ezgi Su SEZER

ANKARA HACI BAYRAM VELİ UNIVERSITY  
THE INSTITUTE OF GRADUATE STUDIES

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ABSTRACT

This study analyzes the translation problems in speculative fiction genre regarding the interlingual transfer of intertextual relations within literary series. The research utilizes Ritva Leppihalme's 'culture bump' notion in the translation of allusions, which she reclaims as a general intertextual reference in the scope of translation studies rather than its narrow definition in the literary theory. Building upon Leppihalme's approach, in order to determine what is deemed an intertextual reference in literature, the 'transtextuality' notion of Gerard Genette and the intertextual reference categorization of Robert Miola are utilized to have a wider range of intertextual sources. By this means, the study aims to achieve the most comprehensive intertextual reference taxonomy in speculative fiction series. Upon discussing the intertextual nature of the speculative fiction genre, it examines the seven-book Harry Potter series and their French and Turkish translations as its corpus so as to analyze the differences in translation challenges encountered when a translation is carried out within the same language family –such as from English to French– or between different language families – such as from English to Turkish. The mostly utilized translation strategies are examined in French and Turkish translations with regards to the intertextual references, which reveals the differences in translation tendencies of the respective translators. As the outcome of this research, a taxonomy of intertextual references in speculative fiction series is proposed as a guide to assist translators about what to look for the detection of intertextual references.

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Key Words : Literary Translation, Intertextuality, Harry Potter, Speculative Fiction, Intertextual Reference.

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(Doktora Tezi)

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ÖZET

Bu çalışma, spekülâtif kurgu türündeki çeviri sorunlarını ve edebiyat serilerinin barındırdığı metinlerarası ilişkilerin diller arası aktarımını ele almaktadır. Çalışma kapsamında gönderme çevirisi, edebiyat kuramlarındaki dar anlamından ziyâde, Leppihalme tarafından “kültür çarpışması” olarak adlandırılan daha geniş kapsamlı bir metinlerarası gönderme biçimi olarak ele alınmıştır. Leppihalme’nin fikrine dayanarak, edebiyatta hangi unsurların metinlerarası ilişki kapsamına girdiğinin belirlenmesi amacıyla mümkün olan en geniş metinlerarasılık tanımını elde etmek için Gerard Genette’in “metinler-ötesilik” nosyonu ve Robert Miola’nın metinlerarası gönderme kategorizasyonu kullanılmıştır. Böylece, spekülâtif kurgu serilerinde yer alan metinlerarası göndermelere dair en kapsamlı taksonominin ortaya konması hedeflenmiştir. Araştırma kapsamı içerisinde spekülâtif kurgu türünün metinlerarası doğası incelendikten sonra araştırma nesnesi olarak Harry Potter serisinin orijinal yedi kitabı ve bu kitapların Fransızca ve Türkçe çevirileri ele alınmıştır. Harry Potter serisinin bu iki çevirisi kullanılarak bir çevirinin aynı dil ailesi içinde, örneğin İngilizceden Fransızcaya, ya da farklı dil aileleri arasında, örneğin İngilizceden Türkçeye yapıldığı zaman karşılaşılan çeviri problemleri arasındaki farklılıklar incelenmiştir. Fransızca ve Türkçe çevirilerde en sık kullanılan çeviri stratejileri belirlenerek farklı dillere çeviri yapan çevirmenlerin eğilimleri analiz edilmiştir. Bu çalışma sonucunda, spekülâtif kurgu serilerinde sıkça karşılaşılan metinlerarası göndermelere yönelik bir taksonomi önerilmektedir. Söz konusu taksonominin çevirmenlere metinlerarası göndermelerin tespiti konusunda yol göstermesi hedeflenmektedir.

Bilim Kodu : 30501  
Anahtar Kelimeler : Edebî Çeviri, Metinlerarasılık, Harry Potter, Spekülâtif Kurgu, Metinlerarası Gönderme.  
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## 1. INTRODUCTION

It is easy to divide the umbrella term “literature” into many subcategories including drama, theater, prose, poetry, fiction, fairy tale, humor, or even comic strips. However, it is not as easy to provide a satisfying definition regarding what literature is. The most basic classification on the definition of literature depends on the terms called high and low literature, referring to the so-called quality of the literary pieces in which the aesthetic level, merits, quality and nobility have the utmost importance in defining a work. The high and low literature has still many different criteria to categorize a piece of literary work such as the old and the new, the qualified and the unqualified, the moral and the immoral and so on. High literature is generally associated with the older pieces of works, or classics it may be called, consisting of works regarded as great or everlasting. On the other end of the range is the low literature, generally seen as the popular culture products, especially within the era of capitalism in which the popularity of a work depends on its marketability. Bearing a literary merit cannot be regarded as a quality evaluated and attributed with completely objective criteria. The act of naming is an act of power. Thus, the qualities and the aesthetic approaches of different times, places or social orders requires different categorizations. This liquidity in the approaches to the literature makes it almost impossible to define what should be regarded as high or low literature, or even what should be called simply literature. So, for the sake of this study, literature can be defined as a group of words intentionally brought together to convey a meaning and to create a text. However, proposing such an all-inclusive definition brings upon the questions regarding the categorization into different genres. Speculative fiction, generally deemed a low literature genre by the literary critics due to its statute as a popular culture product, constitutes a whole different problem in terms of definition and categorization. With the advances in the technology and the wide diversity in the modes of distribution, the speculative fiction products have gone beyond the classical limits of the written materials. Though they mostly rise out of the pages of literary books or series, they transform into many different multimedia types, which both accelerates and complicates the distribution and expansion processes. Thanks to the online environments, the speed of dissemination surely proceeds on a level unmatched compared to the previous ways dependent only on the hardcopy materials and their

possible physical distribution. The multimedia additions to the literary works have expanded the production process over different environments along with introducing new productive agents such as fanfiction authors, volunteering translators, commentators, and content producers setting up webpages to explain and discuss the official materials. These speculative fiction universes consisting of different types of media and different agents in the production and dissemination of contents are called literary franchises, which is a transformed, expanded, multimedia versions of the traditional literary series that are traditionally only found in the written form. All these innovations in the production and reception processes of the literary works have also altered the interlingual transfer of the mentioned products. By its nature, speculative fiction is rich in intertextual references, which is discussed within the literature review chapter of this study. Transformation into a literary franchise enhances the borders of the intertextual references due to the fact that the intertextual relations between the different products of the same franchise also comes into play. As a result of this intertextual enhancement, many different types of challenges have been introduced into the translation procedures that have not been the issue of traditional literary translation. One of these problems is providing an accurate transfer of these intertextual references into different languages and cultures, and thus contributing to the consistency for the translation of the different aspects of the franchise.

### *Aim of the study*

In order to overcome the translation challenges posed by the enhancement of the speculative fiction series into literary franchises, it is believed to be fruitful to first focus on the general translation challenges in the transfer of the intertextual references in speculative fiction series. The failure to transfer such references is believed to result in the deterioration in the reading pleasure as it causes losses in the depth and richness of the texts. In order to achieve a successful transfer of the mentioned intertextual references in the translation process, the study asserts that the first step is to determine the mentioned intertextual references. Thus, the aim of this study is to detect the intertextual references in speculative fiction series that are derived from different sources, and to propose an intertextual reference taxonomy consisting of different types of references extensively utilized in speculative fiction series. The intertextual reference taxonomy derived from the analysis of a speculative fiction series is expected

to provide a useful guide for the translators of such literary works in order to navigate their attention to look for the potential intertextual references. In this regard, the following questions are determined as the main research items of this study:

*Main question:*

- What are the intertextual reference types encountered in speculative fiction franchises? Is it possible to create a taxonomy consisting of such reference categories?

*Subquestions:*

- What are the general translation challenges observed in the translations of speculative fiction series?
- What are the preferred translation strategies in French and Turkish translations of speculative fiction series?
- What are the differences of encountered challenges and their solutions during the translation act in translations between languages within the same language family, and in translations between languages of different language families?

As can be observed from the subquestions that are to be analyzed within the scope of this research, with the aim of emphasizing the necessity of the above-mentioned intertextual reference taxonomy in speculative fiction series, the study incorporates the analysis of the French and Turkish translations of a speculative fiction series based on the presumption that the translations that are carried out within the same language families and similar cultures encounter less losses in translation in terms of the accurate transfer of the intertextual references.

*Scope of the study*

As the study case to examine the intertextual references in speculative fiction series, the original Harry Potter series consisting of the main seven books are selected. The series are known for their interwoven and intertextual nature both within its own franchise, within the genre, and through its relations to the extratextual world. Moreover, the voluminous content of the series is expected to yield a wide range of intertextual references in order to encapsulate all the reference types that have the potential to be included in speculative fiction series. To analyze the possible challenges

and conveniences in the transfer of intertextual references within the same language family and between different language families, the French and Turkish translations are included in the research due to the fact that the English and French languages belong to the Indo-European language family while the Turkish language belongs to Altaic language family. It is presumed within the scope of this study that the similarities between the cultures and languages with shared histories and values create a smoother translation process for the transfer of the intertextual references. In this regard, out of these mentioned 21 books, the Harry Potter universe-specific elements consisting of spells, magical items, beasts and the names of the characters, which constitutes the elements that bear the intertextual references in the series are selected as the analysis elements of the study.

### *Limitations*

Though the series selected as the main case study of this study, the original Harry Potter books, are translated into more than more than 80 languages, the current study is only limited to the original English books, and the French and Turkish translations of the original series, which creates a corpus of 21 books consisting of the seven original books, the seven books translated into French, and the seven books translated into Turkish.

As a literary franchise, the Harry Potter universe consists of many types of written and visual materials produced and presented to the audience by both the original author, the official Harry Potter universe team, and also the unofficial volunteers. For the sake of presenting an accurate and consistent conclusion regarding the questions at hand, the current study only focuses on the original seven books of the Harry Potter series as the first step towards the translation challenges of intertextual references. The sequel books, movies, theater plays, fanfictions, comics, plotlines of the games and other types of products consisting of written materials are out of the limits of this study and would require further analysis which has the potential to enhance the taxonomy proposed as the outcome of the current research.

### *Methodology*

In line with the objectives of the study, which is to propose an intertextual reference taxonomy in speculative fiction series, the first requirement is to obtain a theoretical framework to define intertextuality. In this regard, the research utilizes the

Ritva Leppihalme's culture bumps notion in the translation of allusions, which she reclaims as a general intertextual reference in the scope of translation studies rather than its narrow definition in the literary theory. Building upon Leppihalme's ideology, the transtextuality notion of Gerard Genette is utilized so as to determine what is deemed an intertextual reference in literature, along with the intertextual reference categorization of Robert Miola. Genette utilizes the term transtextuality instead of intertextuality, as his categorization presents the most comprehensive intertextual reference taxonomy in literary theory. His theoretical framework states that any kind of relation to any meaningful piece of sign should be deemed an intertextual reference. Miola, on the other hand, handles translation as a way of intertextual relation between the source text and the target text as well. As the genre of speculative fiction has a complex network of intratextual and extratextual elements consisting of any references as the series and franchises are built upon the rich intertextual references within the same genre, within the same written series, within the franchises to which they belong, to other genres, to historical events, to etymological elements, to mythology, to previous movies, books, tv series, traditions, beliefs, to real-life elements such as places, song lyrics, memes, and so on. Thus, by deriving the definition from Genette's transtextuality concept, the taxonomy to be proposed as the outcome of the research is to be based on the intertextuality notion in the widest possible definition.

Within the analysis process, the examples extracted from 21 books are to be examined whether they had any type of intertextual ties. The examples bearing any kind of intertextual references will be examined in terms of their translations into French and Turkish languages based on the utilized translation strategies in order to determine the general tendencies in the French and Turkish translations, which is expected to yield useful information regarding the potential of translation losses based on the language families of the source and target languages. In the last step, the examples are to be divided into different intertextual reference categories detected in the analysis of the case study as the main outcome of the research.

### *Significance of the study*

The literature consists of many studies regarding the speculative fictions and their translations. Some of the studies focus on the translations of the neologisms, wordplays or the existing words utilized in new contexts. Literary theory has long

investigated the intertextual aspects of the literary works, and fictions and speculative fiction franchises from different perspectives. However, there is not a study that specifically incorporates the translation of the intertextual references in speculative fiction series, analyzing two different translations based on the language families of the source and target texts. In this regard, the taxonomy regarding the intertextual reference categories existing in the speculative fiction series, which is aimed to be proposed as the main outcome of this study, is currently the only example in the field, which is aimed to assist the translators during the translation process.

With the aim of presenting answers to the questions of the study, the following research is divided into chapters as follows. The first chapter of the study provides a general information regarding the objectives and methods of the research. The questions to be answered within the scope of the study are presented in this chapter.

The second chapter includes a literature review regarding the notions and terms that have been utilized within the scope of the study, along with laying out the existing studies with similar objectives within similar topics. It tries to provide the required general background information regarding the issues to be analyzed and discussed.

The third chapter tries to explain the methodological system that is utilized during the data collection and analysis of the case study. It explains the general theoretical outline regarding the case selection and data collection, and the steps followed during the analysis process.

The fourth chapter includes the case analysis part of the study at hand. It includes the examples that bear the intertextual references in the original Harry Potter books. The examples are analyzed and discussed in detail providing their French and Turkish translations. The respective translation strategies utilized in the mentioned translations are determined along with the intertextual reference categories to which the examples belong in the proposed taxonomy.

The fifth chapter focuses on the discussion of the case study findings in detail within the theoretical framework of the research. It lays out the findings acquired from the case analysis chapter, systematically calculates the found statistics into tables and provides interpretations and discussions regarding these tables in order to yield answers to the main and subquestions of the study at hand.

The last chapter consists of the general summary and the conclusions drawn from the current research. It summarizes the whole study presenting the issues leading to the emergence of the study, the questions posed and answered within the scope of the study, the conclusions based on the interpretations of the case analysis findings, and the final outcomes acquired from the analysis process. It concludes the whole research by providing further research recommendations regarding the issues related to the analysis questions of the current study.





## **2. REVIEW OF LITERATURE**

### **2.1. Literary Genres in the 21st Century**

It might have been easier to define what literature is if it weren't being written for a study that tackles with speculative fiction, specifically fantasy literature, which is decisively dismissed from the high literature discussions in most of the literary communities due to their unrealistic, metaphysical and overly fictional characters to the point of absurdity compared to the current world order. However, what is unrealistic is this very viewpoint towards literature as "fantasy is a form of literary narrative that is one degree more fictional than fiction" (Attebery, 2013, p.137). Classics are as only "made up" as any speculative literary work since all are created within the imaginary reality of their authors.

The culture industry and the popular culture are viewed as tools of power to shape and reshape the lifestyles, ideologies, characters and daily lives of the societies to maintain order in accordance with the relevant objectives of the authorities. Aptly, literature is also widely exploited in almost every culture due to the fact that "it is via the snare of a fictional subjectivity that individuals are folded into the state apparatus and rendered acquiescent to the status quo" (Felski, 2008, p.27). However, it has been getting clear and clear in the last years that new developments may be a way to subvert this approach. "By renouncing claims to report directly on reality, fantasy" or speculative fiction in a more general sense, "acquires the potential to generate powerful symbols," and thus, aims to represent "what else could have been" or "what can be in the future" instead of "what is" or "what should be" in the present time (Attebery, 2014, p.140). It is possible to say that speculative fiction deals with the potentials rather than the already existing scenarios.

Literature has inevitably played along with the rapid changes happening all around the world in every aspect along with science, technology, culture, politics, language diversity, communications, enhanced interactions, politics, wars, social uprisings, civil unrests, coups d'état, environmental changes, space explorations, cumulative knowledge and information, natural and human-made disasters, pandemics, biotechnology, medicine, longevity, globalization, astronomical events, and many more. The brain stimulation around human beings is at its peak due to the ever-increasing number stimulants, thus the expectations and imaginations of

individual people are wider and wilder than ever. Considering the fact that the literature has its point of departure in real life, its potential expands concordantly, bringing along new text types, writing styles, characterizations, courses of events into the existing literary environment. This evolvement is also partly the result of the newly emerged media types integrated with the written texts such as e-books, interactive reading applications, movies and series, computer games, card games etc. With respect to the low and high literature discussions mentioned above, new kinds of hybridizations have been in progress in the recent decades. Even classics have been re-written, adapted and/or reconstructed through the 21<sup>st</sup> century's hybrid genres, thus it is possible for readers to find the classics of Shakespeare or Dostoyevsky as manga or comic strip books. In addition to these different media types, there has also emerged a new approach of interactive reading with fellow readers. Literary social media applications such as *Goodreads*, literary forums, online book clubs with participants all around the world, book sale websites and their commentary sections have also contributed to this change. These developments have enhanced and altered the reception and consumption of the literary works in the recent years. A book is never only just a book in its own right anymore, resulting in the introduction and acceptance of new themes, styles viewpoints and genres in the 21<sup>st</sup> century literature.

Genre has also turned into yet another complicated term in the realm of literature, which itself cannot be decisively defined from the beginning. In the widest sense, a literary genre may be defined as the clusters of literary works that resemble each other in terms of themes, writing styles, literary techniques, contents and/or other aspects. However, as pointed out by Atteberry (2014), it should be noted that the term, “genre” is both descriptive and constitutive, at least in the previous periods. It can be stipulated that these features serve to help the authors to carry out their writing processes smoothly as borders of the genres provides a guideline to be obeyed, and also to help the readers as they may know in advance what to expect from writings based on their genres. Nevertheless, it can also be asserted that literary genre bears restrictive qualities as shortly and clearly summarized in the Attebery's writing:

“When applied to fiction, “genre” can become a negative term: a way of sorting out the formulaic chaff from the literary wheat. Book reviewers often distinguish genres—mysteries, Westerns, science fiction, and the like—from non-generic or “literary” fiction. Though this usage does not reflect a real difference so much as indicate

blindness to the conventionality of their favored forms, it does complicate any discussion of fictional genres, including fantasy.” (Attebery, 2014, pp. 203-204)

In this regard, it may be claimed that the clear-cut boundaries of genres, if any such thing may exist in any moment of the literature history, obstructs the undogmatic, imaginative, free-to-wonder paths of the minds of the authors. Genre in the general sense is a structuralist approach to categorize the literary works from a traditional perspective.

In Systemic Functional Linguistics, a literary genre is understood as a conventional text type with pre-set characteristics (See Halliday, 1985; Martin, 1999). This conventionality arises from the recurring usages of similar styles, techniques and themes in certain types of texts:

“Due to either the nature of things or convention, or both, some situations recur. . . . [H]ence rhetorical forms are born and a special vocabulary, grammar, and style are established. . . . [A] form of discourse is not only established but comes to have a power of its own-the tradition itself tends to function as a constraint upon any new response in the form.” (Bitzer, 1968, p.13)

Thus, it can be alleged that “genre, depends heavily on the intertextuality of discourse” (Devitt, 1993, p.576). Intertwined writings cumulatively and retrospectively create the literary categories known as genres. This categorization may be analogically considered similar to the family resemblance of Ludwig Wittgenstein, which has the potential to pave the way for the emergence of the hybrid genres.

As for Wittgenstein, we need this generality in order to create conscious methodological understanding of the things around. In this sense, it resembles the Saussurian semiotics in which he asserts that the meaning of a sign is determined through its relation to the other signs (de Saussure, 2011/1959). For example, in order to understand the particular word *library*, one is also required to understand the words *book* and *to read*, and their relation to each other. Building upon this, Wittgenstein states that there is a “the tendency to look for something in common to all the entities which we commonly subsume under a general term.” (Wittgenstein, 1958, p. 17). He believes that human nature expects for this kind of interrelations on a mental level in order to draw conscious meanings of things. This expectation forms family resemblances. By trying to create a methodology of these interrelations, people create categorizations and subcategorizations through “a complicated network of similarities overlapping and criss-crossing; sometimes overall similarities, sometimes similarities

of detail” (Wittgenstein, 1986/1958, p. 32). This approach to human understanding may be perfectly applied to the genre theory in literature and its subgenres; genres are intertwined in many senses on one hand. On the other hand, they have their differences to various degrees. Human mind also craves for categorization in literary works, which are titled genres. Each book is called by the name of a genre in contemporary literary studies, but what is common in each genre? It can be alleged that there is “no single feature in common to all of them, though there are many common features overlapping” (Wittgenstein, 1958, p.20). In this regard, it may be asserted that the best term to define subgenres may be borrowed from the field of mathematics: Fuzzy, proposed by Zadeh (1965), sets refer to groups of elements that is gradually assessed in terms of their membership to a group rather than clear-cut boundaries. It allows users to create categorizations in cases that the categorization criteria and the elements to be categorized are subjective to personal choices and receptions.

To give in a nutshell, each literary piece of work in a genre has their similarities and differences. Thus, it is possible to create a new genre name for each book in its own regard, which would definitely chaotize the entire literary studies. It is also possible to create big umbrella terms, such as speculative fiction, which also would chaotize the entire literary studies as it would be as good as telling all of them are “literary works.” Hence, the scholars and professionals in the literary market are inclined to create subgenres by grouping literary works based on their so-called similarities. However, it should be noted that the criteria of these categorizations are subjective to the organizer, and it is possible for a literary work to fall under a particular subgenre while it may fall under another by the criteria of another organizer. It reveals the intertwined and intertextual nature of the literary genres.

## **2.2. Speculative Fiction as a New Supergenre in the Contemporary Literary Era**

It is hard to divide a whole literature into clear-cut genres with fixed boundaries and definitions. But it somehow becomes almost impossible when speculative fiction is considered. Speculative fiction is an umbrella term incorporating both fantasy literature and science fiction. Although some scholars allege that “classification of a genre like speculative fiction that lacks literary traditions to guide it is especially open to disagreements,” fantasy literature embodies the oldest forms of storytelling including legends and myths (Gill, 2013, p. 74). It encapsulates all kinds of paranormal

and supernatural elements within its boundaries. However, the blurry lines between the supernatural and scientific begins to differentiate in time through technological and scientific advancements, steering authors and scholars to propose a new category of writing as *science fiction*, which obeys all the laws and rules of the known universe with an addition of future possibilities that may happen within scientific improvements such as time travel and transportation. In the earlier examples and basic understanding of science fiction, everything perfectly remains in the realm of the reality. However, in an environment like literature in which the reigns of creativity and imagination holds an absolute power, the boundaries between the possibilities within the earthly laws, and probabilities of imagination gets quickly intertwined. Brian Aldiss (1973) asserts that the first science fiction novel is written in the middle of the English romantic movement with *Frankenstein* by Marry Shelley. The author is believed to have ditched “the supernatural elements of the Gothic horror tale and introduced ‘science’ as an ingredient of fiction” (Tymn, 1985, p. 42). The scientific imaginations and expectations of that era may have allowed for the probability of creating a monster through a corpse, but the current medical knowledge wouldn’t let the authorities to categorize *Frankenstein* under the genre of science fiction. The possibility and probability of the future developments in science is not only a matter of perception, but also a question of when. The moment of history at which the scientific assumptions in a fiction are made affects the categorization as science is always open to debunking of facts.

The terms fantasy literature and fantastic literature are mostly regarded the same and utilized interchangeably. However, many scholars have discussed these terms in terms of their similarities and differences. Though their definitions do not provide clear-cut boundaries between the definitions of these two terms, it may be deduced from their statements that fantasy literature occurs in an imagined universe, country or world especially based on the definition by Tolkien. Fantastic literature, on the other hand, is presented within the realm of the real world as known by audience, but it is enriched with imagined, supernatural elements.

Todorov proposes a structural definition regarding fantasy literature by asserting that the aim of fantastic literature is to drive the audience towards the idea that “I nearly reached the point of believing” defending that “(e)ither total faith or total incredulity

would lead us beyond the fantastic: it is hesitation which sustains its life” (Todorov, 1973, p. 31). Interestingly enough, he asserts two other genres emerging when this uncertainty is revoked to “leave the fantastic for a neighboring genre, the uncanny or the marvelous. The fantastic is that hesitation experienced by a person who knows only the laws of nature, confronting an apparently supernatural event” (Todorov, 1973, p. 25). To summarize, the fantastic genre occurs when the reality experienced by the audience is mostly kept intact, as he states that “without these locutions, we should be plunged into the world of the marvelous, with no reference to everyday reality” (Todorov, 1973, p.38) with the addition of some supernatural or unexpected events and elements. It is safe to assert that this definition limits the boundaries of the fantastic genre to a great extent, excluding most of the literary works from the realm of the genre. Tolkien, on the other hand, provides a much more comprehensive definition regarding fantasy as “the making or glimpsing of Other-worlds” (Tolkien, 2008/1947, p. 55). He merely accepts fantasy literature with its semantic relation to the word *fantastic*, without distinguishing the words as two different literary genres. Colin Manlove provides a little more concise definition for the boundaries of fantasy literature asserting that fantasy is “fiction evoking wonder and containing a substantial and irreducible element of supernatural or impossible worlds” (Manlove, 1975, p. 1) also placing the fantasy out of this world. Lin Carter also supports this view by saying that:

“In the real world in which we live, magic does not work. A fantasy (...) is a story set in a milieu that includes magic as an integral part of the natural world (...) To compose a fantasy, an author must construct a literary universe in which magic works.” (Carter, 1973, p. 6)

It is interesting to observe that the question is merely located around the place of the storyline. Through these definitions, fantasy and fantastic becomes writing styles rather than genres on their own, which creates a whole new set of complications. Building upon these approaches, they may only become subgenres of a bigger structure at most.

Observing from a different perspective and inspired by Greenblatt’s (1989) cultural negotiation opportunity through literature, Atteberry (2000) asserts that fantasy literature is a space for cultural negotiation as it extensively remains in

periphery of the literary canon, which allows the genre to become a powerful tool in social construction arena.

The difficulty of providing a comprehensive and clear-cut definition within the realm of fantasy and fantastic seems easier when it comes to distinguishing between science and fantasy, or natural and supernatural. Thus, one may expect to find a scientifically-accurate definition for the science fiction genre. Heinlein, a scientist and a science-fiction author himself, defines science fiction as follows:

“Speculative fictions in which the author takes as his first postulate the real world as we know it, including all established facts and natural laws. The result can be extremely fantastic in content, but it is not fantasy; it is legitimate -and often very tightly reasoned- speculation about the possibilities of the real world” (Heinlein, 1966, p. 369)

His approach and writing style fall within the definition of hard science fiction establishing everything within the possibilities of the existing world and natural rules. However, here emerges the problem of the likelihood of the possibilities. The tension between the possible and impossible creates a tension to various degrees for each author and each reader in their own regard. Virginia Bereit (1969) believes that “the handling of this tension and equilibrium through reality and imagination is what gives science fiction its unique structure” (p. 900) and she prefers analyzing the genre in terms of its constituent elements such as characters, time, plot, setting, author’s intent, narrative, and structure.

Looking from a more general point of view, Paul Kincaid defines the genre of science fiction as follows:

“(...) science fiction is not one thing. Rather, it is any number of things –a future setting, a marvelous device, an ideal society, an alien creature, a twist in time, an interstellar journey, a satirical perspective, a particular approach to the matter of story, whatever we are looking for when we look for science fiction, here more overt, here more subtle– which are braided together in an endless variety of combinations. (...) we might identify a work as science fiction for no other reason than that ‘it feels like science fiction’ (Kincaid, 2003, pp. 416-417)

This approach complicates the inclusion and exclusion criteria of the scholars as it paves the way for a more subjective methodology of *feeling like a science fiction*. In a world where even the scientific data is subject to skepticism, such literary boundaries does not provide much chance to categorize.

One of the rare definitions of science fiction that gives somewhat clear-cut criteria to determine whether a work of literature belongs to the realm of science fiction is proposed by Svec and Winiski as follows below:

- “1. Deep description of the science content or technologies that were plausible or accurate to the time period.
2. The novum: A plausible innovation as a key element in the speculation.
3. Big Picture: Exploration of the impact on society and humanity.
4. Nature of Science: Science and technology as human endeavors.” (Svec & Winiski, 2013, p. 38)

It seems like a valid set of criteria at first sight; however, the level of plausibility is the first problematic issue emerging from this definition. Then, the function as tool of social impact may come into question as it is possible that one might object to the fact that literature should be an instructional, educational, or constructive means to shape the society.

Rieder, on the other hand, is one of the first authors that handles the issue of speculative fiction in terms of its distribution. He summarizes his approach to science fiction in five steps:

- “1) sf [science fiction] is historical and mutable;
- 2) sf has no essence, no single unifying characteristic, and no point of origin;
- 3) sf is not a set of texts, but rather a way of using texts and of drawing relationships among them;
- 4) sf s identity is a differentially articulated position in an historical and mutable field of genres;
- 5) attribution of the identity of sf to a text institutes an active inter vention in its distribution and reception.” (Rieder, 2010, p. 193)

As can be seen from the excerpt, he also provides a definition that is open to different interpretations. The only important aspect of this definition is that it is one of the first scholars to touch upon the reception and distribution of the genre, which is closely related to the translation process of the literary works. Though he does not provide details in this regard, he mentions that the distribution of a literary work under the category of science fiction is labelling. It is safe to assume that the translation process of a pre-labelled literary work goes through the translation strategies that are generally associated with that specific genre. The target market may be inclined to categorize the translated work in the same category as the original, though the boundaries are not clearly defined. This may transpose prejudices and expectations on

the translator which may interfere with the underlying meanings or may cause some non-scientific intertextual references to be overlooked.

Lastly, it is important to mention Darko Suvin's approach to science fiction defining the science fiction genre as "the literature of cognitive estrangement" (Suvin, 1972, p. 372). He handles the genre in terms of its function rather than its content and boundaries. As a Marxist scholar, he approaches the science fiction from two different aspects. First, he believes that science fiction is a political uprising as it aims to depict what could be different. Second, he tries to demonstrate that the examples of science fiction have existed in the literary tradition long before it is recognized as a genre including utopias and some out-of-ordinary literary examples such as Kafka's *The Metamorphosis*. Analyzing the genre in Marxist terms, Suvin asserts that science fiction is an "educational literature, hopefully less deadening than most compulsory education in our split national and class societies," (Suvin, 1972, p. 381) whose "alternative literary theory (...) allows for the exploration of the SF discursive strategy as a dialectic of bourgeois cultural antinomies" (Renault, 1980, p. 137). He believes that science fiction opens up a place in which authors have the ability to create estrangements from the realistic ideology of the mainstream literature. However, his historical evaluation deriving from the mythology and fairytales fails to provide the differences among science fiction, fantasy and fantastic.

Up to now, the study has focused on different definitions regarding the genres of science fiction, fantasy and fantastic literatures, failing to find any solid criteria. This is probably the point in time when the necessity of an umbrella term has emerged.

Speculative fiction (spec-fi), by nature, is almost impossible to define in a sentence, or even a paragraph although there are many efforts, yet in vain, to draw borders around the genre. Rjurik Davidson, who is a scholar in the field of science fiction and also fantasy fiction author, defines the speculative fiction as "an umbrella term for science fiction, fantasy, horror and other non-realist forms" (Davidson, 2007, p. 38) while the author Margaret Atwood defines speculative fiction as "literature that deals with possibilities in a society which have not yet been enacted but are latent" (MasterClass, 2021). All of these definitions provide an all-inclusive approach towards the term speculative fiction, which is also in line with Kincaid's above-mentioned *what*

*feels like science fiction is science fiction* approach. Due to its all-inclusivity, some also offers different definitions regarding speculative fiction:

“Theorized as a field of cultural production rather than a genre, speculative fiction is not limited to any specific literary techniques. Nor can its development be traced through a linear chronology. The current understanding of speculative fiction reflects a quantum jump that connected several established and emerging traditions.” (Oziewicz, 2017, p.3)

Oziewicz emphasizes the stylistics of the genre rather than the subgenres and boundaries, as he beforehand accepts and asserts the boundaries of speculative fiction are blurry. At this point, it may be assumed that the function of speculative fiction is not to put clear-cut boundaries between different subgenres, but to create an umbrella term in which many genres may co-exist as a way of accepting and appreciating their overlapping, crisscrossing, and intertextual nature.

Speculative fiction provides an opportunity to re-observe, and thus re-evaluate and reconstruct the past, the present and the future. It shows us that most of the history making is infiltrated through meaning making. It is what it is because it has been made what it is. It is a common and widely accepted knowledge that the fictional worlds are created through situated knowledge, but what is lesser to none-known that it is also true for the real world.

The historical usage and evaluation of the term *speculative fiction* may be analyzed by dividing the approaches into three epochs. In the beginning, the term *speculative fiction* is first utilized by Robert A. Heinlein in one of his essays in 1947, who himself is a well-known science fiction author. However, Heinlein were simply using the term to refer different approaches to science fiction, rather than asserting it as an all-encompassing genre. He states that a speculative fiction story is:

“(...) the story embodying the notion “Just suppose—,” or “What would happen if—.” In the speculative science fiction story, accepted science and established facts are extrapolated to produce a new situation, a new framework for human action. As a result of this new situation, new *human* problems are created-and our story is about how human beings cope with those new problems. The story is *not* about the new situation; it is about coping with problems arising out of the new situation” (Heinlein, 1964/1947, p. 17)

It means that the term speculative fiction is first utilized to emphasize the human agency in the center of the story rather than being a different, upper or lower category of science fiction.

Secondly, the literary environment began to use the term as “a genre distinct from and opposite to science fiction in its exclusive focus on possible futures” (Oziewicz, 2017, p. 1), an attempt which didn’t have many supporters and lasted short.

Thirdly, it is identified as an umbrella genre, or a super genre that encompasses many different types of texts in itself, each containing speculative elements non-existent in the real world as far as it is known. In this regard, speculative literature genre can be described as a “meta-generic fuzzy set supercategory—one defined not by clear boundaries but by resemblance to prototypical examples—and a field of cultural production” (Oziewicz, 2017, p.1). In fact, as mentioned before, all genres may be considered fuzzy sets with no certain boundaries because of the fact that the term *genre* has a constructive and descriptive manner, which may create a negative impact on the evolution and evaluation of literary works, pushing authors to write in a manner non-compliant to the requirements of only one genre. As literature is a form of art that includes and requires creativity and imagination, it is almost impossible to place a certain piece of literature in one certain category excluding any resemblances to the other genres. (Attebery, 2014). Thus, it may be speculated that the term *speculative fiction* releases the literary works and authors from the chains of genre descriptions, allowing them to fulfill their potentials.

As analyzed above, speculative fiction is hard to define due to the fluid nature of its content. As the characteristics of the subgenres that are included in this super genre are the subjects of long-lasting discussions, it becomes almost impossible to give a clear-cut definition on what speculative fiction is. On the surface, it seems simple enough to differentiate between science fiction and fantasy, the former dealing with science, technology, space and possible future worlds and the latter dealing with magic, supernatural elements and non-real or imaginative worlds. However, in reality the two genres overlap to a great extent due to the fact that it is generally not possible to distinguish what is pure imagination and what is possibility. The current technological developments may have been regarded witchcraft even just a hundred years ago in this regard. The genre-blending within non-realist literary works opens a door to a wide range of possible hybrid genres such as cyberpunk, steampunk, magical realism, post-apocalyptic stories, Gothic horror, space opera fiction etc.

In order to justify the utilization of an umbrella term *speculative fiction* within literary theories, scholars use another term *megatext*, which refers to the images, elements, fictional backgrounds, fictional worlds, literary conventions, common characters shared by the subgenres of speculative fiction. These aspects of writing provide a set of ideas, images and characteristics subconsciously shared by both authors and readers of a particular genre (Brooke-Rose, 2010). All the subgenres included in the speculative literature genre indeed belong to a larger structure to varying degrees. These aspects of speculative literature prove and underline the intertextual nature of this umbrella genre.

At this point, another important fact is that speculative fiction is not only limited to a certain medium, writing in this context. The field consists of fictional works from all forms from written to performative arts such as literature, movies, series, graphic novels, video games, comics etc. Especially the children's literary market is under the influence of the combination of linguistic, visual and audial elements (Hammerberg, 2001). This wide variety of media available in the speculative fiction genre serves as a proof of the popularity of speculative fiction, which stems from its adaptability to any kind of changes and developments in life, technology, cultural systems, social orders and any kind of expectancies regarding the past, the present and the future.

There is an initiative by the volunteering Al von Ruff titled *The Internet Speculative Fiction Database (ISFDB)* launched in 1995, which has been constantly updated to present a comprehensive bibliography of the authors and works categorized under the title of speculative fiction, whose purpose of launch is clear in their website description:

"The ISFDB is a community effort to catalog works of science fiction, fantasy, and horror. It links together various types of bibliographic data: author bibliographies, publication bibliographies, award listings, magazine content listings, anthology and collection content listings, and forthcoming books." ("The Internet Speculative Fiction Database," n. d.)

*Uchronia* is another yet smaller attempt to provide a bibliography in speculative literature genre, which was launched by Robert B. Schmunk and Evelyn C. Leeper, the latter herself being an American critic and writer of science fiction as well. *Uchronia*, diverging from *ISFDB*, is an anthology of alternate history authors

and their works consisting of the oldest alternate histories written even before it was considered a genre. Though *Uchronia* do not refer to other subgenres of speculative literature, their attempt to showcase the vast amount of works in alternate histories gives the readers a clue on how enormous the total of speculative literary field is, thus demonstrates its major role and importance within literary systems. *Uchronia* also provides a list of theoretical references regarding the alternate history works, regarding the field as a scholarly discussion topic (“Alternate History Reference Material,” n.d.).

There is also a scholar initiative to compile the non-fictional works regarding speculative fiction, its emergence, evolution, categorization and the eminent works published under this genre titled *A Guide to Speculative Fiction at Gustavus Library*, which defines the term speculative fiction through a comprehensive definition as “a catch-all term for science fiction, fantasy, horror, the gothic, the weird tale, magical realism, and related genres whose common feature is that they engage in speculation” (“A Guide to Speculative Fiction at Gustavus Library: Start,” n.d.). It also provides comprehensive lists of literary awards regarding speculative fiction stories and books, societies dedicated to speculative fiction authors, reader groups, scholarly journals, scholarly societies for both casual knowledge and in-depth studies.

In the light of the discussions and definitions given above, the speculative fiction genre may be examined and comprehended by its relation to the world as it exists today. The narratives occur not in “our world” but in a world might or is supposed to exist. Or not in a frequency perceivable by human mind. Or not yet. The undefinable status of the genre comes from its interlapping nature along with its multimodality through many extratextual representations such as movies, toys, board games, and its thematic comprehensiveness and richness in terms of intertextual elements. It derives a great deal from history, science, mythology, traditions, and imagination.

### **2.3. Subgenres of the Speculative Literature**

Considering the discussions up to now, it can be asserted that speculative literature is an umbrella term that encompasses a range of non-realist genres which are impossible to gather in a full list due to their enhancing and mostly overlapping and intersecting status. Each cultural encounter, each technological development, each innovative perspective towards society, culture and lifestyle has the potential to create

a new sub-genre such as the occurrence of cyberpunk with the rise of robotic industries and artificial intelligence.

For the sake of providing a comprehensible framework about what is considered speculative fiction, it is possible to examine the field under eight main subgenres, and then may be further divided into smaller branches intertwined with each other, all of which are compiled through comprehensive research in the field. These main subgenres are:

- science fiction,
- gothic fiction,
- magic realism,
- fantasy and fantastic fiction,
- utopia,
- alternate history fiction,
- apocalyptic and post-apocalyptic fiction,
- and marvelous fiction.

The listed genres and micro-subjects are a compilation of the literary works and categorizations which is open for further analysis and additions as the categorization is mostly based on the labelling of the literary works by authors, other literary agents such as publishers, translators, critics, bookstores, and readers. It should also be noted that the below-given illustration of Ward Shelley has served as one of the most comprehensive sources for this genre categorization.

Shelley explains his motives to create this illustration as follows:

“‘History of Science Fiction’ is a graphic chronology that maps the literary genre from its nascent roots in mythology and fantastic stories to the somewhat calcified post-Star Wars space opera epics of today. The movement of years is from left to right, tracing the figure of a tentacled beast, derived from H.G. Wells’ War of the Worlds Martians. Science Fiction is seen as the offspring of the collision of the Enlightenment (providing science) and Romanticism, which birthed gothic fiction, source of not only science fiction, but crime novels, horror, westerns, and fantasy (all of which can be seen exiting through wormholes to their own diagrams, elsewhere). Science fiction progressed through a number of distinct periods, which are charted, citing hundreds of the most important works and authors. Film and television are covered as well.” (Shelley, 2011b)



This time chart regarding the historical evolution of the science-fiction, which turned out to be a complex science fiction piece itself, presents a renovated point of view that can revolutionize the way people see science fiction genre. Science fiction does not only deal with the simplistic issue of what is happening and what can possibly happen in the field of science, it rather widens the horizons of multiple possibilities regarding our perception of reality. In the image description provided by the artist, science fiction is seen as the main genre from which other genres stem. However, it cannot be ignored that all the genres mentioned in the description have roots in many other fields of literature and life as well from mythology to literary works, from everyday life experiences to fairy tales, from earth to other worlds –both real and imaginative. Thus, it can be asserted that it has always been in vain to draw clear-cut borders among genres that are now listed under the super genre of speculative fiction.

The below-given list of the speculative fiction sub-genres and micro-subjects are created within the scope of this study by the researcher compiling information through literary databases, forums, web pages dedicated to book reading experience, libraries, publishing houses, and bookstores. The subgenres are listed and defined based on the research outcomes.

### **2.3.1. Science Fiction**

Science fiction as a self-conscious publishing category is generally considered to have begun in 1926, when editor Hugo Gernsback published the first issue of *Amazing Stories*. (Booker & Thomas, 2009). He has used the term science fiction in his magazine as a category including stories with scientific basis. In the most generic way, it may be defined as works of fiction consisting of scientific facts and possibilities. The below-given titles are the sub-genres of science fiction genre, which is, in principle, constituted on scientific elements but diverges towards many different specific subtopics based on the setting of the storyline such as time, place or different ideological elements. However, at this point, it should also be noted that the boundaries of the mentioned micro-subjects cannot be clearly defined due to their interlapping natures. All the subgenres of speculative fiction may and do intersect to varying extents. Thus, the categorization of a literary piece may change based on the perspectives of the authorities. The definitions of the below-given subgenres are

presented to demonstrate the rich world of speculative fiction that is enriched by a wide range of sources.

Below, you can find the list of micro-subjects that are listed under Science Fiction in different sources:

*Hard Science Fiction*

*Soft science fiction*

*Design fiction*

*Science adventure*

*Space adventure*

*Fringe science fiction*

*Feminist science fiction*

*Space opera*

*Cyberpunk*

*Biopunk*

*Steampunk*

*Retropunk*

*Atomicpunk*

*Clockpunk*

*Solarpunk*

*Time travel fiction*

*Space Western*

*Social science fiction*

*Virtual reality fiction*

*Uplifting fiction*

*Terraforming science fiction*

*Posthumanist science fiction*

*Transhumanist science fiction*

*Artificial intelligence fiction*

*Singularity fiction*

*Human enhancement fiction*

*Mutant fiction*

*External colonization fiction*

*Mind-uploading fiction*

*Religious science fiction*

*Technothriller fiction*

### **2.3.2. Gothic Fiction**

Gothic literature is generally characterized with themes such as horror, thriller, death with dark, uncanny and eerie settings mixed with drama and possible supernatural elements. It may seem that it hugely diverges from the boundaries of science fiction it is worth noting that, just like gothic literature, the themes of science fiction frequently delve into the “aesthetic and moral energies (...) inclined to dwell less on the details of technology and more extensively on the human implications of massive social or natural change” (Hughes, 2014, p. 473). The distinction of gothic comes from its nature of challenging the generally accepted rules from an irritating and gruesome perspective.

Below, you can find the list of micro-subjects that are listed under Gothic Fiction in different sources:

*Dark fantasy fiction*

*Psychological horror fiction*

*Supernatural horror fiction*

*Splatterpunk fiction*

*Thriller fiction*

*Crime fiction (Detective fiction)*

*Occult detective fiction*

*Mystery thriller*

*Body horror fiction*

*Horror drama fiction*

*Horror comedy fiction*

*Erotic horror fiction*

*Paranoid fiction*

### **2.3.3. Magic Realism**

It refers to the genre in which the fantastic is presented within a sense of realism. Such stories provide “elements of realism in an inventive atmosphere with an indifferent attitude and with intentional shifts in time (...) amalgamated in the perfect harmony of metaphors to fit into the same framework without overweighing each other” (Tarakcıoğlu, 2018, p. 37). They incorporate the magic elements as if it is they are everyday issues encountered everywhere in the real world. Magic realism explains the reality under a different light.

Below, you can find the list of micro-subjects that are listed under Magic Realism in different sources:

*Imaginary realism fiction*

*Fabulism*

*Animism*

*Legends*

*Urban legend*

### **2.3.4. Fantasy and Fantastic Fiction**

This subgenre refers to speculative fiction examples that are set in an imagined universe. The place of the setting for a work of fantasy literature is a universe which may resemble the one we live in, but depicted as an independent, another universe which does not exist within the reality. Though the definitions by different scholars may change depending on their approach to the fantasy fiction as mentioned before, based on the Tolkien's definitions on fantasy, and for the sake of differentiating between the imagined universes and the real world, this subgenre is limited to include

the works of speculative fiction that occurs in non-real, imagined universes. Fantastic literature, on the other hand, refers to the supernatural or fantastic elements to the storylines that is depicted as occurring in the real world.

Below, you can find the list of micro-subjects that are listed under Fantasy and Fantastic Fiction in different sources:

*Fantasy adventure fiction*

*Heroic fantasy fiction*

*Mythopoetic fantasy (mythopoeia)*

*Mythpunk*

*Mannerpunk fiction*

*Feminist fantasy fiction*

*Manga*

*Historical fantasy fiction*

*Sword and sorcery fiction*

*Fairy tales*

*Grimdark fiction*

*Slipstream (Weird Fiction)*

*Bangsian fantasy fiction*

*Space fantasy fiction*

*Urban fantasy fiction*

*Contemporary fantastic and/or fiction*

*Science fantasy fiction*

*Superhero fiction*

*Visionary fiction*

### **2.3.5. Utopia**

Utopia refers to stories depicting an ideal world to summarize. Levitas (2010) states that the genre may be analyzed in terms of its content, function and form,

asserting that these stories do not just present an escape from the difficulties of the real world, they are more than just heavenly imaginations. They touch upon the problems of the current world, proposing changes. This genre may overlap with other micro-subjects. For example, they may include science fiction elements regarding their content. They may occur in alternate universes in terms of their form. They may include thought-provoking or awareness-raising elements regarding current social problems as a functional role. Samuel Butler's book titled *Erewhon* might be given as an example of utopias.

Below, you can find the list of micro-subjects that are listed under Utopia in different sources:

*Dystopia*

*Utopia*

*Heterotopia*

*Philosophical or religious control dystopia*

*Government control dystopia*

*Corporate control dystopia*

*Technological control (Digital control) dystopia*

*Loss of individualism dystopia*

*Survival dystopia*

*Ecotopia*

### **2.3.6. Alternate History Fiction**

It refers to the stories of alternative historical realities take place presented in elaborate detail. This subgenre explores the possibilities of what might have been or what might be in the future by changing some important milestones, or minor details in the history and retell the story of the world and humanity.

Below, you can find the list of micro-subjects that are listed under Alternate History Fiction in different sources:

*Time travel alternate history fiction*

*Cross-time fiction*

*Multiverses and parallelverses fiction*

*Rival para-time fiction*

*Ottopunk fiction*

### **2.3.7. Apocalyptic and Post-apocalyptic Fiction**

They refer to the stories in which the society on Earth or another planet is at the edge of a collapse, or has already collapsed due to different reasons. Though generally categorized under the science fiction genre, it should be noted that it is possible for a postapocalyptic environment to emerge due to supernatural or fantastic elements. Thus, they are considered as independent subgenres under the body of this study.

Below, you can find the list of micro-subjects that are listed under Apocalyptic and Post-apocalyptic Fiction in different sources:

*Alien invasion fiction*

*Environmental disaster fiction*

*Zombie fiction*

*Cozy catastrophe fiction*

*Supply scarcity fiction*

*Social corruption fiction*

*Pandemic fiction*

*Dying earth fiction*

### **2.3.8. Marvelous Fiction**

Offered by Todorov (1973), this genre resembles magic realism as he states that if the author “new laws of nature must be entertained to account for the phenomena, we enter the genre of the marvelous” (p. 41). The genre allows for fantastic phenomena on the account that it is presented in the natural laws of the fictional world. It diverges from the magical realism as the second does not compel the author to provide a set of rules and laws to rationalize the supernatural or fantastic elements. In magic realism, the reader is expected to play along accepting every element in the story as it is

provided. In marvelous fiction, the reader is allowed to expect to be persuaded by the author.

Below, you can find the list of micro-subjects that are listed under Marvelous Fiction in different sources:

*Hyperbolic marvelous*

*Exotic marvelous*

*Instrumental marvelous*

*Scientific marvelous*

Considering the wide range of subcategories and subgenres, one of the best ways to understand how it is almost impossible to categorize a literary work into only one specific genre may be better comprehended by examining the genre definition of a Turkish literary scholar, Berna Moran. Mostly analyzing the postmodern novel traditions and styles, he underlines the decentralization and hybridization tendencies in the contemporary literature genres. While analyzing the *Kılavuz* by the author and philosopher Bilge Karasu, Moran (2016) asserts that this book might be categorized into gothic and crime genres with a touch of fantastic, while in many platforms, it is just categorized into postmodern novel as it is deemed too hybrid to categorize into one particular genre. In the modern literary environment, the interlapping nature has affected the writing styles of many authors. Thus, it is possible to assert that various genres and literary works are affected by the stylistics, subgenres and settings of speculative fiction. To summarize, it is possible to say that speculative fiction is a dynamic genre that encompasses many elements in it. This literature review provides an overview of the discussions around speculative fiction regarding its boundaries and definitions. It aims to describe the various themes, stylistic elements, and social implications within this genre along with a personal tentative categorization. It is obvious that speculative fiction encompasses a wide range of themes. One attention-worthy stylistic element in speculative fiction is building immersive and intricate fictional worlds or imagined realities whether they are futuristic, fantastical, or alternate versions of reality. The use of descriptive language, cultural systems, and intricate details helps establish a sense of credibility and immerse readers in these imagined realms. When it comes to its function, speculative fiction provides a ground

on which the social and cultural issues can be discussed. Researchers have examined how this genre handles themes such as gender, power dynamics, race, and political systems. Speculative fiction can provide critical perspectives regarding these issues by challenging social norms and demonstrating alternative possibilities. Speculative fiction intersects with almost every aspect of life from rocket science to daily routines. In this regard, the genre also provides a means to speculate on the future trajectories and their ethical outcomes. Reader experience and engagement is also another important topic with speculative fiction. Speculative fiction, though long accused of being an escapist literature from the difficulties of the real world, explores the potential ways of living by enhancing the worldviews of the readers and engaging them as active agents into the genre as the genre often offers multimedia products to which the readers may also contribute through fandoms, websites, conventions, fanfictions and many other ways of distribution.

The categorization presented above is a compilation of the subgenres and micro-subjects that fall under the umbrella of speculative fiction derived from the definitions and categorizations of scholars, authors, libraries, booksellers, critics and readers. Though it already presents a wide range of subgenres and micro-subjects, it is always possible to propose new ones based on different sources of inspiration, which proves the fact that speculative fiction covers an endless range of topics. From alternative points of view, it is also possible to rearrange most of the micro-subjects in endless variations by adding or excluding new subgenres, creating new groups, grouping through different aspects of the literary works. However, considering their interlapping nature, it may be asserted that “rough groupings are more typical of literary divisions (...) and may turn out to be inevitable or even desirable; and (...) in some cases precise boundaries are less of a priority than usefulness” (Gill, 2013, p. 74). Thus, the categorization proposed here is a tentative list to demonstrate the vastness of the intertextual and interlapping nature of the speculative fiction genre.

#### **2.4. Intertextual Aspect of Speculative Fiction**

The intertextual and interlapping nature of the speculative fiction is briefly touched upon above. However, before going further with the current study, first it is required to explain the term intertextuality. The term is coined by Julia Kristeva who builds upon the works and ideas of Mikhail Bakhtin. She defines intertextuality as “an

intersection of textual surfaces rather than a point (a fixed meaning), as a dialogue among several writings: that of the writer, the addressee (or the character) and the contemporary and earlier cultural context” (Kristeva, 1986, p. 36). She believes each text has multiple layers of writing that can be interpreted in many ways by different receivers. Kristeva also proposes that “any text is constructed as a mosaic of quotations; any text is the absorption and transformation of another” (Kristeva, 1986, p. 37). That is, a text may be interpreted in limitless ways as the interpretations demonstrate differences due to the different backgrounds of the authors, readers, and also translators in the translated texts, which adds another layer of meaning upon the original text. In this regard, Graham Allen supports this idea of multiple interpretations stating that

“[T]he act of reading (...) plunges us into a network of textual relations. To interpret a text, to discover its meaning, or meanings, is to trace those relations. Reading thus becomes a process of moving between texts. Meaning becomes something which exists between a text and all the other texts to which it refers and relates, moving out from the independent text into a network of textual relations. The text becomes the intertext.” (Allen, 2000. p. 1)

As for Kristeva, Bakhtinian approach asserts that literary structure “does not simply exist but is generated in relation to another structure, (...) consists of the intersection of textual surfaces rather than constituting a fixed meaning” (Kristeva, 1986, p. 35-36). She defines it as a dialogue among several writings: the writer, the addressee (may also include the character, the dialogue between characters), and the contemporary or previous social and cultural context. Literary theoretician Eagleton also suggests a similar definition regarding intertextuality:

“All literary texts are woven out of other literary texts, not in the conventional sense that they bear the traces of ‘influence’ but in the more radical sense that every word, phrase or segment is a reworking of other writings which precede or surround the individual work. There is no such thing as literary ‘originality’, no such thing as the ‘first’ literary work: all literature is ‘intertextual’” (Eagleton, 2008, p. 119).

The difference of Eagleton’s approach towards intertextuality lies in the detection of the intertextual references. In literary environments, the term intertextuality is sometimes comprehended “in the banal sense of ‘study of sources’” (Kristeva, 1974/2024, p. 59) as if it is reducible to the allusions or quotations between two literary texts. However, the term intertextuality covers a wider range of interrelation; not limited to the written texts. In a broader and contemporary sense, a

text is a functional piece of meaning in any sign system (Barton & Lee, 2013). Thus, intertextuality “acknowledges the circulation and interplay of meaning across numerous signifying practices (music, literature, film, the visual arts and so on)” (Scott, 2009, p. 10). McAfee also challenges the one-layered intertextuality concept occurring only between written texts, denoting that “signifying practice is never simple and unified, (...) it is the result of multiple origins or drives” (McAfee, 2004, p. 26). He furthers his opinions by stating that “meaning is not made just denotatively, with words denoting thoughts or things, [but it is] made in large part by the poetic and affective aspects of texts as well” (McAfee, 2004, p. 13). This poetic and affective aspects may be derived from an endless source of inspiration. It may be speculated that it is not always essential to recognize every intertextual reference of every literary work, but it is certain that comprehending such connections enhances and elevates the richness and depth of the text for the reader. An intertextual reference of a literary text, then, may be derived from a variety of sources from the cultural connotation of a color to a character name based on an ancient myth that shows parallelism with the story.

In the broadest meaning, intertextuality covers three types of relations: text - text, text - genre, and text - reality (Każmierczak, 2019). The first one refers to the basic sense of the term, the associations between a literary work and previous works in terms of allusions, parody, pastiche, quotation, and plagiarism. The second one refers to many components from stylistic aspect to genre-specific elements such as fantastic beasts, mythological characters or imagined realities in speculative fiction. The third one consists of anything from the real world that may inspire a literary work. Speculative fiction, telling the story of anything and everything as explained above, may derive its components from any source in the real world. As the genre does not recognize any boundaries in terms of themes, character development and messages, the sources of intertextual references are also endless to include anything real or imaginable.

As a more detailed methodology to analyze the intertextual references in texts, it is possible to look into the seven types of intertextuality proposed by Robert Miola in order to explore the intertextual references between texts. Miola (2004) generally focuses on the intertextual references between written texts in basic sense rather than considering their multiple meanings based on different interpretations or their relations

to the real world. He divides his analysis into three categories with different number of variables listed under each one of them. Even in this categorization, due to the complex nature of intertextuality, he mentions that “the distinctions between types and those between categories are not absolute and exclusive; rather these divisions all appear on a continuum with various shadings and overlappings” (Miola, 2004, p. 13). Conventionally, it should be accepted in advance that the definitions and categorization regarding intertextuality are only presented to carry out methodological analyses. However, the methodologies are always open to discussion, addition and omission based on the analysis material. Turning back to the methodology of Miola, Category I refers to the direct mediation of the previously written texts into the new ones. It generally consists of verbal reiterations along with occasional “non-verbal evidence available in scenic form, rhetorical and stylistic figuration, and thematic articulation” (Miola, 2004, p. 14). This category has four sub-categorizations: *Revisions, translations, quotations and sources*. *Revisions* refers to the texts that are directly related to the original text. The *revision* may be carried out by the author’s wishes, or due to external reasons. Censorship, changes in the scenario, any legal requirements, simplified versions of literary works may be given as examples of revision. The revising act might be carried out by the author or a third party such as editors. Miola also includes adaptations in this category such as the theater plays or movie adaptations of literary works. To put on his work, it is also possible to include some multimedia constituents of the universes of speculative fiction series such as cardboard games, PC games with storylines, and illustrated books within this adaptation category as well. *Translations* refer to the translated literature as accepted in the basic meaning. However, the intralingual translations such as simplified versions, and intersemiotic translations such as movie adaptations included under adaptations by Miola may actually be categorized under this sub-category. *Quotations* sub-category consists of direct reiterations of phrases or sentences from anterior texts to create a depth in the meaning. The fourth and last one of Category I is *sources*. In this sub-category, he refers to the stylistic and characteristic aspects utilized in new texts inspired from anterior texts. In order to understand the posterior text, the reader should have the knowledge of the anterior texts. This sub-category provides some additional meaning to the text without saying it in forms of foreshadowing, parallelism,

reappropriated motifs that adds another dimension to the text through previous knowledge.

Category II is based on traditions. It has two subcategories: *conventions and configurations*, and *genres*. The first one refers to the cultural and social elements which shapes the characters, lifestyles, identities, perspectives and reasonings of the authors. As a result of this shaping process, their literary works get consciously or unconsciously affected by the traditions to which they are exposed (Dağabak & Tarakcioğlu, 2021). *Genres* sub-category, on the other hand, is the literary correspondent of traditions on literary works. The genre to which a literary work belongs affects the themes, stylistic features, character development, plot, setting and many other constituents of the writing.

Category III of Miola's intertextuality types consists of one single item: *paralogues*. It embodies the reception process of the literary works, as it includes texts after their consumption such as commentaries, fanfictions, critical reviews, forewords or afterwords, footnotes, overviews, book cover descriptions regarding the original text, written by any agent other than the author such as editors, readers, fans, and critics.

While Miola extensively bases his categorization on textual level enriched with extratextual and personal effects, some other scholars have touched upon the issue of intertextuality from different aspects. In terms of translation studies, the most basic question that comes to mind in terms of translation act is this: when a work is created within the system of one culture, how can translator transfer the linguistic and cultural intertextual references without any loss? However, considering the multimodal nature of literary franchises, the problems arising from this question reach beyond the limits of written texts and linguistic intertextual references. A literary franchise refers to a vast universe of different types of media and products that generally stems from a single book or a book series. In order to provide a comprehensive term that encompassing the whole franchises, Gerard Genette proposes a holistic approach towards intertextuality instead of utilizing the term *intertextuality*, which is mostly regarded as the intertextual relations within written texts. He, like most of the structuralists, refocuses his attention away from individual works towards the systems out of which the individual works are constructed. Genette (1997) is not concerned

with individual symbols or individual works, he deals with the system in general. Thus, instead of utilizing the term *intertextuality* that is mostly regarded as the intertextual relations within written texts, Genette provides a more comprehensive and defined list of the types of intertextuality that a reader may come across in any type of media, which he names as *transtextuality*. At this point, it should be mentioned that he admits that his five types are not exclusive and cannot be fully separated from each other. Paradoxically due to their reciprocal relationship, they inevitably overlap in an intertextual manner. It means that there are no clear-cut boundaries between Gerard Genette's categories of transtextuality, which are architextuality, hypertextuality/hypotextuality, intertextuality, metatextuality and paratextuality.

*Architextuality* refers to the intertextual relations between works belonging to the same genre, which covers of speculative fiction within the scope of this study. Architextuality mostly deals with “architextual nature of texts also includes thematic and figurative expectations about texts” (Simandan, 2010, p. 33). Genette (1997) believes that this situation affects the expectations and receptions of the readers. For example, this category includes the terminological similarities and differences related to the other works in the same genre. In Tolkien’s *the Lord of the Rings (LOTR)* trilogy, the term elf refers to a superior and beautiful race, while in Rowling’s world the term house elf (which is translated as *ev cini* into Turkish) is nothing like the *LOTR* version. Such similar and different intertextual references should be considered during the translations and neologism-creating processes.

*Hypertextuality/Hypotextuality* refers to the previous works on which it is based/from which it is inspired. This sub-category refers to “any relationship uniting a text B (hypertext) to an earlier text A (hypotext), upon which it is grafted in a manner that is not that of commentary” (Genette, 1997a, p. 5). The texts written as elaboration, extension, prequel or sequel to an original literary work fall under this sub-category. For example, Harry Potter franchise is full of hypertextual relations as there are many complementary books, websites, sequel movies, theatre plays and fan fictions. This category mostly includes the intra-franchise intertextuality, which enhances from moment to moment. Thus, it creates a compulsion on the author and official content creators to follow what is happening within the franchise in terms of *paralogues* by readers.

According to Genette, translations can also be deemed as hypotexts of the previous hypertexts as they are produced later based on original texts. Thus, the movies of a franchise may be included in this category as they not only extend the original work as suggested by Genette, but they are also the intersemiotic translations of the books. Within the scope of movies, subtitling is a major but still language-based translation. However, when it comes to dubbing, the translation requires much more than transferring the meaning of the words, as it includes the speech disorders, accents, true and false grammatical usages implying different messages regarding character backgrounds. And upon the launch of the movie series *Fantastic Beasts and Where to Find Them*, which are presented as the prequels of the *Harry Potter* movies, the prequel books written by J. K. Rowling with the same title requires being revisited and revised in accordance with their relations to the movie representations, subtitles and dubbings.

*Intertextuality* refers to “a relationship of copresence between two texts or among several texts: that is to say, eidetically and typically as the actual presence of one text within another” such as quoting, plagiarism, allusions and parallelism with other texts (Genette, 1997a, p. 1-2). It is similar to the above-mentioned intertextuality definition of Julia Kristeva, which states that any text is a retelling of previous texts to differing extents.

*Metatextuality* refers to the texts written in the form of commentaries. The websites and fan forums may be included in this category. Fan fictions may also be included in this part along with being categorized under hypertextuality, as they sometimes criticize and alter the original characters and course of events, which enhances the intertextual relations beyond what is written and closed in the original books. The reader becomes the author, and their contribution remains within the scope of the franchise. What is said cannot be unsaid, thus becomes a part of the story.

*Paratextuality* includes two types of intertextual relations: *peritexts* and *epitexts*. Peritext refers to the additional texts included in the books such as titles, prefaces, dedications, back cover info, translator’s preface, editor’s preface, and so on. Epitext, on the other hand, refers to the outsider texts such as critics, interviews, commentaries and so on (Genette, 1997b). Though there are limited peritexts included in the actual books, the whole franchise can be analyzed under the scope of epitexts, the most

important of which may be accepted as the interviews with the agents playing a role in the production, distribution, translation and other decision-making processes.

To summarize the concepts of intertextuality and intertextual references denoted up to now, it is possible to assert that anything may be deemed an intertextual reference as long as it conveys a meaning that is implicit or explicit in the text. Speculative fiction, based on its wide range of inspirations, sources and themes, provides a perfect application arena for the vast use of intertextual references as it derives its elements from every aspect of life, and also imagination. Its distribution, on the other hand, is another issue especially based on two main problems. First, speculative fiction works tend to become literary franchises. It is because their mode of distribution and writing styles are appropriate for being adapted to multimodal franchises. They create innovative and contemporary forms of intertextuality across various types of media drawing upon adaptations, transmedia products, remakes, sequels, TV series, games and many other options. Literary franchises bear diverse ways in which intertextuality functions in relation to various types of media products. Second, their multimodality creates a consistency problem in terms of their translation into different languages. Maintaining the terminological consistency is not easy in different types of media even within the same language. Transferring franchises into another language and culture creates complex problems. The agents carrying out the translation processes such as translators, editors, localizers do not usually work in cooperation as they work in different markets. As the transfer of the intertextual references generally requires creative thinking and utilizing compensation strategy in translation wherever applicable, maintaining the language consistency in a franchise translation becomes a problematic issue.

## **2.5. Literary Franchises and Their Intrinsic Intertextual Nature**

The definition of a literary franchise requires the existence of a vast universe of different media stemming from a central piece of work, mostly print texts. Defining the term in the basic sense, a franchise is “a series of related works such as movies or video games that feature the same characters” (Polinsky, 2020, p. 30). A literary franchise is a universe created by an author and one or many investors within the real universe. In the case of literary franchises, it begins with a simple text in the form of a book or a series of books, which then evolves into the reality in different types of

media including but not limited to movies, video games, board games, plush toys, DVDs, clothings, comics, TV series, cafés, role-playing events, festivals, FRP (fantasy role playing) games, websites, forums, pop-up books, fan fictions, theme parks, theatre plays, exhibitions, museums, or even snack brands. Popular examples of these franchises include Pokémon, Star Wars, Ghost in the Shell, Tolkien's Middle Earth, the Marvel Cinematic Universe, DC Comics, Harry Potter, Percy Jackson and many others. Along with the different types of media in which the alternative and additional storylines are provided, many agents including the authors and readers also provide official or unofficial explanations, interpretations, alternative readings and critics regarding these multiple storylines, all of which contributes to the multilayered meaning structure of the original text and creates a universe with a richer and deeper setting.

Examining the different types of media through which a franchise is distributed may lead to a confusion between the concepts of adaptation and franchise. In the most basic sense, a movie or a theater play based on a book is, in terminological level, an adaptation. Adaptations “create a different reader experience or offer a different interpretation of a work [but they] mostly transfer the same content from one medium into another” while transmedia content of the franchises “delivers unique pieces of content in each of the media channels, seeking to synchronize them and integrate them into a complex, yet coherent narrative structure” (Vukadin, 2014, p. 298). Thus, the difference between franchises and adaptations is that franchises include new contents, new stories, new characters and/or interactive options based on the source text. Digital tools and internet help these franchises to gather many different kinds of media within the same distribution source such as websites. Kiryakos (2019) divides the providers of these new websites into two groups as institutional and hobbyist providers, relatively referring to bibliographic data and new content created by fans and enthusiasts. For example, intertextual references in the Harry Potter series are extensively analyzed and discussed in many fan-based websites, dictionaries, forums and blogs along with the additional writings and insights provided by the author herself in the official written and digital sources. Kiryakos and Sugimoto (2018) asserts that the information provided by hobbyists contains a level of comprehensive data regarding the series that can be found nowhere else. They research, obtain and catalogue information based on different parameters, each one enlightening another

aspect of the series that may be ignored or overseen by the ordinary readers. Their organized and classified materials present a deeper understanding and a richer meaning on which the series are built.

In addition to such fan-made efforts, the market of multimedia franchises has grown over many types of forms such as pc games, comic books, animations, theme parks, etc. After a point, a multimedia franchise becomes a non-biological but dynamic organism that functions in many media types. It can be claimed that the multimedia franchise is “a dynamic resource [that] begins to form a unique entity that, while not a single creative work, [but] a network of related creative works and the set of concepts that they embody,” thus, although they originate from a single source, “the association between the name of a franchise and a single medium tends to weaken, even if a particular format or media type is dominant” (Kiryakos & Sugimoto, 2018, p. 41). When a book series becomes a multimedia franchise presented to the audience, any contributions or additions inevitably become a part of the franchise. It is important for the co-contributors to acknowledge the original meanings and references as well as it also becomes essential for the official sources to acknowledge the additional layers introduced by other agents that professionally or voluntarily play active roles in the franchise.

Transmedia franchises are mostly created out of speculative fiction series as their comprehensive intertextual reference network provides a number of application opportunities. For the literary works within the coverage of speculative fiction, the “fictional worlds are constructed from the narrative elements of the story and are often grounded in real-world or historical facts,” which constitutes their link to the real life that makes these works relatable for the audiences (Branch, et. al., 2017, p. 2772). In this regard, Giovagnoli (2011) asserts that transmedia franchises provide a new type of storytelling in the shape of “narrative forms that share the same elements (plots, characters, atmosphere...) but that change depending on the publishing platform through which they are released (for instance, the same short film might be developed as a series or as a movie for the theater; its protagonist for a comic book series, etc...)” (p.12). At this point, the role of the audience gets highlighted. During the traditional process of book reading, a book is written by the author, published by the publisher, distributed through bookstores and read by the audience. From time to time,

extratextual additions upon reading is released through the critics, blogs or book clubs, whose writings does not enhance the original work, but provides comments, criticisms, explanations, alternative meanings. In a multimedia franchise; however, it is possible for the audience to enhance the original meanings and make contributions to a specific fictional world. That is, in multimedia literary franchises, the reader becomes more than just a consumer of the product, “they are an interpretive community, one whose existence is aided by the interactivity of Web 2.0 (Branch et. al., 2017, p. 2773). Sokolova (2012) underlines the importance of this production by consumers and calls these agents “prosumers.” She gives the utmost importance to these co-producers for two reasons: on one hand, they contribute to the actual production through writing new contents, proposing ideas, creating different types of art, suggesting alternative readings, pointing out to intertextual references, proposing their hypothetical intertextual referneces, all of which enables the emergence of a comprehensive fictional universe. On the other hand, they contribute to the creation of a brand. Aptly, Clarke (2014) suggests that “brand owners do not only exploit the unpaid labor of fans and advocates but also absorb the creative work of a number of temporary freelancers who participate all along the production chain” (p. 208). The contribution of the audience to the franchise through media tools occur on both the general level through the “contemporary media production and consumption, and the spread of new media and the internet” and the specific levels through the “local specificity and cultural tradition” (Sokolova, 2012, p. 1567).

Along with the general intertextual nature of the speculative fiction and its reflections on the literary franchises through references within the same fictional universe between different storylines presented through various media types, the non-professional agents, or prosumers bring another intertextual dimension through their interpretations and commentaries based on their own local background information. Their additions inevitably become a part of the canon.

Advances in technology that have created new easily accessible and popular forms of media, combined with commercial and creative incentives to develop large singular universes consisting of connected and shared narratives, characters, and worlds across these mediums, has resulted in a significant growth in the phenomenon of multimedia franchises.

The emergence of these different types of media within the realm of the original text enhances, recontextualizes, and thus reshapes the meaning of the original work. In order to maintain the pseudo-realism of the newly-created universe, one of the most important aspects is to create a sense of stability and consistency among these different types of media. Each literary franchise, or literary world, has its own subculture and own jargon shared and protected between fans, which gives a sense of belonging to the members of a fandom. The success of the literary franchise as a commercial brand is difficult to attain due to fact that this new universe goes beyond the limits of the author's penmanship. The more agents are included in the creation process, the more likely do there occur inconsistencies. What should be taken into consideration at this point is that a literary franchise "coordinates the use of different semiotic resource systems such as language, images, music, etc. to produce meaning effects" which is called multimodality (Lemke, 2005:15). A written text is carried through many processes of adaptation and translation including intralingual, interlingual and intersemiotic translations based on the requirements of the new media types. Thus, it can be deduced that a journey beginning from a written text requires being translated into non-textual genres and non-linguistic forms in order to fully transform into a literary franchise. Along with these mentioned intersemiotic translations, it is certain that the success of a literary franchise is mostly based on its widespread status all around the world, which requires the linguistic forms of translation such as interlingual in most cases, and even intralingual translation as in the case of Harry Potter books' being translated from British English to American English. All these different types of translations create another dimension of intertextuality for which the issues of full comprehension, meaning transfer and consistency should be discussed, which refers to the one of the main ideas behind this study and will be further discussed below.

## **2.6. *The Wizarding World of Harry Potter Series as a Literary Franchise***

In order to examine the intertextual nature of a literary franchise within the genre of speculative fiction this study examines the Wizarding World franchise for many different reasons. It is safe to assert that Harry Potter series are one of the most well-known literary franchises in the world that has reached millions of people in at least one form. According to the information released by Scholastic (2023), the first publisher of the series in United Kingdom in September 1998, The Harry Potter series

have been translated into 85 languages, and more than 600.000 million copies in print have been sold during its 25-year journey. 20 years after its first publishing, just in 2016, more than 4 billion minutes of Harry Potter audio books reached to its audiences according to the official sales (Pottermore, 2018). The original 7-book series holds the title of *the most selling series of all times* (Manson, 2022; Talbot, 2023; Ahaqir, 2024; Buonocore, 2023). It is one of the largest literary franchises in the world and it continues to enhance its borders through prequels, sequels, theatre play titled *the Cursed Child*, and the new movie series based on a sequel book written by Rowling titled *Fantastic Beasts and Where to Find Them*, presented to the audience in 2016, video games, card games, conventions, fanfictions, fairs, theme parks, dinner events in the Hogwarts castle, cosplay items, etc.

The series tells the story of a boy who lives with his ordinary aunt and uncle until one day a half-giant man arrives to announce that he is expected to start his studies at a magical school due to the fact that he is a wizard, who is well-known in the wizarding world because of his past encounters as a baby with a dark lord resulting in the villain's end. The storyline continues with his adventures in the wizarding school to which he tries to adapt as he is not familiar with all magical knowledge and wizarding culture. He encounters many dangers coming from the reflections of the dark lord, and his followers, many of which he handles through practical intelligence rather than the pure help of magic. The series, though first thought to be a part of the children's literature, becomes darker and more gruesome as the protagonist grows up. The series consists of many characters, magical items, beasts, plants, spells, and places, all of which carry the traces of the real world. It should also be mentioned that Harry Potter series does not take place in a fictional universe, thus it is not necessarily categorized into fantastic literature. It is set in the magically-enhanced real world. In this regard, it pushes the boundaries of the speculative fiction sub-categories. Except from the magical skills, anything and everything is experienced as an ordinary person lives their life. There are good and bad people, rich and poor people, successful and failed people, none of which can be averted through the touch of magic. People have to go to school, work, earn money, drink, eat, do housework, obey the social rules. They also enjoy their lives watching games, spending time with friends and families, reading books, going on vacations just as an ordinary, non-magical person does. This is where the parallelism with the real world begins, bringing the series closer towards normal world from the

imagined, fantastic universes. With the addition of humorous writing style and occasional horror elements, it is safe to assume that Harry Potter series crafts a mosaic of various different genres under the umbrella of speculative fiction (Keller, 2009; Hiebert-Alton, 2008). Due to this reason, Harry Potter series is selected as the analysis case of the study at hand as it presents a wide range of subgenres that has the potential to yield a comprehensive list of intertextual reference sources.

As mentioned above, Harry Potter series are the best-selling series of all times, which has led to the expansion of the universe from a 7-book series to an all-encompassing empire including many different media types and products. This franchising process enhances the intertextual nature of the series. It is possible to assert that the series consist of many types of intertextual references including in-genre references, which points out to the shared elements in the speculative fiction genre; in-franchise references, which points out to the references between books, prequels, sequels, or other types of media; the fan-made references that aren't explained by the author in any platform but pointed out by the fans through their comprehensive analysis and commentary blogs and websites opened only for the sake of such references; intertextual references explained by the author through post-script additions in official websites and additional written or visual sources provided by the franchise officials; and the intertextual references included in the franchise through the translations of the media into different languages and cultures which may contribute to the series with a number of compensation strategy in the translation processes.

Due to the fact that the book are already entwined in many intertextual references within the written text from references to the former and contemporary books in the same genre, to real places and people, to historical events, to mythology, it is first important to detect the main intertextual references in order to transfer them to other types of media accordingly, as all of these transfers may be analyzed as different types of translation from text to visual types of distribution, from an original language to another, or within the same language.

The franchise does not only remain in the written culture, but enhances its way through any type of media. The first enhancement began through the movie adaptations of the series. With the addition of visuals, the intersemiotic translation process is introduced into the franchise. The consistency in the visual aspects has

become an important part of the trademark products. Along with the movies, many items are introduced to the market including the collectibles, accessories such as scarves and necklaces, clothing items printed with Harry Potter logos and quotes, and clothing items directly inspired from the series and movies such as cloaks and hats, stationary items, background pictures for PC and mobile phones, car stickers, signs and nameplates inspired by the places and shops in the Wizarding world, snacks inspired by the ones in the series and movies, wands, toys, miniature figures, pins, kitchen items, puzzles, mugs, doormats, posters, and many other things one can imagine. These are the first wave that have come after the huge interest towards the books and movies, which are followed by the illustrated books of the original series with the re-imaginings and illustrations of Jim Kay. These books, then, are printed with different covers for each one of the four Hogwarts houses as the fans have begun to identify themselves as part of these houses based on their personal characteristics. There are also four main complementary books written by the author J. K. Rowling herself:

- *Fantastic Beasts and Where to Find Them* (2001)
- *Quidditch Through the Ages* (2001)
- *Tales of the Beedle the Bard* (2008)
- *Harry Potter and the Cursed Child* (2016)
- *Harry Potter Wizarding Almanac* (2023) ultimate compendium of all magical items, fun facts, inspirations
- *A Magical Year* (2021)
- *Stories From Hogwarts Of Heroism, Hardship, And Dangerous Hobbies*
- *Short Stories From Hogwarts Of Power, Politics, And Pesky Poltergeists*
- *Hogwarts – An Incomplete & Unreliable Guide*

*Fantastic Beasts and Where to Find Them* is written in the form of a schoolbook published with the so-called hand-written notes by Harry Potter and Ron Weasley as a whimsical way to reinforce the incredibility of the series. Then, it has inspired a prequel movie trilogy occurring before the time of Harry Potter, but including some of the very important characters from the original series such as Albus Dumbledore and

Minerva McGonagall, which constitutes examples for the in-franchise references. This trilogy also explains some events later observed in the original series, enhancing the borders of the in-franchise references as well.

*Quidditch Through the Ages* is written and published giving the impression that the book is borrowed from the Hogwarts Library with many in-franchise references to other characters, along with many in-genre references as it carries scholarly information regarding the emergence and evolution of flying brooms and some other magical sports.

*Tales of Beedle the Bard* is written in the form of a children's fairytale book. The stories include many adventures and creatures that carries in-franchise references, mythological references, in-genre references.

The book titled *The Cursed Child* is written in the form of a sequel theater play that tells a story happening long time after Harry Potter graduates from Hogwarts. However, it consists of many references to the original series as it includes some of the original characters and references to the events occurring in the original series. As of 2024, the theater play is still currently active in London Theater, which does not constitute an example of adaptation or intersemiotic translation as it is a new text written to be staged. It is rather an expansion in the franchise in the form of another medium.

*The Almanac* is an encyclopedic work consisting of comprehensive information about all magical items, fun facts about the books, sources of inspiration, which are all provided by the author.

The remaining books also provide detailed information about specific parts of the Wizarding World, consisting of additional texts that are not included in the original book series.

Along with the complementary books presented by the author, there are also texts provided by the other agents having active roles in the Harry Potter franchise, such as the production company of the movies and video games, Warner Bros. team. Below listed the books published by the Warner Bros. in order to present detailed information regarding different aspects of the Harry Potter Universe as imagined by the producers:

- Friends & Foes: A Movie Scrapbook (2022)
- Magical Creatures: A Movie Scrapbook (2021)
- The Broom Collection and Other Artefacts from the Wizarding World (2020)
- Christmas: A Movie Scrapbook (2021)
- Spells & Charms: A Movie Scrapbook (2019)
- Hogwarts: A Movie Scrapbook (2018)
- Creatures: A Movie Scrapbook (2018)
- Diagon Alley: A Movie Scrapbook (2018)
- Fantastic Beasts and Where to Find Them – Newt Scamander (2016)
- J.K. Rowling's Wizarding World - A Pop-Up Gallery of Curiosities (2016)  
(pop-up book of some curiosities in the wizarding world as imagined by the Warner Bros)
- The Art and Making of Hogwarts Legacy: Exploring the Unwritten Wizarding World (2023) Background information, inspiration sources, intertextual references from the Hogwarts Legacy video game

There are also encyclopedic books published by some institutions, which have special interest in the Harry Potter series:

- Harry Potter - A Journey Through A History of Magic (2017) (British Library)
- Harry Potter – A History of Magic (2018) (British Library)
- Fantastic Beasts: The Wonder of Nature (2020) (Natural History Museum)

Up to this point, the presented lists include companion books promoted by the Wizarding World team; thus, their contents are officially approved by the author and the other agents in the franchise. Apart from these official additions, there are also complementary books written by enthusiasts and other authors regarding the Harry Potter franchise. Below are listed only a part of the vast catalogue of books dedicated to the universe of Harry Potter:

- Fantastic Beasts – The Secrets of Dumbledore: Movie Magic by Jody Revenson (Author) (2022)
- The Unofficial Harry Potter Spellbook: Charms, Spells, Curses by Alize Grand (2022)
- Harry Potter Magic Facts: The Unofficial Illustrated Book to Wizard Fun (Portkeys to Potterverse) by Newt Flamel (2023)
- Harry Potter Spellbook: The Unofficial Illustrated Guide to Wizard Training (Portkeys to Potterverse) by Newt Flamel (2023)
- Enchanted Spellbook: A Young Wizards and Witches Guide to Magical Crafts and Wonders. A Kid's Journal to Write, Draw, Doodle their own Spells, Portions, and Magical Adventures by YFG Kidz (2024)
- The Unofficial Harry Potter Cookbook By Dinah Bucholz
- Dumbledore: The Life and Lies of Hogwarts's Renowned Headmaster: An Unofficial Exploration by Irvin Khaytman, Richard Trinder, et al.
- Harry Potter Page to Screen: The Complete Filmmaking Journey By Bob McCabe
- All About the Hogwarts Houses by Vanessa Moody (2022)
- Awesome Facts for Potter Fans – The Unofficial Collection: The Encyclopedia of Secret Knowledge about the Most Famous Wizard by Lisa Marie Bopp (2022)

These companion books provide detailed information about the making of the movies, interesting facts, images from the movies, inspirations for the characters and beasts. Not only do they explain the already existing intertextual references in the original books, they also contribute to the Harry Potter franchise with new intertextual references as all of these are created based on the creative forces and imaginations of a production team consisting of many different people, thus many points of views. Their comprehensions and interpretations of the books reshape the Harry Potter universe to some extent. Thus, it is of utmost importance that their basic knowledge and understanding regarding the books should be sufficient enough to visually shape such a big universe.

Building upon the multilayered intertextual nature of the Harry Potter series, there are also some parody books based on the original books, which is a writing style accepted as the most basic intertextuality type by many scholars. Below are some examples of Harry Potter parodies from all around the world:

- Barry Trotter and the Unauthorized Parody by Michael Gerber; Rodger Roundy (Illustrator) (2002) (Britain)
- Hayri Potur Harry Potter’a Karşı by Muzaffer İzgü (2013) (Turkey)
- Harry Putter and the Chamber of Cheesecakes by Timothy R. O'Donnell (2004) (USA)
- Harry Plotter and The Chamber of Serpents, an Unofficial Harry Potter Parody: An American Muggle in Slytherin House (MJ Ware)
- Larry Bottem and the Sorcerer's Scone by Jake Aroling
- Harry Rotter and the Goblet of Spunk by Jon Lange
- Henry Shepherd and the Rock of Ages by Richard E. Salisbury
- Harry Otter and the Confectioner's Scone by J.G. Michael.
- Harry Cover by Pierre Veys
- Harry Peloteur et la braguette magique (Harry Fondler and the Magic Zipper) by Nick Tammer
- Henri Potier à l'école des Quartiers by Pierre de Laubier
- Porri Gatter by Andrey Zhvarevskiy and Igor Mytko
- Harri Proglotter Sergei Panarin
- Larin Pyotr by Yaroslav Morozov
- A Boy Named Harry and his Dog Potter by Valentin Postnikov
- Larry Otter und der Knüppel aus dem Sack (Larry Otter and the Cudgel in the Sack) by Frank Schmelzer (using the pseudonym Jane R. Rohling as another playful reference to the author's name)

Apart from these parody examples written in the form of single books or book series, there are also hundreds of references in many movies, series, comics, animations, cartoons to Harry Potter series in the forms of parody, pastiche, and many other kinds of intertextual references, which would be the topic of a whole another study.

Along with the literary arena, there are also scholarly books, dissertations, articles and analyses based on the Harry Potter series, discussing and analyzing the books, characters, places, ideologies, events from many points including but not limited to racism, child-raising, gender, globalism, capitalism, imperialism, subversion of the social roles, etc.

Although the written texts are the main sources from which the Harry Potter franchise is born, the movie adaptations of the books are bound to be accepted as one of the main reasons of such huge popularity of the series. After the 8 movies based on the original books, there is also another trilogy filmed in the form of a prequel based on one of the complementary books written by the author. The movies included in the Harry Potter franchise, all produced and released by Warner Bros, are listed below:

- Harry Potter and the Sorcerer's Stone
- Harry Potter and the Chamber of Secrets
- Harry Potter and the Prisoner of Azkaban
- Harry Potter and the Goblet of Fire
- Harry Potter and the Order of Phoenix
- Harry Potter and the Half-Blood Prince
- Harry Potter and the Deathly Hallows - Part 1
- Harry Potter and the Deathly Hallows - Part 2
- Fantastic Beasts and Where to Find Them
- Fantastic Beasts: The Crimes of Grindelwald
- Fantastic Beasts: The Secrets of Dumbledore

As of 2024, the Wizarding World franchise in cinema has become the fourth most-grossing franchise movie series ever since the first movie was aired in 2001 (Bebakova, 2004). Apart from the movies, there have also been other types of visual adaptations and sequels regarding the series. *Harry Potter and Me* is a special episode created by BBC and broadcasted on December 28, 2001, which consists of an interview with the author J. K. Rowling, during which she demonstrates many pages of notes from her own collection regarding the writing process of Harry Potter series. For the eightieth birthday of Queen Elizabeth II, BBC one and CBBC production created a pantomime style show titled *The Queen's Handbag* written by David Wood, and directed by Trevor Nunn. In the show, a three-minute short film starring the actors from the original Harry Potter movie series is included, in which the artists played their roles in the Harry Potter movies. The inclusion of the royal family proves the widespread and eminent role of the Wizarding World franchise in the modern culture.

Becoming such a huge hit, the franchise has begun to expand its borders towards interactive arenas. For many years, thousands of people have visited the Harry Potter exhibition at the British Library. Many fans have enjoyed the interactive adventure presented in the Visions of Magic light demonstration within Harry Potter concept in Germany and Singapore. For years, people have enjoyed their dinners at the Hogwarts castle in Scotland on special days such as Valentine's Day, Christmas Day, and especially on Halloween with the addition of special demonstrations and interactive plays. People may experience Harry Potter Studio Tour in London, which also provides career guidance and workshop opportunities for future artists along with ever-changing special activities based on the places and adventures from the books with new scripts. There are also 6 amusement parks with Harry Potter theme in different parts of the world from USA, to Japan, Australia, United Arab Emirates and China. Apart from all these, there are literally thousands of shops all around the world dedicated to items inspired by Wizarding World franchise. As of 2012, People could have attended Warner Bros. Studio Tour London: The Making of Harry Potter, which presents the opportunity to take a behind-the-scenes tour of the Harry Potter set in which the movies are made. There are also many exhibits on many parts of the world dedicated to different aspects of the Wizarding World such as the Forbidden Forest Experience in Belgium; the Fantastic Beasts: The Wonder of Nature exhibit by Natural History Museum in London, and a similar exhibit presented to the fans in Canada.

As observed from the shift towards various Wizing World experiences building new scripts based on the original books and movies, the franchise has shifted its focus from sole consumerism to interactive consumerism engaging its fans. The first engagement process has begun with the introduction of gameplay in many different types from cardboard games to video games, to roleplaying games and conventions. Below listed the canonic card and board games presented by the Wizing World franchise:

- Hasbro Gaming Clue: Wizing World Harry Potter Edition Board Game
- Hasbro Gaming Trivial Pursuit: Wizing World Harry Potter Edition Compact Trivia Game
- Mattel Games UNO Harry Potter Card Game for Kids, Adults and Game Night based on the Popular Series

There are also many video games for game consoles and PC consisting of both the basic storylines of the original series, and new storylines inspired by the original books:

- Harry Potter and the Sorcerer's Stone (2001)
- Harry Potter and the Chamber of Secrets (2002)
- Harry Potter and the Prisoner of Azkaban (2004)
- Harry Potter and the Goblet of Fire (2005)
- Harry Potter and the Order of the Phoenix (2007)
- Harry Potter and the Half-Blood Prince (2009)
- Harry Potter and the Deathly Hallows: Part 1 (2010)
- Harry Potter and the Deathly Hallows: Part 2 (2011)
- Harry Potter: Quidditch World Cup
- Harry Potter: Find Scabbers (Mobile Game)
- Fantastic Beasts: Cases from the Wizing World

Up to now is listed the offline games created for Wizing World enthusiasts. These games may be deemed more important than the offline versions as they create a

platform for Harry Potter fans all around the world to come together and have conversations regarding the franchise, which allows for a global conversation that enhances the understanding of the already-existing intertextual references in the series, and also construction of new intertextual meanings due to the multilingual and multicultural discussions and interpretations. Below there is given a list of these online multiplayer games released within the borders of the Wizing World Franchise:

- Harry Potter and the Deathly Hallows: Motorbike Escape by Warner Bros (Online game)
- Harry Potter: Hogwarts Mystery
- Harry Potter: Wizards Unite
- Harry Potter: Puzzles & Spells
- Harry Potter: Magic Awakened
- Hogwarts Legacy
- Harry Potter: Quidditch Champions
- Lego Creator: Harry Potter
- Lego Harry Potter
- Harry Potter for Kinect

The widespread and dominant position of the Wizing World franchise in many markets have come with the collaborations with important brands as well. There have been hundreds of brands who have created Harry Potter themed product lines including Lego, Fossil, Le Creuset, Paşabahçe, Koton, Penti, Kitsch, Blackmilk Clothing, CASETIFY, Pandora, Funko, Everau, Shein, Pottery Barn, Mackenzie Limited, Hershey's to name just a few.

Based on all the original and additional products and storylines occurring within the borders of the Wizing World franchise, there are also many other sources of discussion, commentary and critics regarding the interpretation of the whole story beginning from a 7-book series and turning into a huge universe on its own within the real world. The first and foremost official sources of information regarding what is what in the Harry Potter series are the the author's own webpage

(<http://www.jkrowling.com>), Pottermore (a previous official webpage opened for the Wizarding World franchise and discontinued), J. K. Rowling's verified social media accounts in which she shares many insights regarding the writing processes of the series and many underlying meanings, and the Wizarding World webpage, which is the current official webpage of the franchise ([www.wizardingworld.com](http://www.wizardingworld.com)). The contents of these sources are created by a team of Harry Potter franchise officials and also by the author J. K. Rowling herself through additional writings and commentaries regarding the writing process of the original books, her inspirations, her experiences, the reasons of her choices, etc.

Apart from the official sources, there are also contributions from the fans all around the world in many ways from critics and commentaries to analyses and fanfictions. These fan contributions to the franchises are called "textual poaching" by de Certeau (1986). Building upon this term, Jenkins (2005) emphasizes the "social agency of readers" as he believes "the reader is drawn not into the preconstituted world of the fiction but rather into a world she has created from the textual materials" (p. 64). This may be explained as the construction of the multimedia franchise as well. However much the original storyline and texts provided by the author are crucial, they "do not necessarily overpower and subdue the reader" because the attention of textual poaching and franchise construction process is "placed on the reader's experience of intertextuality" (Jenkins, 2005, p. 68).

At this point, it is also important to understand why voluntary workers, fans in this case, put such time and effort into constructing a world and creating content without any tangible gain. The reasoning behind the fan engagement into the franchises is best explained by the author and scholar Umberto Eco:

What are the requirements for transforming a book or a movie into a cult object? The work must be loved, obviously, but this is not enough. It must provide a completely furnished world, so that its fans can quote characters and episodes as if they were part of the beliefs of a sect, a private world of their own, a world about which one can play puzzle games and trivia contests, and whose adepts recognize each other through a common competence. Of course all these elements (characters and episodes) must have some archetypal appeal (...). [I]n order to transform a work into a cult object one must be able to unhinge it, to break it up or take it apart so that one then may remember only parts of it, regardless of their original relationship to the whole. (Eco, 1985, p. 3-4)

The fan contribution in multimedia franchises is a two-way process. As the franchise gets larger, the participatory engagement of the fans increases. As the participation and contribution of the fans increases, the franchise gets even larger.

In the Wizarding World franchise, there are countless fan contributions presented through different types of media. Below listed a few of the largest fan-made webpages dedicated to the different interpretations of the events, characters, settings, beasts, spells, explanations and analysis of the intertextual references:

- Harry Potter Fandom (<https://harrypotter.fandom.com>)
- HP Lexicon (<https://www.hp-lexicon.org>)
- Snitch Seeker (<https://www.snitchseeker.com>)
- MuggleNet (<https://www.mugglenet.com>)
- HP Reddit (<https://www.reddit.com/r/harrypotter>)
- The Leaky Cauldron (<http://www.the-leaky-cauldron.org>)

These pages mostly include encyclopedic entries regarding the franchise items, intertextual references to the real-life events, real persons, different languages, myths; and various multicultural and multilingual discussions regarding the underlying meanings within the series, and the intertextual references within the franchise between different types of media.

While the exclusive and additional information provided by official and non-official webpages regarding the franchise enhances the depth of the original texts and meanings, the content is continuously being translated into Turkish by voluntary translators within the scope of Turkish websites such as *trhogwarts.com*, or more actively *fantastikcanavarlar.com* which is created under *kayiprihtim.org*, a general literary forum/website focusing on fantasy literature. However, there is not an original fan page dedicated to Harry Potter and its analysis especially in Turkish.

As exemplified above, there are many contributions from the Wizarding World enthusiasts through fan-made websites, forums, discussions, memes, books, etc. Whether they are officially approved or not, all these contributions become a part of the franchise. The relations between different types of texts are growing day by day through different kinds of translation and through the contributions of many different

agents constantly interchanging roles between author and readers. Thus, it gets harder to maintain a consistency within the franchise.

All these different types of distribution, media, and all written and visual materials are only a part of the items that exist in the huge universe of the Wizing World, which is accessible to anyone in the entire world for both as consumers or producers, as readers or contributors.

The intertextual references in the Wizing World franchise are not always in the form of “weaponized intertextuality” in Puschak’s (2016) terms, which refers to intertextuality utilized for the sake of revoking severe emotional responses in the readers. They are mostly utilized for the sake of different purposes as foreshadowing, as a whimsical touch, adding a fun aspect, or as a contribution to the richness and depth of the text, or as a general affiliation to the speculative fiction genre to create a pocket universe within the real universe.

Assuming that during the expansion within the same language, the intralingual consistency is provided within the franchise, the first step for the universalization of the franchise is to accurately transfer the original text into the other languages and cultures, in which other types of translation from text to subtitles, dubbings, storylines of the games etc. are going to take place. Thus, the interlingual translation needs to fully comprehend, transfer and find solutions and compensations for the translation-based losses in order to maintain the richness and depth of the original texts with all their intertextual references.

Due to its universal nature, the act of translation is inevitably at the very core of this franchise. Considering the fact that the Wizing World has enhanced its borders to the point that it has become a multilayered, multifaceted, multimodal Rubick’s cube, in which many different agents have both become readers and authors, the mentioned acts of translation cannot be reduced to interlingual translation of the books. The translation procedures of a literary franchise are assumed to have many layers, directions, agents and decision-making moments, in which many linguistic and non-linguistic source texts and target texts interact and affect each other throughout the course of time. Within a such vast arena, it is important to have a roadmap regarding what to look for in a text that may have deeper and richer meaning than the obvious.

## 2.7. Theoretical Framework in the Scope of Translation Studies

Today, translation is the main language of globalization. Any type of script and/or media is obliged to go through a translation process in order to be distributed all around the world. With the emergence of new genres and media types, the translation act as known in the previous centuries has dramatically diverged away just transferring the words from one language to another. Different types of texts and media have been incorporated into literature especially along with the rise of literary franchises. However, it should not be forgotten that all the secondary products in literary franchises rise out of one single book or series. Thus, it is of utmost importance that the translators, who are also the readers of the literary works first, have comprehensive and thorough understanding of the source texts as the first step of the translation act. In this regard, Marta Kaźmierczak and Lawrence Venuti's approaches regarding intertextuality as a translation problem, and Ritva Leppihalme's culture bumps notion occurring in the translation of allusions in literary translation between different cultures are utilized as the theoretical framework of this study.

As mentioned in the previous chapters, intertextual references are intrinsic elements of speculative fiction genres, especially becoming abundant when they turn into multimedia franchises. Even with the most basic types of intertextual references such as allusions, in the cases a literary text is translated, "there is normally a greater risk of incomprehension on the part of a secondary recipient than on the part of a primary one" as there is a risk that many allusions carry the risk of being untranslatable into different target languages and/or cultures (Kaźmierczak, 2019, p. 366). Kaźmierczak (2019) further discusses that intertextual references in a text are resistant elements in translation process as they directly influence recognizability and full comprehension of the original text through reading the target text. The recognizability of a marker of an intertextual reference depends on the existence of the archetext in the target literature, culture and language, which is not always possible. Even in occasions that the intertextual marker is recognizable for the target audience, the intertextual interrelation and the wording of it transferred to the target language is required to resonate with the target age group for the reference to be successfully translated. Thus, it is possible to assert that translation of intertextual references in a speculative literary franchise is a multilayered action. First, the translator is required

to comprehend the vast intertextual relation network imprinted in the original book. In other words, s/he is supposed to fully comprehend the original text with its layered meanings. Second, s/he is expected to compare the source and target cultures and languages to position the intertextual references in both literary environments. Third, s/he needs to consider the different products which are going to be based on the written product s/he is going to produce through the translation act in order to maintain the consistency within the franchise. Fourth, s/he is to determine the appropriate translation strategies for each translation challenge in a way that is going to ensure both the transfer of the original meanings and references, and the consistency through different types of media. Fifth, s/he is mostly required to maintain the original writing stylistics of the author. For example, in Harry Potter series, the author prefers utilizing loaded names and surnames just for adding a whimsical touch to the storyline. Her writing also gets extensively nourished by the historical events, mythology, astronomy and her own life experiences along with many other fields. The elements included in the text are affected by each other. The text is affected by the current and previous corpus. All these factors may be speculated to be affected by each other as well. Writing is a “reading” of previous literary corpus, and the text is an absorption and reply to another text. This is what Bakhtin (1986) calls polysemy in literary theory, which refers to the multiple layers of meaning in any text is an inherent aspect of any text. Kristeva claims that (1981) this polysemy is created by both the author and the reader (the addressee). Building upon this, it is also possible to assert that different intertextual comprehensions may occur by the same person during different times of readings as the intertextual background of the person changes in time. It is also possible for a person to conclude different meanings from the same text during the same reading. Moreover, as explained in the previous chapters, literary franchises also get reader contributions in terms of the interpretation of the underlying meanings, which may go beyond the intentions of the original author at some points. This point of view reminds the ideas proposed by Barthes regarding the reception of the readers which asserts:

We know now that a text is not a line of words releasing a single 'theological' meaning (the 'message' of the AuthorGod) but a multi-dimensional space in which a variety of writings, none of them original, blend and clash. The text is a tissue of quotations drawn from the innumerable centres of culture. (...) the writer can only imitate a gesture that is always anterior, never original. His only

power is to mix writings, to counter the ones with the others, in such a way as never to rest on anyone of them. (Barthes, 1977, p. 146).

Barthes continues his train of logic towards claiming an agency for the reader. He believes that after a text is written, after the last letter and the point is put on the page, it marks the death of the author, which is followed by the birth of the reader. Apart from what the author have already impregnated into the text, translated literary texts gets also nourished by the conscious and unconscious background of the translator as well. Within the scope of this study, it is possible to claim that the translator is also the first reader of a text to be translated, thus their understanding reshapes the text. The translator creates a new text with their own understanding fixed in a moment of history regarding the original text. This process of producing two texts, one being the translator's mental understanding of the original text, and the other being the translated text they produce, develops a multilayered intertextuality between the original and the translated text due to the fact that translation is a two-fold process, one occurring in the original language from text to the translator's understanding, and the other occurring from the original language to the target language. This complex nature of the translation act renders the losses in translation inevitable.

In line with the general definition of intertextuality, Riffaterre also puts forth that no text can exist on its own. According to him, any text is a product of inspiration from already existing texts, or at least from the culture to which it belongs. He focuses on the reader's reception, proposing two types of intertextual reference patterns in texts: intertextuality and hypertextuality. In his terms, intertextuality refers to "a structured network of text-generated constraints on the reader's perception's, hypertextuality requires reader's attention to the loose web of free association with the text which includes ungrammaticalities and an implicit or obscure sign" (Riffaterre, 1994, p. 781). Ungrammaticality of a text refers to the intertextual gap that should be filled by the reader. Ungrammaticality is an intertextual reference to another text that is unknown in the current text, which is similar to another term proposed by Bauman: intertextual gap. The term intertextual gap is related to the author's "linking of his own current performance to prior performances and his manipulation of the intertextual tension between replication and the purposeful construction of an intertextual gap" (Bauman, 2004, p. 11). Ungrammaticality in Riffaterre's theory, on the other hand, refers to the intertextual gap that should be filled by the reader. Ungrammaticality is an intertextual

reference to another text that is unknown in the current text. However, this means that the mentioned ungrammaticality is a grammaticality in the other text. In order to eliminate the referential losses in the current text, the reader has to make retroactive readings, which refer to acquisition of existing literary and cultural knowledge (Riffaterre, 1978). In the translation of the literary franchises in speculative fiction genre, it is translator's role and responsibility to come up with compensation mechanisms. Kaźmierczak (2019) asserts that the translator's chain of mission while translating texts that are rich in terms of intertextual relations is to notice the mentioned links, localizing the reference source, and then re-creating the reference in the target language within the translated text. Every text is inevitably an intertext with references to previous texts or non-written texts referring to anything that reflects any set of meaning in any kind of sign. Venuti emphasizes the fact that these intertextual references may be explicit in texts in the form of well-defined methods such as allusion, quotation or parody, though they may also be in implicit forms that needs to be carved out by the reader and/or translator. For example, Zhao (2017) proposes some explicit and basic intertextual relation forms such as citation, allusion, prototype, parody, collage in her study, while she also feels obliged to include an implicit intertextual relation subcategory: untraceable codes in the forms of cultural conventions. As another example of implicit intertextual references in literary works, Depci (2022), analyzing the intertextual references in Murakami's *Killing Commendatore* asserts that parallelism with mythological adventures may create another intertextual category, which affects the character development and storyline. Venuti summarize this implicit and explicit networks of intertextual references in literary texts as follows:

Intertextuality thus presupposes the existence of a linguistic, literary, or cultural tradition, a continuity of pre-existing forms and practices, even as a particular intertextual relation establishes a continuity and in effect creates tradition, affirming or questioning it as the case may be. With intertextuality (...) reception is a decisive factor. The reader must possess not only the literary or cultural knowledge to recognize the presence of one text in another, but also the critical competence to formulate the significance of the intertextual relation, both for the text in which it appears and for the tradition in which that text assumes a place when the intertextuality is recognized. (Venuti, 2013, p. 157-158)

It is not possible to expect all readers to be fully competent to understand every intertextual relation in a text. However, a translator is bound by professional responsibility to at least understand the original intertextual relations to a certain extent. While translating a literary work that consists of multilayered meanings enriched with extratextual references, “the net of intertextual relations should be thoroughly studied by the translator and restored in the target text” (Majkiewicz, qtd. in Kaźmierczak, 2019). Thus, the first step of the translation process is to comprehend the underlying meanings embodied in the text. Transferring them into another language is the second step of the work. As discussed above, the vast range of sources utilized by the speculative fiction genre and the intertextual nature of the literary and multimedia franchises multiply the responsibilities of the translators during the translation act as the number of elements that requires to be taken into consideration.

Venuti (2013) asserts that even between languages belonging to the same language family with similarities in terms of their lexical roots, syntactical structures, history of shared borrowings and calques, the translator is required to deconstruct the original text and words, comprehend them along with their extratextual and intertextual references, and then reconstruct them in their own languages in a manner suitable to their language and cultures. He states that it is inevitable to encounter losses during the translation process between different languages regardless of their similarities. He proposes three main types of loss in this regard:

“The first is intratextual and therefore constitutive of the foreign text, of its linguistic patterns and discursive structures, its verbal texture. The second is both intertextual (in the sense of relations to pre-existing texts) and interdiscursive (in the sense of relations to pre-existing forms and themes) yet equally constitutive, since it comprises the network of linguistic and discursive relations that endows the foreign text with significance for readers who have read widely in the foreign language. The third, which is also constitutive but simultaneously intertextual, interdiscursive, and intersemiotic, is the context of reception, the various oral, print, and electronic media through which the foreign text continues to accrue significance when it begins to circulate in its originary culture, ranging from paratextual elements (book jackets and advertisements, blurbs, and authors’ photos) to commentary (periodical reviews and academic criticism, television interviews, and internet forums) to derivative works (editions, adaptations, anthology extracts).” (Venuti, 2013, p. 159)

Building upon this view, he asserts that an equivalent effect is almost impossible to be achieved in the translated texts because “its capacity to support meanings, values, and functions which therefore never survive intact the transition to a different language

and culture” (Venuti, 2013, p. 159). However, through exact detection of the intertextual references, the process of translation might be improved in a way to transfer the intertextual references to a certain degree, which is the main concern of this study.

Ritva Leppihalme is another translation scholar who has touched upon the challenges of intertextual reference translations, which she refers as the allusions in translation. In her theoretical approach, she talks about the functions of allusions, possible translation strategies to transfer these allusions. She also considers the role of the translator as a reader of ST in allusion translations. This study focuses on the sources of allusions and the role of the translator as the first reader of the source text rather than leaning into the possible and/or already existing strategies. It handles the translation process from the beginning and aims to propose an intertextual reference taxonomy for speculative fiction franchises to guide the first reader, in other words, the translator.

First, it is important to investigate the definition of the term allusion in Leppihalme’s context so as to demonstrate its wide range of coverage for any kind of reference in literary works. She clearly mentions that:

“The term allusion is used here in a wider sense than in literary studies; it denotes translation problems arising from the presence in the source text not only of intertextual elements but also of references to other types of source-cultural phenomena, e. g. historical people and events and popular culture, which are likely to be unknown or less well known among target-text readers. A difference in cultural background will obviously lead to translation problems; but even where a tradition is shared, levels of exposure to it may vary.” (Leppihalme, 1992, pp. 183-184)

It means that the term allusion covers any kind of intertextual reference in the wider sense that is in line with the intertextuality notion of Kaźmierczak (2019) defining intertextuality as the references between text - text, text - genre, and text – reality, which is discussed above (See 2.4. Intertextual Aspect of Speculative Fiction). In Leppihalme’s terms, “an allusion is more or less closely related to such terms as reference, quotation or citation, borrowing (even occasionally plagiarism) and the more complex intertextuality, as well as punning and wordplay (for modified allusions)” (Leppihalme, 1997, p. 6). This definition also supports the wide range of intertextual reference sources that is covered by the taxonomies of Gerard Genette and

Robert Miola, which are utilized as the basis of the methodological approach of the taxonomy proposed within the scope of this study.

Leppihalme (1997) lists her understanding of allusions as thematic allusions, humor allusions, allusions in characterization, allusions as interpersonal relationship indicators, creative or stereotyped allusions, usage of clichés and proverbs. In here theory, she also categorizes these allusions according to their presentation forms as direct or implied allusions. She also mentions in this regard that the implied allusions maybe modified such as in the form of puns, which creates different levels of recognizability for allusions in terms of their receptions by the readers.

In order to provide a general distinction to enable an easier analysis, she categorizes her allusions into two groups: proper name allusions and key phrase allusions. Proper name allusions, as can be understood by the title, refers to the real-life people with background references such as “the international names of entertainers or politicians who are familiar on target-culture TV screens as well” which is supposed to not present a transfer problem in the translation process while they may also include “the famous names of past generations, (...) leaders of men, or of writers and painters: both generals and artists” (Leppihalme, 1997, p. 66). Key phrases, on the other hand, refer to the direct or modified quotations from many different sources such as “holy books, classical mythology, literature, nursery rhymes, tales, songs, slogans, catchphrases, cliches, proverbs, commercial products, popular beliefs, assumptions, popular culture names, figures of past generations, and even an author’s own experiences” (Kalıpçı, 2021, p. 50). This study aims to enhance the list of these sources provided in this part in a detailed taxonomy of intertextual reference types in speculative fiction series with the aim of enabling an easy detection of these references in the source text.

Regarding the sources of these allusions, Leppihalme (1997) asserts that:

“An overview of common sources of allusions will indicate the range of the cultural competence required of a translator. While some allusions are transcultural (shared by both source and target culture), many others are culture-specific, and can only be understood by people sufficiently familiar with the culture in question. While the broad categories of sources are unlikely to differ much from one selection of texts (of the same date and genre) to another, a

different selection of texts would no doubt have produced a different group of individual allusions from those sources.” (Leppihalme, 1997, p. 66)

Thus, it is possible to state that a translator of any text encounters with different sources of intertextual reference sources (referents in Leppihalme’s terms) with which they are required to be familiar. Leppihalme asserts that (1997) “a writer (mostly) writes for people who share a certain amount of cultural background information with him /her” (p. 19), thus their translation requires a high degree of biculturalization for the detection of intertextual references in the source culture and text. However, it is always possible that some allusions may not be comprehensible in the target culture as one cannot expect all readers to be fluent in both source and target cultures. Leppihalme names such examples that fail to be comprehended by the readers as *culture bump*. This is the point where translator’s intervention and interpretation play the most important role in the transfer of such allusions. Leppihalme lists the strategies utilized by translators to overcome the culture bumps in the proper name allusions as follows:

“(1) Retention of name (either unchanged or in its conventional TL form, see later); with three subcategories:

(1a) use the name as such;

(1b) use the name, adding some guidance (see later);

(1c) use the name, adding a detailed explanation, for example a footnote.

(2) Replacement of name by another (beyond the changes required by convention); with two subcategories:

(2a) replace the name by another SL name;

(2b) replace the name by a TL name.

(3) Omission of name; with two subcategories:

(3a) omit the name but transfer the sense by other means, for example by a common noun;

(3b) omit the name and the allusion altogether.” (Leppihalme, 1997, p. 79)

These are the strategies she detects and/or proposed in her studies for the transfers of the proper noun allusions. The following, on the other hand, are the potential strategies proposed for the transfers of key phrase allusions:

A. use of a standard translation

B. minimum change, that is, a literal translation, without regard to connotative or contextual meaning, there is thus no change that would aim specifically at the transfer of connotations

C. extra allusive guidance added in the text, where the translator follows his/her assessment of the needs of TT readers by adding information (on sources etc.), which the author, with his / her SL viewpoint, did not think necessary; including the use of typographical means to signal that the material is preformed

D. the use of footnotes, endnotes, translator's notes and other explicit explanations not supplied in the text but explicitly given as additional information

E. simulated familiarity or internal marking, that is, the addition of intra-allusive allusion signalling features (marked wording or syntax) that depart from the style of the context, thus signalling the presence of borrowed words

F. replacement by a TL item

G. reduction of the allusion to sense by rephrasal, in other words, making its meaning overt and dispensing with the allusive KP itself H. re-creation: creative construction of a passage which hints at the connotations of the allusion or other special effects created by it I. omission of the allusion.” (Leppihalme, 1997, p. 84)

After listing these strategies, she emphasizes that a translator's utilization of these strategies is not obliged to be conscious on every occasion as s/he carries out “a series of operations judging various linguistic, contextual and cultural factors, or intuitively” (Leppihalme, 1997, s. 26). It also falls out of the scope of this study as it first focuses on the detection of the intertextual references by the translators. The study focuses on the agency of the translator. The translator is the cultural mediator between the source and target cultures and texts, so s/he is responsible for the first detection of the intertextual references in the source text (See Leppihalme, 1992). As the first reader of the text, it is preferable that translation choices are carried out through conscious decisions for the sake of smooth transfers of the intertextual references into the target text in translations. However, also as the first reader, a translator has the potential to miss many references in the source text and culture due to a lack of cultural

background in some matters. A translator not only requires the linguistic skills to comprehend the source text, s/he should also be able to incorporate a great deal of “extralinguistic knowledge of the source language culture, [which means] s/he needs to be sensitive to what is implied by the use of sociocultural and intertextual elements” (Leppihalme, 1997, p. 20). At this point, s/he may require a guide in the detection of the references in the source text. Thus, in order to propose a taxonomy containing the widest range of sources for the detection of intertextual references, this study incorporates Leppihalme’s theory, integrating the intertextuality definitions from Genette and Miola, in an attempt to propose the most comprehensive intertextual reference taxonomy in speculative fiction series to detect the referents in the source texts by the translators.

All in all, it is clear that intertextuality plays a crucial role in how translations are both created and understood. However, the impossibility of transferring all the intertextual references successfully into another language and culture often results in substitutions with similar but distinct intertextual relationships in the target language. This process of creating a new intertext in the target language allows translated works to be understood by readers familiar with that language. However, it also leads to a divergence between the original and translated texts, resulting in a multitude of linguistic and cultural differences that are open to interpretation. Intertextuality both enables and complicates translation. To harness the power of these interpretive possibilities, it is of utmost important to “increase the self-consciousness of translators and readers of translations alike” (Venuti, 2013, p.173). For the sake of this awareness-raising objective, Harry Potter series are analyzed from many different aspects in terms of the translations of speculative fiction franchises. Rodríguez and Maria (2003), Fernandes (2006), Panou (2021), and Brøndsted and Dollerup (2004) discusses the translation of names within the Harry Potter series. Some scholars deal with the interlingual translation of the terms with reference to the transfer of culture specific and/or Harry Potter-specific items (Valero-Garcés 2003; Feral, 2006; Jentsch, 2002; Davies, 2014). Some studies deal with the loss of humourous aspects in translation into other languages and cultures (Yuliasri & Allen, 2023; Alderete-Diez, 2012). Many scholars analyzed the challenges encountered in the the visual adaptations of Harry Potter series in terms of intersemiotic translation (Nel, 2008; Goldie, 2019). Lathey (2005) tries to discuss the franchising of Harry Potter series analyzing the marketing

and translation procedures of the series. Intertextual aspect of the series as a franchise is yet another important aspect in Harry Potter studies (Caselli, 2004; Gillis, 2016). These constitute only a part of the most eminent studies in the vast arena of scholar analysis of Harry Potter franchise in terms of translation consisting of hundreds, if not thousands of studies.

Based on the Turkish and French translators' interviews of the Harry Potter series, they are required to work in strict deadlines because of the fact that products in all languages are made available to the readers on the same date due to the global nature of the franchise (Tunç, 2021; TheWhiteTree, 2015). They work with unfinished stories in series consisting of multiple books and additional stories through different types of media (Goldstein, 2005). Thus, they need to work flexible. Being the first reader of the literary works which they are required to translate, the mystery and surprise element of most stories apply to the translators as well. In franchises nourished by the contributions of the readers as well, the readers become proofreaders and editors in search for mistakes. Bilingual translators even look for the losses in translations and the lack of intertextual reference transfers (Goldstein, 2005). As the original series is rich in British culture and history, the choice of keeping the same tone or domesticating it into another culture and language poses another challenge in terms of translator's responsibilities. (Goldstein, 2004). As there are time lapses between books, it becomes harder for translators to maintain the continuation of the style (Mathieu, 2005). Choice of the translation strategies especially in terms of neologisms and franchise-specific elements puts a great responsibility on the shoulders of the translator as it has a thin line of balance between rupturing the consistency within the franchise due to overcompensation, and failing to transfer the original references due to non-translation (Houyaux, 2017). The translators are also required to visualize the books from their own point of view and keep consistency regarding their imagination throughout all the series. However, in movie adaptations, things may go beyond their reach as the translations may be carried out by other agents, which causes consistency problems as well (İnce, 2017). As the books tell the story of a growing boy, the language and storyline grow with him as well. The seven books in the original series start their journey as children's literature and gradually get transformed into teenage and adult literatures through their contents, and the writing style of the author. Transferring this intentional style to another language creates another translation challenge (Çavdar,

2018, Goldstein, 2004). And lastly, as the original series are rich in intertextual references, it is sometimes hard to comprehend the original references (TheWhiteTree, 2015). Thus, translation of the speculative fiction works, especially when they are a part of a global multimedia franchise has its own unique challenges of translation. Though it is impossible to resolve all these challenges at once, it may be possible to assist the translators with specific purposes. This study struggles to propose a guide for the translators in terms of the possible intertextual references that may exist in speculative fiction franchises. It is comprehensively discussed in the previous chapters that speculative fiction deals with endless possibilities that have existed, that may have existed, that currently exists, that may exist in the future, they may exist in another universe, or that may never exist. Thus, it has the most extensive potential to include any kind of references including but not limited to the character development, character types, linguistic elements, time, place, narrative, and storyline.

For the sake of translation process, if there is not a certain way of categorizing the sub-genres of speculative fiction to bring forward the key aspects for a better translation outcome, this study focuses on the prospects of proposing a categorization of intertextual references extensively encountered during the translation of speculative fiction works. As mentioned before, it is not fair to expect that all the examples of intertextuality would be pronounced in the original text in explicit ways as literary works are not instructive texts in nature. Thus, an intertextual reference taxonomy in speculative fiction is expected to be useful as a guide for the translators regarding what to look for in a text to be translated, which is the main goal of this study.

In the age of digitalization, such taxonomies also carries the potential to aid the computer-assisted translation technologies. There are studies asserting that “the study of intertextuality, or how authors make artistic use of other texts in their works, has (...) has in recent years benefited from a variety of applications of digital methods” stating there is a possibility to create “an approach for detecting the sorts of intertexts that literary scholars have found most meaningful,” which has the potential to teach digital tools to “recall a majority of parallels identified by scholarly commentators in a benchmark set” (Forstall, et al., 2014, p. 503). It is also possible that the future advances in artificial intelligence, digital humanities, and their applications in the translation studies may benefit from such taxonomies that is expected to be proposed

within the scope of this study, as a guide to what to look for in terms of intertextual references in speculative fiction franchises.



### 3. METHODOLOGY

This study focuses on the transfer of the intertextual references in speculative fiction franchises based on the analysis of the Harry Potter series as the case study. The main objective of the study is to propose an intertextual reference taxonomy detected in the speculative fiction franchises. The first agents who are required to have a complete and comprehensive understanding of the source text is the translator of the mentioned text. Such taxonomy is believed to provide a guide to the translators regarding what to look for in a text to be translated as they are the first readers of the texts they are supposed to translate.

The study consists of the analysis of French and Turkish translations of the case books so as to determine the differences and challenges encountered during the translation acts between languages of the same language family and between languages from different language families. As the cultures and linguistic roots of the languages of the same language family is expected to demonstrate vast familiarity, the intertextual losses in translation are expected to remain minimum, while the languages from different language families are expected to suffer from huge losses in translation. Speculative fiction is a genre in which many neologisms and semantically-loaded phrases are utilized through which are created through wordplays, puns, newly coined words based on etymological sources. The challenges encountered during their transfer to different cultures and languages differ to some extent based on the expectations and comprehension universe of the target audiences.

Main question:

- What are the intertextual reference types encountered in speculative fiction franchises? Is it possible to create a taxonomy consisting of such reference categories?

Subquestions:

- What are the general translation challenges observed in the translations of speculative fiction series?
- What are the preferred translation strategies in French and Turkish translations of speculative fiction series?

- What are the differences of encountered challenges and their solutions during the translation act in translations between languages within the same language family, and in translations between languages of different language families?

This is a descriptive study comparing two different translations of the same source book series following a corpus-driven approach. The general corpus-based studies explore a theory or hypothesis utilizing the corpus data. Corpus-driven approach, on the other hand, claims that corpus itself embodies a theory or hypothesis to be unveiled (See Sinclair, 1991; Tognini-Bonelli, 2001; MacEnery and Hardie, 2012). This is a bottom-up approach which leads the researchers from corpus to a theoretical finding. This study embodies a comparison carried out between the English-to-French translations and the English-to-Turkish translations of the Harry Potter book series. Its main aim is to reach a theoretical finding by creating a taxonomy regarding the intertextual reference categories existent in the speculative fiction franchises. It analyzes the differences regarding these transfer problems when a translation is carried out within the same language family (English-to-French) and when a translation is carried out between different language families (English-to-Turkish). Through this comparison, it aims to put forward a taxonomy categorizing the intertextual references in the speculative fiction series with the intention of providing the literary translators a reference guide in order to fully transfer the various intertextual elements or at least compensate for the losses in translation for the sake of a better reading experience. It is presupposed that many references seem familiar to the audience at first sight due to cultural and etymologic affinity when the text is translated within the same family language. The intertextuality and intertextual reference types that are believed to be included by the source text author are inspired by the transtextuality categorization of Gerard Genette (1997a), as it may be accepted as the most comprehensive study which deems every item conveying a message as an intertextual reference consisting of many extratextual, cultural, historical and genre-related intertextual references that are vastly abundant in the speculative fiction series.

#### *Data Collection Procedure*

Within the scope of this study, Harry Potter series and its translations are selected for the case as it is the bestselling literary franchise translated into many world languages. The content of the analysis consists of 21 books belonging to the Harry

Potter series: 7 original English books, 7 French translations and 7 Turkish translations. All the translations into French are carried out by Jean-François Ménard. In Turkish, the first book is translated by Ülkü Tamer, while the translations of the remaining 6 books into Turkish are carried out by Sevin Okyay and Kutlukhan Kutlu. The sampling of the intertextual references in the original book is carried out through a purposive sampling process (which is also called judgmental or selective sampling). In this method, the examples are determined based on their potential “to yield appropriate and useful information” (Kelly, 2010, p. 317). To be more specific, the criterion sampling subtype of purposive sampling is utilized, which refers to the sampling method that the examples in the corpus are detected and selected based on predetermined criteria (Nyimbili & Nyimbili, 2024). Within the scope of this study, the predetermined criteria are the potential of the examples to carry intertextual relations, and their status of specifically belonging to the Harry Potter universe and jargon. The original books in English are analyzed along with additional commentaries by the author and fan-based sources providing extensive data regarding the interpretation and intertextual readings of the original series. First, all the items belonging to the Harry Potter jargon are selected including character names, neologisms, and spells. The items are analyzed in terms of any traces of underlining meanings and references based on Rowling’s additional writings, the data provided by the Wizarding World team, the data provided by the producers of the movies, the data provided by the publishing houses, the data provided by the fan-made forums and webpages, the author’s interviews and official transcripts of the author-reader meetings, author’s official social media commentaries, rich in commentaries and answers regarding the Harry Potter series. Second, the items that bear no intertextual references are excluded after a detailed analysis and research. At this point, it should be noted that there might have been errors in this exclusion procedure as some items with implied intertextual references might have gone unnoticed. However, as the study does not bear a quantitative or statistical objective, the lessening of the numbers of the found intertextual examples only affects the strength of the claims. As the remaining examples to be analyzed are abundant in number, the possible unnoticed references only pave the way for further research without harming the current study. Third, the French and Turkish translations are analyzed in order to find the equivalents of the original items with intertextual references. At this point, parallel corpora is created, a

method consisting of “texts that have been produced (...) in two or more languages” and generally utilized “by translators and by learners to find potential equivalent expressions in each language and to investigate differences between languages” (Hunston, 2002, p. 15). A three-column list is created consisting of the English, French and Turkish equivalents of the items belonging to the Wizarding World.

### *Data Analysis Procedure*

During the comparison of the original and its two translations; a two-legged data analysis is carried out based on the chosen examples. First, the Turkish and French translations are analyzed in terms of the chosen translation strategy for each example in order to determine the general tendency during the transfer of intertextual references in translations between the same language family (English to French, in this case), and between languages from different language families with different roots (English to Turkish, in this case). Second, the translation of the intertextual reference in the source text is analyzed in terms of its success or failure to transfer the mentioned reference towards the target culture, language and audience. The first leg, the detection of the utilized translation strategies are based on the translation strategies proposed by Mona Baker (1992), “dealing with culture connotation, which are also applicable for intertextual references” as such references are culture-bound, be it the culture of a country, a historical society, a genre, a franchise, a subgroup or (Zhao, 2017, p. 123). Baker lists her strategies in this regard as follows:

1. “Translation by a more general word,
2. Translation by a more neutral/less expressive word,
3. Translation by cultural substitution,
4. Translation using a loan word or loan word plus explanation,
5. Translation by paraphrase using a related word,
6. Translation by paraphrase using unrelated words,
7. Translation by omission,
8. Translation by illustration.” (Baker, 1992, pp. 26-42)

The first one refers to generalization in translation process. The translator, using this strategy, prefers a more global word in order to eliminate the foreign and unknown effect of the source text. The second one refers to the neutralization of a source-text word in the target language. The third one is similar to the domestication strategy. The translator prefers using local colors and connotations in order to bring the text closer to the target audience. The fourth one refers to taking the source-text phrase verbatim into the target text, sometimes supporting the translation with in-text or footnote

explanations. The fifth and sixth ones, paraphrasing with a related or unrelated words, refer to paraphrasing the source text item with similar or different wordings for the sake of transferring the context. Translation by omission, as can be understood by its title, refers to the omission of the source text item in the translation. Translation by illustration refers to the intersemiotic translation of the source text item, which might be impossible to translate due to various reasons such as its non-existence in the target culture but transferred successfully to the target audience by simply providing an image or video. This strategy is especially important in speculative fiction franchises which embodies many types of different media products. Thus, it might be useful to analyze this strategy in studies dealing with the intersemiotic translations, adaptations and/or creation processes of the other media products, and the role of translation in their productions, which are not included in this study but might be analyzed in further studies.

Zhao appropriates this list in accordance with the intertextual reference translations, which is deemed more applicable for the case analysis of this study. He merges some of the strategies and proposes a list of 5 strategies:

1. Literal translation,
2. Cultural substitution,
3. Elaboration and explication,
4. Omission,
5. Transliteration (Zhao, 2017).

In this list, literal translation refers to the almost word-for-word translation of the source text. Literal translation aims to “reproduce both the style and content of the literary work and remain the figures of speech and sentence structures as much as possible” as intertextual references often carry the cultural connotations and traditions of a group of people (Zhao, 2017, p. 123).

Cultural substitution refers to finding an equivalent in the target language and culture. It is utilizing a local equivalent for a culture-specific item in order to create a fluent text with similar effects in the target language. However, it is a tricky translation strategy as the similar effect is created through the judgement of the translator. Especially in the translation of intertextual references, the connotations are vastly dependent on the background experiences and information of the agents, thus, they

may widely differ for other people. A translation deemed equivalent by the translator may lead the readers away from the original intertextual references resulting from cultural and linguistic differences.

The third one, elaboration and explication, is generally utilized when the target language and culture does not bear an equivalent to the source text item. Sometimes this strategy is put into action as literal translation with footnotes or endnotes. However, especially in speculative fiction series where the credibility of the imagined universe plays an important role, it is not preferred so as not to interrupt the integrity of the text and imagination. In such creative texts with neologisms and newly coined words, creative solutions are rather suggested.

The fourth strategy, omission, is utilized when the source text item bears a cultural or linguistic usage or wordplay that is impossible to transfer to the target text. A translator may prefer deleting the original item altogether on condition that the specific item does not play an important and recurrent role in the text. However, in speculative fiction franchises that go beyond the limits of the texts, it is almost impossible to discard an item as unimportant as the producers of the different media types may utilize the mentioned item, which then would cause consistency problems within the franchise. In such cases, the translation might be supported by creating another wordplay, which is called the compensation strategy in some taxonomies.

The fifth and last strategy, transliteration refers to the translations from other alphabets into Latin alphabet in order to create an intelligible and readable text for the target audience. Within the scope of this study, as all three languages, English, Turkish and French utilize the Latin alphabet, no such strategy is required by the translators. However, similar techniques for the enabling and catalyzing the pronunciation of the words are utilizes such as lexical changes and/or transcription, which are going to be included and explained in the taxonomy below.

Similar to the above-given taxonomies, Kirkman (2015) also proposes a list of strategies in her analysis of the French translations of the Harry Potter series, which are:

- Borrowing,
- Calque,

- Cultural transplantation,
- Addition,
- Omission,
- Globalization,
- Localization.

In Kirkman's translation strategy taxonomy, *borrowing* refers to taking the source text phrases verbatim into the target language.

*Calque* is the word-for-word translation of the source text into the target language. Cultural transplantation refers to utilizing domestication and cultural connotations rather than literal translations in order to make the text more pronounceable, fluent and familiar to the target reader.

Addition and omission are generally utilized in wordplays that are impossible to recreate in the target language. The translator omits a playful example due to untranslatability, and adds another one at the same or another part of the text.

Globalization refers to generalization of the local items to eliminate the extreme foreignness in the text. Similarly, localization refers to the domestication of the items to bring the text closer to the target audience.

Looking at the strategies, it is no doubt there are counterparts in each translation strategy taxonomy that refer to the same, or at least a similar translation strategy. In accordance with the objectives of this study and upon detailed analysis of the chosen examples from the case books, the below-given translation strategies are detected as the translation strategies utilized in the French and Turkish translations of the case books:

1. Translated example,
2. Lexical changes,
3. Transcription,
4. Non-translated example,
5. Compensated example,
6. Semi-translated example,
7. Same linguistic roots, does not require translation.

The first strategy, translated example, refers to the literal translation of the source text items with the same or similar meaning in the target language and culture. For the transfer of the intertextual references, this strategy is useful for not to disregard the original connotations and references intended by the author. However, in cases where the source culture and target culture differ to a huge extent, this technique may also lead to losses in translation in terms of the intertextual reference transfer. This method is similar to the above-explained literal translation, calque, translation, generalization, neutralization and, translation by paraphrase using a related word translation strategies. As the analysis carried out within the objectives of this study focuses on the differences between French and Turkish translations, the sub-strategies analyzing the tendency of the translated items are excluded for the sake of clarity. The micro-focus of the translation strategy choice falls under the interest of further study. The status of being translated is deemed sufficient for current analysis objectives.

The second strategy, lexical changes, refers to the additions of the accent marks or letter changes in phrases for the sake of creating a text more familiar, and more utterable for the target audience. This strategy is especially observed in French translations. Neologisms, places, mythological beasts and names and some other words have gone through one or a few lexical changes to make it more familiar and easier to pronounce. Though mostly observed in French translations, there are a few examples in the Turkish translations as well. This strategy may be seen as a hybrid between cultural substitution and transliteration. For the transfer of intertextual references, this strategy is useful for the translations between close cultures and languages as the references may be shared values or cultural elements.

The third strategy, transcription, refers to the direct transfer of the source text items into the target language as it is pronounced. It is similar to the translation by a loan word or borrowing methods, however, this strategy changes the words in accordance with their utterance in the target language. For the transfer of intertextual references, this strategy is risky for the translations between different cultures and languages as they may fail to carry the intended extratextual and cultural implications. However, it is also useful for the sake of maintaining the consistency within a speculative franchise. Creative translations and compensations bear the danger of drifting away from the source text references. The translations of all products are not

carried out by a single agent, which introduces multiple interpretations into the same source texts. Thus, it may cause inconsistencies between different types of media within the franchise.

The fourth strategy, non-translated example, refers to the non-translated source text items. It is the direct equivalent of loan word or borrowing strategies. The original terms are directly transferred to the target language without any lexical changes or transcription.

The fifth strategy, compensated example, refers to the addition of a creative compensation for the examples that are deemed impossible to transfer to the target language by the translator. The translator, using this strategy, prefers introducing a new wordplay, pun and/or creating a new or alternative meaning different from the source author's intention. For the translation of the intertextual references, this strategy carries the danger of failing to transfer the original references as the translation creates new references and meanings.

The sixth strategy, semi-translated example, refers to the half translation of an example. Many of the examples are combination or portmanteau words consisting of words with loaded meanings. In some examples, only one part of the word or meaning is translated and transferred to the target language.

The last one is actually not a strategy, but a fact which is vital to the analysis of this study. As English and French languages belong to the same linguistic family, they share similar words and etymological roots. Some examples in the source text share the same linguistic root in English and French; thus, they do not need to be translated in order for the French-speaking audience to understand the intertextual references and underlying meanings. In such examples, the word, name, spell and/or neologism does not get translated into French as its meaning is already obvious or at least inferable in the target language as well. Due to the dissimilarities between the cultures and differences in the linguistic roots between English and Turkish, such examples rarely observed in Turkish translations. The French and Turkish translations are analyzed within the scope of this study in order to determine the general tendencies of the utilization of these translation strategies. These tendencies are expected to reveal to what extent the intertextual references are lost and not lost during the translation act within the same language family, and during the translation act between different

language families. For the main aim of the study, which is to propose an intertextual reference taxonomy for speculative fiction translation, the French language plays the role of a control group, emphasizing the importance of such taxonomy in terms of providing texts that are equivalent in terms of intertextual depth and richness.

During the analysis phase of the study, the examples are listed in all three languages as the source text English and translated French and Turkish versions. In order to ease the example detection and analysis procedure, the examples are divided into four main parts as character names, spells, magical creatures, and other general magical terms in order to enable a more structured and comprehensible analysis. The first group, character names, consists of the names, surnames and nicknames of the characters. The second group, spells, consists of the spells created by the author within the scope of her writing process. The third group, magical creatures, consists of the magical creatures which are newly created for the series, or adapted from different sources. The last category, general magical terms, is more of a miscellaneous category which includes the Harry Potter jargon consisting of neologisms, newly coined words, and whimsical wordplays referring to magical items and places. In the case analysis section of the study, the example and its analysis are presented as follows:

**Source text term (The language to which it belongs) (EN)**

[Meaning and references of the term are to be explained]

**Translated term 1 (The language to which belongs) (FR)**

[Meaning and references of the term are to be explained]

**Translated term 2 (The language to which belongs) (TR)**

[Meaning and references of the term are to be explained]

In this part, EN refers to English language, FR refers to French language, and TR refers to Turkish language. In some examples, when the term is not translated or transferred verbatim into another language, the *translated term* is not given in another line, it is integrated into the *source text term* line between parentheses. Such an example and its analysis are presented as follows:

**Source text term (The languages to which examples belong) (EN, FR)**

[Meaning and references of the term are to be explained]

### **Translated term 1 (The language to which it belongs) (TR)**

[Meaning and references of the term are to be explained]

Upon listing and analyzing all the examples, for the reliability of the study, the process of the determination of the translation strategies is carried out through peer review. Two experts assisted during this procedure, one of which has graduated from English Translation and Interpreting Department, and the other from English-French Translation and Interpreting Department, both of which have been working in the translation market. The determination of the utilized translation strategies for each example is discussed and unanimously accepted.

The potential intertextual reference categorizations of the examples constituting the taxonomy have been proposed further discussions with these experts. After determining the general translation tendencies, the examples are divided into categories regarding the nature of their intertextual references. Based on the losses in translation especially between languages belonging to different language families, this study proposes an intertextual reference categorization in speculative fiction for the effective translation of such texts as a guide to the translators, which is presented in the discussion section of the study.

The intertextual category types in the proposed taxonomy are determined based on the comprehensive intertextuality definition and categories of Gerard Genette, and the intertextuality categorization of Robert S. Miola, which are discussed in the literature review chapter of the study. Transtextuality, which is the umbrella term Genette utilizes instead of intertextuality consists of the following subcategories: architextuality, hypertextuality/hypotextuality, intertextuality, metatextuality, and paratextuality. Miola's intertextuality definition, on the other hand, consists of revisions, translations, quotations, sources, conventions and configurations, genres, and paralogues. These subcategories combined covers widest range of intertextual relations with the real world that goes beyond the mere limits of the previously or simultaneously written texts with the case study. Thus, accepting Genette's categorization as the methodological basis to determine the intertextual reference types in a text enables this study to cover a wider range of intertextuality categories from different sources rather than limiting the borders of the references to literary arena. Based on the mentioned range of intertextual reference types, the intertextual reference

categories that exist in speculative fiction series are to be determined with additional categories that aren't mentioned in these already existing types.



## 4. CASE ANALYSIS

This chapter consists of the analyses of the examples extracted from the original 7 Harry Potter books and their French and Turkish counterparts. The Harry Potter universe-specific elements are divided into four main categories including spells, magical items, magical creatures, and the character names, which constitutes the elements that bear the intertextual references in the series. The examples are grouped based on their similarities in order to enable a more structured and comprehensible analysis.

### 4.1. Character Names

This part includes the names and pet names of the characters in the Harry Potter series which bear different types of intertextual references.

#### 4.1.1. Harry Potter (EN, FR, TR)

In the storyline, the surname *Potter* has a symbolic significance. It emphasizes Harry's ordinary and humble origins, as his parents were both talented wizards but chose to live a modest life. It is also implied in some of the author interviews that the name *Potter* is preferred as a metaphor for Harry's transformation through the challenges of his life.

Potter, though not translated in the books, comes from the French word *potière*. Thus, it can be asserted that the metaphorical meaning is not totally lost in translation as it can still be understood by the French audience.

As in most cases, the term is not translated to Turkish and lost all whimsical references to the Turkish-speaking target audience.

It should also be noted regarding the name that it might be derived from Prince Harry of England. All the names of the Weasley family are based on real life kings and royal people, including William Bill Weasley, based on Prince William, who is the brother of Prince Harry in real-life royal family of England. It demonstrates the fact that Rowling refers Harry as a son and a member of the Weasley family. This reference stands in the same distance for French and Turkish cultures.

*Categorization: Linguistic references (Meaning-related choices), Historical realities (real person)*

*Translation method: FR – Non-translated. TR – Non-translated*

#### **4.1.2. Lily Potter**

She is Harry Potter's mother. Her name is derived from a flower, which is generally depicted as the symbol of innocence, beauty and purity, which suits the general characteristics of Lily Potter in the series depicted as a kind-hearted and selfless person. The counterpart of *lily* in French is *lis* or *lys*, which comes from the same origin and carries the same symbolic connotations. The meaning and symbolism are lost in Turkish due to non-translation.

*Categorization: Real-life references (traditional symbolism), Botany*

*Translation method: FR – Does not require translation. TR – Non-translated*

#### **4.1.3. Tom Marvolo Riddle - Voldemort (EN)**

He is the main antagonist in the series. The first name Tom is one of the most common names in English, which is why it is ironically preferred by the author to emphasize the character's hatred against being seen as common, ordinary. The middle name *Marvolo* is rooted in Latin word *mirabilis* meaning *marvelous*, referring to the character's self-perception as a marvelous pureblood wizard coming from an honorable pureblood ancestry. The surname *Riddle* refers to something unknown just as the complicated past of Tom Riddle remains unknown till the end of the series. Additionally, the whole name *Tom Marvolo Riddle*, the birth name of the character before he transformed himself into the dark wizard, is an anagram for the phrase *I am Lord Voldemort*. He is named Tom after his father, and Marvolo after his grandfather. The below given excerpt from the official website of the series give a full explanation regarding the mental process of Rowling while naming Voldemort:

“J.K. Rowling has said that she invented the name Voldemort, and its French origins – ‘vol’ means, variously, ‘flight’ or ‘theft’; ‘de’ means ‘of’ or ‘from’; and ‘mort’ means ‘death’ – give it a sinister backstory entirely in keeping with Voldemort's image. Whether his name was intended to foreshadow his attempts to fly from death or not, it's ‘mort’ that's the crucial bit. With his army of Death Eaters and his disregard for the lives of people who stood in his way, Voldemort was all about death.” (The Wizarding World Team, 2019)

Lastly, the nickname *Voldemort* carries a wordplay based on French language. In French, *vol de mort* means *flight of/from death* which reflects Voldemort's desire for immortality and power.

### **Tom Elvis Jedusor - Voldemort (FR)**

The whole name of the character Tom Marvolo Riddle is transformed into *Tom Elvis Jedusor*. The French translator prefers changing the grandfather's name from Marvolo to Elvis to create the anagram *I am Lord Voldemort* in French. As it becomes *Je suis Lord Voldemort*, he is required to change the middle name of the character to obtain the necessary letters to create the anagram. Reading about his grandfather's love for dark magic, it is interesting to imagine that Voldemort has a grandfather named Elvis, which reminds a star in the pop music culture. Although the translator sacrifices the linguistic reference of *Marvolo* as *merveilleux* (marvelous) in French, his choice might be accepted as compensation as *Elvis* is yet another playful choice in the translation process as it makes us imagine "the darkest wizard in the wizarding world wearing a spangled white suit..." (The Wizarding World Team, 2018a). The surname *Jedusor*, on the other hand, is another wordplay by the French translator as it is wordplay on *jeu du sort* meaning *game of fate* or *game of chance* and *jet du sort* meaning *casting a spell*. The first one implies a game or activity involving luck or unpredictable outcomes which is similar to the original name *Riddle*. The second choice is a perfect example of foreshadowing as it hints that the ordinary child Tom in the orphanage is to become the most powerful wizard that has ever casted spells.

The nickname *Voldemort* remains the same in the French language and clear to the French audience maybe even more than the original audience as it is rooted in French.

### **Tom Marvoldo Riddle – Voldemort (TR)**

In Turkish translation, the only modification is the addition of a letter to the middle name, which becomes *Marvoldo* instead of *Marvolo* in order to recreate the anagram *I am Voldemort* as *Adım Voldemort*. Any other meaning and reference is lost in the Turkish translation due to non-translation.

*Categorization: Linguistic references (Meaning-based choices, anagram)*

*Translation method: FR – Compensated. TR – Non-translated, Lexical change (Name "Marvolo")*

#### 4.1.4. Albus Percival Wulfric Brian Dumbledore

He is the headmaster of the Hogwarts School of Witchcraft and Wizardry. His first name *Albus* is rooted in Latin word meaning *white* or *bright*. In the context of the series, the name aligns with Dumbledore's characterization as a wise and enlightened figure. It symbolizes his role as a guiding light and a source of wisdom for Harry and others. His name also refers to his physical appearance with his most catchy aspect being his long white beard and long white hair, which is familiar to the English-speaking audience through the word *albino* referring to a congenital problem of pigment absence resulting in white skin and hair.

The other names of the character are also chosen in line with his personal traits as can be seen below:

“‘Percival’ suggests a history of battle, as Percival was one of the legendary knights in King Arthur’s court. Wulfric, oddly enough, means ‘wolf power’ – although we’re pretty sure Albus didn’t have any lycanthropy skills. As for Brian? That is an old Celtic word, meaning ‘noble’, which Albus very much was.” (The Wizarding World Team, 2016)

His surname *Dumbledore*, on the other hand, means *bumblebee* in old English and Rowling mentions that she has preferred this name as it seems to suit the headmaster as music is one of his biggest passions and she always imagines Dumbledore walking around humming and murmuring to himself (Sexton, 2007).

#### **Albus Perceval Wulfric Brian Dumbledore (FR)**

As Albus comes from Latin origin, it is also familiar for the French-speaking audience, especially through the word *albinos* referring to the above-mentioned congenital disease. The name *Perceval* is derived from the King Arthur legend, and it’s first mentioned by the French author Chrétien de Troyes in the tale *Perceval, the Story of the Grail*. The translator prefers using the French spelling of the name to create a more local and familiar effect for the French audience. The meaning-related reference in the surname *Dumbledore* is lost due to non-translation.

### **Albus Percival Wulfric Brian Dumbledore (TR)**

In Turkish translation, the meaning and references are lost due to non-translation except for the name *Albus* might be familiar as the word *albino* is also utilized in Turkish.

*Categorization: Linguistic references (Meaning-based choices), Historical realities*

*Translation method: FR – Lexical change (Name “Percival”), Non-translated. TR – Non-translated*

### **4.1.5. Minerva McGonagall (EN, FR, TR)**

She is the transfiguration professor and the Gryffindor house head at the Hogwarts. Her name *Minerva* has connections to Roman mythology, who is the Roman equivalent of the Greek goddess Athena, associated with wisdom, strategy, and crafts. In the context of the series, the name aligns with McGonagall's character as a highly intelligent and capable witch. The choice of the name *Minerva* reflects her role as a teacher and mentor, possessing great wisdom and knowledge. The name remains the same in French and Turkish translations.

*Categorization: Mythological references*

*Translation method: FR – Does not require translation (Name). TR – Does not require translation (Name)*

### **4.1.6. Rubeus Hagrid (EN, FR, TR)**

He is the gamekeeper of the Hogwarts land and forest, later becomes Care of Magical Creatures professor. His name *Rubeus* is rooted in Latin meaning *red* in line with Hagrid's physical appearance as he is described with wild red hair and a beard. It is familiar to the English-speaking audience as the name comes from the same Latin root as *ruby* referring to the similar color. When it comes to his surname, Rowling has two inspirations regarding the word *hagrid*. First, it is “derived from the term ‘hagridden – which means ‘worried’. Hagrid is often hagridden for the safety of Harry, after all” (The Wizarding World Team, 2016). Second, in an interview, “Hagrid is one of my favourite characters. He's the - ah - giant kind of gamekeeper at the school. Hagrid is also - is another old English word, meaning - if you were hagrid - it's a dialect

word - you'd had a bad night. Hagrid is a big drinker - he has a lot of bad nights.” says Rowling. (Lydon, 1999).

The name remains the same in French and Turkish translations. As *Rubeus* comes from the same Latin root with the French word *rubis* meaning *ruby*, the meaning is familiar to the French-speaking audience. The reference in the surname is lost in French translation due to non-translation. In Turkish all references are lost due to non-translation.

*Categorization: Linguistic references (Meaning-based choices)*

*Translation methods: FR – Does not require translation (name), Non-translated (Surname). TR – Non-translated*

#### **4.1.7. Godric Gryffindor (EN)**

He is one of the four founders of Hogwarts. His name is a combination word merging the mythological creature *griffin* with the body of a lion and the head of an eagle, and French phrase *d’or* meaning *of gold*, signifying power and wealth. Thus, the whole phrase means *griffin made out of gold*, referring to the Gryffindor house symbol, a golden-colored lion.

#### **Gryffondor (FR)**

In French translation, the surname and the Hogwarts house name *Gryffindor* is transferred as *Gryffondor*, translated with lexical changes to make it more local and familiar to the French audience as the French counterpart of the mentioned mythological creature is *griffon*. The combination of the *d’or* part also stays the same as it is already taken from French.

#### **Gryffindor (TR)**

In Turkish context, the meaning is lost due to non-translation.

*Categorization: Mythological references*

*Translation method: FR – Does not require translation. TR – Non-translated*

#### **4.1.8. Helga Hufflepuff**

She is one of the founders of the school and the first head of the Hufflepuff house. The house is associated with some traits such as justice, loyalty, patience,

affection and hard-working. The surname comes from the idioms *huff and puff* meaning *heavy breathing especially after exercise*, which refers to the hardworking students of the house. It also carries a whimsical sound to it created by alliteration.

The name *Helga* comes from old Norse meaning *holly, blessed*.

#### **Helga Poufsouffle (FR)**

In French, the name is translated as *Poufsouffle* which is a combination of the words *pouf* and *souffle*. *Pouf* is an exclamation sound utilized to describe dull sound of a fall, while *souffle* means *breath* or *puff*. The French translation of names in the Harry Potter series often incorporates creative adaptations maintaining the original spirit while adding their own charm and linguistic nuances. The name *Poufsouffle* creates a similar whimsical sound while slightly referring to the original meaning with the *souffle* part of the combination.

The name *Helga*, though not translated or localized into French in this case, has a counterpart in French: *Olga*. Thus, it can be asserted that the name and the meaning is not completely foreign to the French-speaking audience.

#### **Helga Hufflepuff (TR)**

All the meaningful and whimsical references are lost for the Turkish-speaking audience due to non-translation.

*Categorization: Linguistic references (Meaning-based choices)*

*Translation method: Does not require translation (Name,) Translated (Surname). TR – Non-translated*

#### **4.1.9. Rowena Ravenclaw**

She is one of the founders of the school and the first head of the Hufflepuff house. The house is associated with some traits such as quick-wittedness, wisdom. The name *Rowena* has two origins, one being the daughter of a mythological Britain king who is later called *mother of the nation* by Welsh poets (Vermaat, n.d.), the other being Lady Rowena Trevanion in short story *Ligeia* by Edgar Allan Poe (who is also famous for his poem titled *The Raven*, another reference to the surname of the character). The surname *Ravenclaw*, on the other hand, combines the words *raven*, a bird generally associated with wisdom, and *claw*.

### **Rowena Serdaigle**

The first reference of the name *Rowena* is distant to the French culture, while the second one might be familiar as the works of Edgar Allan Poe are already translated into French and known to the French-speaking audience.

In French, the surname *Ravenclaw* is translated as *Serdaigle*, combining the words *serre* (claw) and *aigle* (eagle). Though the original name includes the word *raven*, *Ravenclaw* house symbol is an eagle. Thus, the French translator prefers translating the name of the house as literally meaning *Eagleclaw* instead of *Serdecorbeau* (literal translation of *Ravenclaw*). As many other names in the French translation of Harry Potter series, *Serdaigle* showcases the creative adaptation of the original English names to suit the French language while maintaining the essence of the house's traits and symbolism.

### **Rowena Ravenclaw**

The first reference of the name *Rowena* is distant to the Turkish culture, while the second one might be familiar as the works of Edgar Allan Poe are already translated into Turkish and known to the Turkish-speaking audience.

In the case of the surname, all the whimsical references are lost for the Turkish-speaking audience due to non-translation.

*Categorization: Mythological references, Real-life references (literary work - Edgar Allan Poe's short story), Linguistic references (Meaning-based choices)*

*Translation method: FR – Non-translated (Name), Does not require translation (mythological and real-life references), Compensated (Surname). TR – Non-translated, (Name), Does not require translation (real-life reference)*

#### **4.1.10. Salazar Slytherin**

He is one of the founders of the school and the first head of the Slytherin house. The name *Salazar* carries historical associations with various figures including Salazar, the founder of Portugal, and Saladin, a prominent Muslim military leader. The most notable reference of *Salazar* is to the António de Oliveira Salazar, a Portuguese dictator who ruled from the 1930s to the 1960s, who implemented conservative and authoritarian policies, leading to a long period of political and social stability in

Portugal, but also suppressing dissent and limiting individual freedoms (Rowling, 2017). The surname *Slytherin* phonetically comes from *slither in* meaning *to move smoothly and quietly like as snake*, suggesting a serpentine or a cunning nature. In the series, Salazar Slytherin is a parseltongue, which means he can talk to snakes, and the symbol of the Slytherin house is also a snake. The students chosen into Slytherin house are also depicted as sly characters, which is another linguistic reference to be taken into account.

### **Salazar Serpenard**

The name *Salazar* stays the same as it is a direct reference to a real-life person. The French version translates *Slytherin* into *Serpenard*, which comes from the word *serpent* meaning *snake*, and the suffix *-ard* meaning *-ish*. Altogether, the word *Serpenard* literally refers to *snaky*, which successfully transfers the intentions of the original word choice that links the surname and the school house name to the snakes and snaky-natured characteristics.

### **Salazar Slytherin**

The name *Salazar* stays the same as it is a direct reference to a real-life person. In the case of the surname, all the whimsical references are lost for the Turkish-speaking audience due to non-translation.

*Categorization: Real-life references (a real dictator), Linguistic references (Meaning-based choices)*

*Translation method: FR – Does not require translation (Name), Compensated (Surname). TR – Does not require translation (Name), Non-translated (Surname)*

#### **4.1.11. Sirius Black (EN, FR, TR)**

He is Harry's godfather. He is also an animagus, a wizard who can transform into another animal at will. In Sirius's case, he can transform into a big, black dog, which is a direct reference to his name and surname. The name *Sirius* is derived from the brightest star in the sky, known as Sirius, also known as the *Dog Star*, a part of the constellation *Canis Major*, also meaning *Big Dog* in Latin. In various mythologies and cultures, Sirius has held significant symbolism and associations. Thus, the name *Sirius Black* is literally a reference to his transformation into a black dog. The surname *Black*,

on the other hand, holds symbolic significance representing darkness and secrecy, aligning with the Black family which is very fond of dark magic.

Sirius star is also associated with doom, a symbol of bad things to come. It is true in the storyline that the moment Sirius Black enters Harry's life, the rise of the dark magic and the return of the Dark Lord begins. Rowling quotes Homer's Iliad to describe Sirius as a bad omen:

“Sirius rises late in the dark, liquid sky  
On summer nights, star of stars,  
Orion's Dog they call it, brightest  
Of all, but an evil portent, bringing heat  
And fevers to suffering humanity.” (The Wizarding World Team, 2017a)

Another interesting aspect of the name *Sirius* is that the Egyptians believed that Sirius star was the doorway to the afterlife and they buried their dead when our sun conjuncted with the star. In the 70-day period between each conjunction, Sirius was hidden from sight; thus, they didn't bury their dead in this period of darkness as they believed that the doorway to the afterlife was closed (Mutere, 2015). In the storyline of the books, Sirius dies by falling through a veil in a doorway in the Department of Mysteries, which was a magical link to the afterlife. It might be speculated that the death of the Sirius has always been in plain sight for a seeing eye.

The star is also named Sirius in French. And the Iliad by Homer is translated into French. Thus, the references of the name are accessible for the French-speaking audience to the same extent as the English-speaking audience. The surname, on the other hand, is non-translated and loses its meaning-based linguistic references.

The star is also named Sirius in French, and the constellation to which the star belongs is known as the *Büyük Köpek Takımyıldızı* (*Big Dog Constellation*), which means the reference might be assumed to be transferred to some extent. The Iliad by Homer is also translated into Turkish. Thus, the references of the name are accessible for the Turkish-speaking audience to the same extent as the English-speaking audience. The surname, on the other hand, is non-translated and loses its meaning-based linguistic references.

*Categorization: Astronomy, Linguistic references (Meaning-based choices)*

*Translation method: FR – Does not require translation (Name), Non-translated (Surname). TR – Does not require translation (Name), Non-translated (Surname)*

#### **4.1.12. Padfoot (EN)**

It is the nickname of Sirius Black given by his friends as he transforms into a big black dog as an animagus.

##### **Patmol (FR)**

The French translation is a combination word consisting of *pat* (*patte*) meaning *paw*, and *mol* meaning *soft*, which is the literal translation of the original and transfers the meaning.

##### **Patiayak (TR)**

The Turkish version is a combination word consisting of *pati* meaning *paw*, and *ayak* meaning *foot*. Though it excludes the connotations of *being soft*, it can be asserted that it half-transfers the meaning.

*Categorization: Linguistic references (meaning-related choices)*

*Translation method: FR – Translated. TR – Semi-translated*

#### **4.1.13. Remus Lupin (self-chosen nickname on Potterwatch radio show: Romulus) (EN, FR, TR)**

He is a professor of Defense Against Dark Arts at Hogwarts. He is also a werewolf. The name *Remus* and the nickname *Romulus* comes from the twin brothers Remus and Romulus found and raised by a wolf mother in Roman mythology. They had their differences and disputes, resulting in one of the brothers' killing the other (Wiseman, 1995). This story inspires the fact that the character Remus has always been in fight with his werewolf side. The surname *Lupin*, on the other hand, is more directly linked to the character's being a werewolf as Rowling clearly states that it is "derived from the Latin 'lupinus' – which means... drum roll... 'of a wolf'. As such, it would seem that Remus Lupin's fate was always locked within his name" (The Wizarding World Team, 2016). The surname may also be considered as a reference to the famous book series *Arsène Lupin* by Maurice Leblanc, whose main character Lupin was a master of disguise, just like Remus Lupin's transformation into a perfect werewolf.

In French, the name and the nickname *Remus* and *Romulus* stays the same as the myth is not altered in French literature. The surname *Lupin* is also easy to understand for the French-speaking audience as the French word *loup* (French word for *wolf*) comes from the same Latin origin. The real-life reference to Arsène Lupin books is also familiar for the French audience as it is already taken from French literature.

The myth of the name and the nickname are of the same distance for the Turkish audience compared to English and French audience. As the books of Arsène Lupin translated into Turkish, the real-life reference in the surname is transferred, however the etymological reference is lost due to non-translation.

*Categorization: Mythological references, Etymological references (Latin-origin), Real-life references*

*Translation method: FR – Does not require translation. TR – Does not require translation (Name), non-translated (Surname)*

#### **4.1.14. Moony (EN)**

It is the nickname of Remus Lupin given by his friends. It refers to his being a werewolf and transforming into a vicious wolf at every full moon.

##### **Lunard (FR)**

It is the literal translation of the original and transfers the meaning.

##### **Aylak (TR)**

The word means *idler*, *loafer* in Turkish. However, as it begins with the word *ay* (meaning *moon*), it might be speculated that it both refers to the original meaning and contributes to the funny and whimsical style of the author as a compensation method.

*Categorization: Linguistic references (meaning-related choices)*

*Translation method: FR – Translated. TR – Compensated*

#### **4.1.15. Hermione Granger (EN, FR, TR)**

As explained by Rowling herself, the name Hermione “is a name rich in mythological value, as in Greek mythology, Hermione was the daughter of King Menelaus of Sparta and his wife, Helen of Troy” while the surname comes from

Middle English “which was amusingly an occupational term for ‘bailiff’, which considering how much Hermione Granger has to tell off Ron and Harry, is rather fitting” (The Wizarding World Team, 2016). *Granger*, on the other hand, though rarely, is a utilized surname in both English and French.

Though the mythological reference stands in the same distance for French and Turkish cultures, the etymological reference in the surname is lost due to non-translation.

*Categorization: Mythological references, Etymological references (Old English-origin)*

*Translation method: FR – Does not require translation. TR – Non-translated, Does not require translation (Mythological reference)*

#### **4.1.16. Dursley (EN, FR, TR)**

The Dursley family is the only blood-related family Harry has. They accept and raise Harry, though they do it on the borders of child abuse and neglect as they fear from his magical powers. The surname *Dursley* is derived from the real-life town of Dursley in England, not very far from where J.K. Rowling was born. She states that she has found the name while looking at a map (Shamsian, 2018).

*Categorization: Real-life references (an English town)*

*Translation method: FR – Non-translated. TR – Non-translated*

#### **4.1.17. Quirinus Quirrell (EN, FR, TR)**

He is a professor at Hogwarts, later revealed to house the spirit of the Dark Lord in his body. He always wears a turban to hide the face of the Dark Lord behind his own head. He was literally a two-faced man. The name *Quirinus* is derived from Roman mythology, in which *Janus Quirinus* was the god of prosecution of war. He is often associated with disputes and confrontations. In mythology *Janus Quirinus* is also known as *the two-faced god* to have a glimpse of both past and the future which is a direct reference to the two-faced character in the book. He is also demonstrated as the god of beginnings and transitions. It may also be speculated that the name in the book is also a foreshadowing as *Quirinus* initiates the return of the Dark Lord, and his body works as a transition material for the Dark Lord from spirit into flesh (Taylor, 2000).

Rowling herself also makes similar statements regarding the name and provides additional information regarding the surname *Quirrell*:

“Quirinus was a Roman God about whom there is not much information, although he is commonly associated with war – a clue that Quirrell is not quite as meek as he appears. ‘Quirrell’, which is so nearly ‘squirrel’ – small, cute and harmless – also suggested ‘quiver’, a nod to the character’s innate nervousness.” (Rowling, 2015d)

It is also possible to think that the surname *Quirrell* is preferred as it sounds similar to the word *quarrel* which is in line with *Quirinus* being associated with disputes. The author extends the referential meaning in the name towards the surname.

The name and surname remain the same in French and Turkish translations. It might be speculated that the mythological references of the name are accessible to both French and Turkish audience upon their wish to research. The linguistic reference of the surname to the animal squirrel, however, is understandable for the French-speaking audience to some extent as the French counterpart of *squirrel*, which is *écureuil* comes from the same Latin-origin (*sciurus*) and sounds similar to the English word. In Turkish, the references in the surname are lost due to non-translation and non-compensation.

*Categorization: Mythological references, Etymological references (Latin-origin)*

*Translation method: FR – Does not require translation. TR – Does not require translation (Name), Non-translated (Surname)*

#### **4.1.18. Phineas Nigellus Black (EN, FR, TR)**

He is one of the former headmasters of the Hogwarts, and grand-grandfather of Sirius Black, Harry’s godfather. The name *Phineas* is rooted in Hebrew, and has biblical origins meaning *oracle* or *serpent’s mouth* (“Phineas”, n.d.). The name *Nigellus* is rooted in church Latin *Nigellus* meaning *dark, black* which is familiar in the modern English in words with the same root such as *nigger* and *night*. The surname is the same as the middle name, just in modern English. In the series, Phineas Nigellus Black is known for his elitist attitude, often displaying a detestation for non-pure-blood wizards and those he considers beneath him. The combination of all three reflects the character's dark personality and the family heritage inclination to dark magic.

As the first name has biblical origin, the French audience is as familiar to the word as the English audience, who is known as *Phinéas* in French bible. The middle name *Nigellus* has the same Latin origin and familiar to the French audience through modern French words with the same root such as *nègre* (*nigger*, *black person*). The surname remains non-translated.

In Turkish, all the references are lost due to non-translation and non-compensation.

*Categorization: Mythological references, Etymological references (Latin-origin), Religion*

*Translation method: FR – Does not require translation. TR – Non-translated*

#### **4.1.19. Draco Malfoy (EN)**

He is one of the students in Slytherin house at Hogwarts. He comes from a family of dark wizards. The name *Draco* is rooted in Latin meaning *dragon* reflecting the character's ambitious and sometimes ruthless nature. The surname *Malfoy* is a combination of two French words *mal* meaning *bad* or *evil*, and *foi* meaning *faith* or *belief*, which may be interpreted as *bad faith*. Considering the ill-fate of the Draco Malfoy in the hands of his family's dark connections, it may be put forward that the name suits his faith in the storyline.

#### **Drago Malefoy (FR)**

This is another example in which the spelling of the name is altered to make it more familiar to the French language. As the surname is already inspired from French, it is left as it is only with a lexical alteration.

#### **Draco Malfoy (TR)**

In Turkish, all references are lost for the Turkish-speaking audience due to non-translation.

*Categorization: Etymological references (Latin-origin, French-origin)*

*Translation method: FR – Does not require translation (Name, Surname), Lexical changes (Name, Surname). TR – Non-translated*

#### 4.1.20. Narcissa (Malfoy) (EN, FR, TR)

She is Draco Malfoy's mother, and a member of the pure-blood Black Family. She is a fan of pure-blood supremacy and a follower of the Dark Lord. In the series, she is depicted as a blond, beautiful and pretentious woman looking down on others. As per her narcissistic personality, she is named after the mythological character *Narcissus*, who falls in love with his own reflection in the water. This self-love brings his end, causing him to die of hunger and thirst watching himself (Cartwright, 2023). Her name also refers to the Narcisse Snake Pits, alluding to the fact that she was a student of Slytherin house, whose symbol is a snake. All three languages bear the same distance to recognize the mythological reference of the name.

The references of the surname are explained under *Draco Malfoy* in detail.

*Categorization: Mythological references*

*Translation method: FR – Does not require translation. TR – Does not require translation*

#### 4.1.21. Lucius (Malfoy) (EN, FR, TR)

He is Draco Malfoy's father, and a Death Eater following the Dark Lord's ideology. He is also a pure-blood supremacist. His name is rooted in Latin word *lucis* meaning *bright, brilliant* and also related to the first name of the Devil, *Lucifer* in Christian theology, which is a reference to the fact that Lucius Malfoy is a brilliant but evil person. The reference is clear for the English and French cultures that are knowledgeable in Christianity, though the meaning is lost in Turkish translation.

The references of the surname are explained under *Draco Malfoy* in detail.

*Categorization: Etymological references (Latin-origin), Religion*

*Translation method: FR – Does not require translation. TR – Non-translated*

#### 4.1.22. Griphook (EN)

He is a goblin working at the wizard bank Gringotts. Griphook's character embodies certain goblin characteristics, including a focus on wealth and a cunning nature. He assists Harry Potter and his friends in their efforts to retrieve a valuable object from the bank, but in return he requests to get a grip on something very valuable. The name *Griphook* contains elements that resemble words or concepts associated

with goblins and their traditional roles in folklore. The word *grip* implies a firm hold or grasp, a reference to goblins' reputation for being skilled with their hands and possessing a strong grip. The *hook* part of the name could evoke the image of a claw, in line with the goblin images in various mythologies.

#### **Gripsec (FR)**

In French translation, the counterpart of *Griphook* is a combination of the words *grip* and *sec* meaning *dry grip* which somehow resembles the general notion of the original name.

#### **Griphook (TR)**

In Turkish, the meaning-based references are lost due to non-translation

*Categorization: Linguistic references (meaning-related choices)*

*Translation method: FR – Translated. TR – Non-translated*

#### **4.1.23. Bogrod (EN, FR, TR)**

He is a goblin working at the wizard bank Gringotts. In English, the name is coined by merging two words *bog* and *rod*. It refers to the somehow ugly and sinister nature of the goblins. In French and Turkish translations, the meaning is lost due to non-translation.

*Categorization: Linguistic references (meaning-related choices)*

*Translation method: FR – Non-translated. TR – Non-translated*

#### **4.1.24. Nicolas Flamel (EN, FR, TR)**

Flamel is a well-known French alchemist, who is believed to have invented the philosopher's stone and found the elixir of life that made him immortal. There are many books written regarding his life and achievements that he has gained a mythical characteristic. He has been widely used in many fictional works as well from music pieces by Eric Satie to literary works by Dan Brown (The Wizarding World Team, 2020). Due to his roots in France, he is perfectly recognized by the French-speaking audience as well. Though not as common as in English and French cultures, it may be speculated that he is also known for the Turkish-speaking audience as well especially through translated literary works mentioning Flamel.

*Categorization: Historical realities*

*Translation method: FR – Does not require translation. TR – Does not require translation*

#### **4.1.25. Septima Vector (EN, FR, TR)**

She is the arithmancy teacher at Hogwarts School of Witchcraft and Wizardry, a course merges arithmetic and the suffix *-mancy* meaning divination, which is fitting as it deals with predicting the future with numbers. The name *Septima* comes directly from Latin-origin meaning *seventh* in female form. The names *Septima* and *Septimus* were once common names in English for the seventh child of the family (Babycentre, n.d.) In wizarding world, seven is accepted as the most powerful magical number. A *vector*, on the other hand, is a concept utilized in science that specifies a quantity bearing direction and magnitude, which is represented by an arrow. (Harry Potter Wiki, n.d.) The combination of this name fits perfectly to the teacher of this course. In French translation, as the word *sept*, meaning *seven*, is directly rooted in Latin, and as the word *vector* is *le vecteur* in French, the references are crystal clear. In Turkish, however, though the translation of the word *vector* is *vektör*, which is similar to the original, the linguistic reference of the *Septima* is lost due to non-translation and non-compensation.

*Categorization: Etymological references (Latin-origin)*

*Translation method: FR – Does not require translation. TR – Non-translated*

#### **4.1.26. Alecto Carrow (EN, FR, TR)**

She is one of the villains in the series who supports the dark side with so much hatred against the Muggles and Muggle-born witches and wizards. She is a pure-blood supremacists and likes torturing people. The name *Alecto*, a name utilized in English culture, is rooted in Greek mythology, who is one of the three furies of the underworld that punishes the crimes of the humanity. In Turkish and French translations, the reference is similarly distant between the origin culture, Greek, and the audience cultures.

*Categorization: Mythological references*

*Translation method: FR – Non-translated. TR – Non-translated*

#### 4.1.27. Amycus Carrow (EN, FR, TR)

He is the brother of the above-mentioned Alecko Carrow. His name is rooted in Greek mythology as well. In Greek mythology, *Amycus* is one of the sons of Poseidon. He is a soldier, who in the end turns evil and gets killed, which is also a name utilized in English culture. The mythological references of the name fit the general features and the character storyline in the series. In Turkish and French translations, the reference is similarly distant between the origin culture, Greek, and the audience cultures.

*Categorization: Mythological references*

*Translation method: FR – Non-translated. TR – Non-translated*

#### 4.1.28. Peter Pettigrew (EN)

Peter Pettigrew is a character who become a traitor and betrayed his dearest friends. His surname is coined by merging two words *petty* and *grew* (grow), literally referring to a person becoming or growing petty in time, which is a direct reference to the character evolution in the storyline.

##### **Peter Pettigrew (FR)**

In French translation, it is transferred as *Pettigrow* which is homonym of *petit-gros* meaning *little fatty, fat kid* in French. Although it does not reveal the characteristic features of the person as in the original version, it refers to the physical appearance of the characters as described in the books, which is a compensation method to enhance the joy of reading for the French audience.

##### **Peter Pettigrew (EN)**

In Turkish translation, any reference or meaning is lost due to non-translation.

*Categorization: Linguistic references (meaning-related choices)*

*Translation method: FR – Compensated. TR – Non-translated*

#### 4.1.29. Wormtail (EN)

This is the nickname of Peter Pettigrew given by his close friends. He is an animagus, a person who can transform into an animal, and his animal form is a rat. The name is a reference to his thin tail as a rat.

### **Queudver (FR)**

In French, it is translated as *Queudver* which is a portmanteau word consisting of *queue* + *de* + *ver(mine)* which means *tail of a vermine*, roughly translating into *a rat's tail*, which is a direct reference to the animagus form of the character.

### **Kilkuyruk (TR)**

In Turkish, it is translated as *Kilkuyruk* which is a combination word consisting of *kıl* meaning *thin hair*, and *kuyruk* meaning *tail*, which is a close translation of the original version. The word also carries a connotational meaning referring to a person who is clingy and sluggish person, in line with Peter Pettigrew's character.

*Categorization: Linguistic references (meaning-related choices)*

*Translation method: FR – Translated. TR – Compensated*

#### **4.1.30. Ronan and Magorian (EN, FR, TR)**

They are centaurs living in the Forbidden Forest within the territory of Hogwarts. Ronan and Magorian are the names of Christian Saints, thus familiar to the English and French audience. The names lose their biblical reference for the Turkish readers.

*Categorization: Religion*

*Translation method: FR – Does not require translation. TR – Non-translated*

#### **4.1.31. Dobby (EN, FR, TR)**

In the series, Dobby is the proper name of a house elf, a magical creature. It is derived from the word *dobbin*, which refers to common name of a *work-horse* or *farm horse*, and *household sprite* (Etymonline, n.d., Dobbin). The creature refers to both of these meanings due to the fact that it looks like a performs as the volunteering slave for a wizarding family. The meaning-related references are lost in French and Turkish translations due to non-translation.

*Categorization: Linguistic references (meaning-related choices)*

*Translation method: FR – Non-translated. TR – Non-translated*

#### **4.1.32. Madame Olympe Maxime (EN, FR, TR)**

She is the headmistress of the French wizarding school Beauxbatons, and she is a half-giant. The origin of her name is Greek, rooted in the Mount Olympus. The giants

in the Greek or Roman mythology are well-known for their battles with Olympian gods, who reside on Mount Olympus. Thus, her name is a direct reference to her blood status as a half-giant. The name *Olympe* (or *Olympia*) is used for baby girls in both English and French cultures, though it is much more prevalent in French. Thus, the French translation does not bear any reference loss. In Turkish, it loses its references due to non-translation.

*Categorization: Mythological references*

*Translation method: FR – Does not require translation. TR – Non-translated*

#### **4.1.33. Igor Karkaroff (EN, FR, TR)**

He is the headmaster of the wizarding school Durmstrang Institute, whose location is kept as a secret but is known to be in the north around Russia. The name *Igor* refers to an archetypal horror character (Hudson, 2019). The surname *Karkaroff*, on the other hand, has a few different possible references to different languages. It is coined by merging words from different languages such as *kark* is from the Polish *karac* meaning *punishment*; while *kar* is a Slavic onomatopoeic word used for the voice of a crow, as in *caw* in English; and lastly, the suffix *-off* is a common Russian name ending (The Harry Potter Compendium, n.d.). The utilization of the word *punishment* and referring to an animal that is deemed ominous in many cultures are in line with the adventures of the character in the series. On the other hand, the surname also clearly bears a reference to a beast from another fantastic series, *Lord of the Rings*. In this series, *Carcaroth* is the first werewolf ever existed. This bloodthirsty beast ends up getting killed, an ending similar to its counterpart in *Harry Potter* series.

All three languages bear the same distance to recognize the linguistic references. The fantastic series titled *Lord of the Rings*, on the other hand, is available in French and Turkish as well. Thus, it may be speculated that in-genre reference is not lost.

*Categorization: Linguistic references (meaning-related choices), In-genre references (Lord of the Rings)*

*Translation method: FR – Non-translated, Does not require translation (in-genre reference). TR – Non-translated, Does not require translation (in-genre reference)*

#### 4.1.34. Lavender Brown (EN)

She is a student at Hogwarts. Her name is based on a plant, which also refers to the plant's color, while her surname is solely refers to a color.

##### **Lavande Brown (FR)**

In French, the name is translated into French while the surname is left untranslated as both English (*brown*) and French words (*brun*) for this color comes from the same root and phonetically close to each other.

##### **Lavender Brown (TR)**

In Turkish, the linguistic references are lost due to non-translation.

*Categorization: Linguistic references (meaning-related choices), Etymological references (Proto-west Germanic-origin)*

*Translation method: FR – Translated. TR – Non-translated*

#### 4.1.35. Pomona Sprout (EN)

She is the herbology teacher at Hogwarts, who is very talented in growing any kind of magical plants. Her name comes from Pomona, the goddess of fruit trees in Roman mythology. Her surname *Sprout* is a reference to her profession as a teacher handling plants.

##### **Pomona Chourave (FR)**

In French, the word *pomme* (*apple*) comes from the same Latin word, *pomus* (*apple*). Her surname, on the other hand, is directly translated into French with the same meaning.

##### **Pomona Sprout (TR)**

Both references in the name and the surname are lost in Turkish translation due to non-translation.

*Categorization: Etymological references, Linguistic references (meaning-related choices)*

*Translation method: FR – Does not require translation (Name), Translated (Surname). TR – Non-translated*

#### **4.1.36. Antonin Dolohov (EN, FR, TR)**

He is a death eater in the series, who carries revengeful and cruel characteristics. His name comes from a trouble-making character from the Russian novel *War and Peace* by Tolstoy (Rowling, 2015d) because “Dolokhov is her favourite character in Tolstoy’s novel” (Wilson, 2017). As the referenced book is translated into all three languages, the reference stands in the same distance to all three cultures.

*Categorization: Real-life references (the book “War and Peace” by Tolstoy)*

*Translation method: FR – Does not require translation. TR – Does not require translation*

#### **4.1.37. Madame Pince (EN, FR, TR)**

She is the librarian of the Hogwarts. Her surname is a reference to pince-nez style glasses that are utilized through a nose clip without any connection to the ears, which are mostly seen on bookish people in literature and movies. The reference is clear for English and French audience as the same word *pince-nez* is utilized in both languages. However, the meaning is lost in Turkish due to non-translation.

*Categorization: Linguistic references (meaning-related choices)*

*Translation method: FR – Does not require translation. TR – Non-translated*

#### **4.1.38. Penelope Clearwater (EN)**

She is a student at Hogwarts. The author prefers another meaning-related combination as a surname in line with her general writing style.

##### **Pénélope Deauclaire (FR)**

Her surname is directly translated into French with the addition of required accent marks into her name to revoke any kind of foreign references and make it familiar to the French audience.

##### **Penelope Clearwater (TR)**

The meaning of the surname is lost in Turkish due to non-translation.

*Categorization: Linguistic references (meaning-related choices)*

*Translation method: FR – Lexical Changes (Name), Translated (Surname). TR – Non-translated*

#### 4.1.39. Newt Scamander (EN)

He is the author of the schoolbook *Fantastis Beasts and Where to Find Them*, who dedicated his life to the fantastic beasts. His surname comes from *Scamander* or *Skamandros*, a river god in Greek mythology. It is also chosen as it resembles the word *salamander*, of which the animal *newt* is a subspecies.

#### Norbert Dragonneau (FR)

In the French translation, the name Norbert is a reference to the name of the Hagrid's baby dragon, which creates an in-series reference. The surname *Dragonneau* is both references to the baby dragon, and the character's dedication to the magical animals. Though the original references are lost, new references are created to compensate.

#### Newt Scamander (TR)

In Turkish, are references in the name and the surname are lost due to non-translation.

*Categorization: Mythological references, Linguistic references (meaning-related choices), In-series references*

*Translation method: FR – Compensated. TR – Non-translated*

#### 4.1.40. Mundungus Fletcher (EN, FR, TR)

He is a member of the Order of the Phoenix that fights against the dark side. However, he is a trickster and a coward, who creates problems more than his usefulness. His name means “foul-stinking tobacco, which really suits him” in Rowling's own words, as a reference to his unwanted personality (Fry, 2005). The meaning is lost in both French and Turkish translations due to non-translation.

*Categorization: Linguistic references (meaning-related choices)*

*Translation method: FR – Non-translated. TR – Non-translated*

#### 4.1.41. Arabella Figg (EN, FR, TR)

She is a squib disguised as a plain Muggle living in the same neighborhood as Harry watch over him on Dumbledore's orders to keep him away from trouble. A fig leaf is the symbol of camouflaging or concealing something, especially in biblical

terms. Her surname name symbolizes her disguised position. The meaning is not transferred to French and Turkish versions due to non-translation.

*Categorization: Linguistic references (meaning-related choices)*

*Translation method: FR – Non-translated. TR – Non-translated*

#### **4.1.42. Florean Fortescue (EN)**

He is the owner of the ice cream parlor in Diagon Alley. He was very knowledgeable regarding the history of magic and occasionally helped Harry on this matter. He was originally planned to be connected to Deathly Hallows and/or provide information to Harry regarding the whereabouts of the diadem, an important magical item utilized to destroy the dark lord (The Wizarding World Team, 2018b). His surname refers to many historical real-life people, the most prominent of whom is Adrian Fortescue, a historian, researcher, adventurer, liturgist, composer, scholar and the author of many books regarding Eastern Church. His life and skills are the inspiration on which the character Florean Fortescue is probably based.

#### **Florian Fortarôme (FR)**

The name has gone through lexical changes in order to make it French. The French version of the surname, on the other hand, employs an interesting choice of translation and utilizes *Fortarôme* meaning *strong flavor* with a reference to the ice cream parlor. Though it loses all its original references, it compensates the loss with linguistic references that are familiar to the French audience.

#### **Florean Fortescue (TR)**

In Turkish, the reference is lost due to non-translation.

*Categorization: Historical realities (prominent people)*

*Translation method: FR – Lexical Changes (Name), Compensated (Surname).*

*TR – Non-translated*

#### **4.1.43. Neville Longbottom (EN)**

He is a student at Hogwarts. His surname is chosen to emphasize his goofy characteristics.

### **Neville Londubat (FR)**

The surname is literally translated into French and transferred the original reference to the characters goofiness.

### **Neville Longbottom (TR)**

In Turkish, the meaning is lost due to non-translation.

*Categorization: Linguistic references (meaning-related choices)*

*Translation method: FR – Translated. TR – Non-translated*

#### **4.1.44. Moaning Myrtle (EN)**

She is a ghost of the school, who is characterized with always moaning and whining. Her name *Myrtle* is a shrub, usually overlooked due to its smallness and plainness.

### **Mimi Geignarde (FR)**

In French translation, the name is compensated with a French name in order to make it more familiar to the French-speaking audience with a similar meaning to the original with a more positive emphasis than the original as *Mimi* is a diminutive word especially utilized to refer to cats. The nickname, *geignarde* means *whingy*, directly translating the original meaning.

### **Mızız Myrtle (TR)**

The Turkish version, however, only translates the nickname of the character as *mızız* means *grouchy, moaning*. Thus, though the meaning is transferred, the familiarity that is provided in French translation cannot be achieved in Turkish due to non-translation of the name.

*Categorization: Linguistic references (meaning-related choices)*

*Translation method: FR – Translated (Nickname), Compensated (Name). TR – Translated (Nickname), Non-translated (Name)*

#### **4.1.45. Broderick Bode (EN)**

He is a worker at the Ministry of Magic, who dies a tragic death. His surname means *omen*, especially referring to a bad one, in line with his death.

### **Broderick Moroz (FR)**

The French version *Moroz* is pronounced the same as *morose* in French, meaning *gloomy, angry and silent*, referring both to his tragic death, and his job as *Unspeakable*, who carries out confidential jobs in the Ministry of Magic.

### **Broderick Bode (TR)**

In Turkish, the meaning is lost due to non-translation.

*Categorization: Linguistic references (meaning-related choices)*

*Translation method: FR – Translated. TR – Non-translated*

### **4.1.46. Dolores Umbridge (EN)**

She is a Ministry worker, later becoming a professor and the headmaster at Hogwarts. She is an ill-charactered witch who enjoys bringing triste into people's lives. Her name is the plural form of *dolor* in Latin, which is pronounced similar to *dolorous* meaning *causing suffering* in line with her character. Her surname, on the other hand, is a wordplay on the word *umbrage* meaning *insult, offence* referring to her sadistic and narcissistic aspects.

### **Dolores Ombrage (FR)**

In French, the word *dolor* is translated *doleur*, rooted in the same Latin origin. Thus, it successfully transfers the linguistic references. When it comes to the translation of the surname *Umbridge*, the translator mentions in an interview spending almost a week on the translation of this name. He states his wish to transfer the original meaning in more French words in order to take the text closer to the French audience. In a *Newsweek* article he sees the word *Umbridge* misspelled as *Umbradge* which reminds him the French expression *prendre ombrage de quelqu'un* meaning *take offense at someone*. After this, he decides to translate *Umbridge* into *Ombradge* in French, successfully transferring the linguistic reference (Peras, 2007).

### **Dolores Umbridge (TR)**

In Turkish, the meaning is lost due to non-translation.

*Categorization: Etymological reference (Latin-origin), Linguistic references (meaning-related choices)*

*Translation method: FR – Does not require translation (Name), Lexical changes/Compensated (Surname). TR – Non-translated*

#### **4.1.47. Poppy Pomfrey (EN)**

She is the nurse-healer at the Hogwarts infirmary. Her name is a reference to *opium*, which is one of the oldest medicines. Her surname is given after a cake, Pomfrey cake, made out of liquorice, which is also widely utilized as medicine.

##### **Pompom Pomfresh (FR)**

The surname *Pomfrey* sounds similar to *Pom-frais* in French pronunciation, meaning *Pom-fresh*, which is translated as *Pomfresh* in French version, a playful reverse linguistic reference. It is also homonym of *pomme fraiche* in French meaning *fresh apple*, also referring to her profession as a healer. Meanwhile the medicinal plant references are ignored.

##### **Poppy Pomfrey (TR)**

In Turkish, the meaning is lost due to non-translation.

*Categorization: Linguistic references (meaning-related choices)*

*Translation method: FR – Translated. TR – Non-translated*

#### **4.1.48. Colin Creevey (EN)**

He is a student at Hogwarts, who is admires Harry to the highest possible limit. His name means *victorious* and *a cub, young hound*, the later referring to his devotion to Harry.

##### **Colin Crivey (FR)**

In French, this linguistic reference is lost, but the surname has experienced lexical change in order to domesticate the character name for the French audience.

##### **Colin Creevey (TR)**

In Turkish, the meaning is lost due to non-translation.

*Categorization: Linguistic references (meaning-related choices)*

*Translation method: FR – Lexical change. TR – Non-translated*

#### **4.1.49. Cormac MacLagen (EN, FR, TR)**

He is a student at Hogwarts. Cormac was a Celtic king who once was, as legend says, cursed by a jealous lover of one of his competitors while on a mission. In the series, Hermione casts a spell on Cormac under during Quidditch tryouts to help Ron, with whom she is in love, in order for him to win the place in the team. (“Harry Potter Name Origins, n.d.”). The name is also a reference to a character with the same name in the fantasy book *Tigers of the Sea* by Robert E. Howard, which is not translated to Turkish or French. In Turkish and French versions, the reference is lost due to their distance to the original cultural and historical element.

*Categorization: Mythological references, In-genre references (fantasy book titled “Tigers of the Sea” by Robert E. Howard)*

*Translation method: FR – Non-translated. TR – Non-translated*

#### **4.1.50. Severus Snape (EN)**

He is the potions teacher at Hogwarts, who has an unpleasant, arrogant and dark character. He is also the head teacher of the Slytherin house, whose symbol is a snake. His surname is a combination of the words *snap* meaning *to reprimand*, and *snake*, referring to his personal and professional character in the series. His name also aims to create an alliteration to remind the hissings of a snake.

##### **Severus Rogue (FR)**

In the French version, though the alliteration is weakened by the translation of the surname, it can be asserted that the translation transfers the original linguistic reference as *rogue* is a less-frequently used word meaning *arrogant, unpleasant*.

##### **Severus Snape (TR)**

In Turkish, the meaning is lost due to non-translation.

*Categorization: Linguistic references (meaning-related choices)*

*Translation method: FR – Translated. TR – Non-translated*

#### **4.1.51. Argus Filch (EN)**

He is the caretaker of the Hogwarts, who is a squib and hates students, resulting in his restless watch over them to get catch them in any kind of wrong-doings and get

them punished. His name is taken from the Greek mythology beast Argus often depicted with “hundred eyes in his head or all over his body” (Britannica, 2017) to refer his behaviors as a watchman. His surname means *to steal* in English slang, referring to his sneaky, stealthy character.

### **Argus Rusard (FR)**

In French, the translation of his surname is inspired from the word *rusé* meaning *cunning, slick*, referring to his character.

### **Argus Filch (TR)**

Though the name reference stays the same for all three languages, it can be asserted that the reference in the surname is lost due to non-translation in Turkish translation.

*Categorization: Mythological references, Linguistic references (meaning-related choices)*

*Translation method: FR – Does not require translation (Name), Translated (Surname). TR – Does not require translation (Name), Non-translated (Surname)*

### **4.1.52. Bathilda Bagshot (EN)**

She is the author, best known for her comprehensive work *Hogwarts: A History*, and a dear friend of headmaster Dumbledore’s family. Her surname revokes a semblance to a place in *Lord of the Rings* series *Bagshot Row*, which creates an in-genre association.

### **Bathilda Tourdesac (FR)**

The French version ignore the in-genre reference but compensates with a wordplay reference to an idiom in French that goes *avoir un tour dans son sac* meaning *to have something up one’s sleeve*.

### **Bathilda Bagshot (TR)**

In Turkish, the reference is lost due to non-translation without any compensation.

*Categorization: In-genre references (fantasy book titled “Lord of the Rings” by J. R. R. Tolkien)*

*Translation method: FR – Compensated. TR – Non-translated*

#### **4.1.53. Adalbert Waffling (EN)**

He is a magical theoretician, seen as the father of magic in the wizarding world. His surname means *speaking or writing in a trivial manner* as a playful reference to his bulky writings.

#### **Adalbert Lasornette (FR)**

In French version, the surname is literally translated as *la sornette* meaning *nonsense*.

#### **Adalbert Waffling (TR)**

In Turkish, the meaning is lost due to non-translation.

*Categorization: Linguistic references (meaning-related choices)*

*Translation method: FR – Translated. TR – Non-translated*

#### **4.1.54. Ludo Bagman (EN)**

He is the head of the Department of Magical Games and Sports at the Ministry of Magic. He is a former magical sports player who likes playing magical games along with gambling and betting. His name comes from the Latin verb *ludere* meaning *to play*. *Ludo*, literally translated, means *I play* in Latin. In modern English, the word *ludic* meaning *playful* comes from the same Latin origin. *Ludo* is also the name of a simple game played with dice, referring to the character's love of gambling. When it comes to his surname, a *bagman* is a travelling salesman in British slang, referring to his life on the run due to his shady past.

#### **Ludo Verpey (FR)**

In French version, the name remains the same as in modern French the word *ludique* meaning *playful* comes from the same Latin root and transfers the original meaning. The French translator prefers another wordplay in the translation of the surname where *Bagman* becomes *Verpey* with reference to the acronym VRP in French, *voyageur, représentant et placier* meaning *travelling salesman* as in the original.

### **Ludo Bagman (TR)**

In Turkish, both linguistic references are lost due to non-translation.

*Categorization: Etymological references (Latin-origin), Real-life references (dice game)*

*Translation method: FR – Does not require translation (Name), Non-translated (Game reference), Translated (Surname). TR – Non-translated*

### **4.1.55. Bertha Jorkins (EN, FR, TR)**

She is a former ministry employee who is well-known for her foolish and forgetful mind and her love for gossip. *Bertha* is a girl's name used both in English and French meaning *intelligent, brilliant*, an ironic reference to the character. In Turkish, the meaning is lost due to non-translation.

*Categorization: Linguistic references (meaning-related choices)*

*Translation method: FR – Does not require translation. TR – Non-translated*

### **4.1.56. Wendelin the Weird (EN)**

She is a famous witch in both book and real-life history.

### **Gwendoline le Fantastique (FR)**

The nickname is duly translated and the aimed meaning is transferred. In the French translation, the French version of the name is utilized for the sake of familiarity.

### **Acayip Wendelin (TR)**

The nickname is duly translated. In Turkish translation, the familiarity and the historical references are lost due to non-translation and non-compensation.

*Categorization: Linguistic references (meaning-related choices), Historical references (real-life person: Wendelin the Witch)*

*Translation method: FR – Lexical changes. TR – Non-translated*

### **4.1.57. Ali Bashir (EN)**

He is a saleswizard who wants to import flying carpets to Britain. His name carries oriental connotations and foreign to the English-speaking audience.

**Ali Bashir (FR)**

His name carries oriental connotations and foreign to the French-speaking audience.

**Ali Beşir (TR)**

This is one of the rare examples in which lexical changes in Turkish version are observed to make it more familiar for the Turkish-speaking audience.

*Categorization: Etymological references (Eastern-origin)*

*Translation method: FR – Non-translated. TR – Lexical changes*

**4.1.58. Hassan Mostafa (EN)**

He is a Quidditch referee. His name carries oriental connotations and foreign to the English-speaking audience.

**Hassan Mostafa (FR)**

His name carries oriental connotations and foreign to the French-speaking audience.

**Hasan Mustafa (TR)**

This is one of the rare examples in which lexical changes in Turkish version are observed to make it more familiar for the Turkish-speaking audience.

*Categorization: Etymological references (Eastern-origin)*

*Translation method: FR – Non-translated. TR – Lexical changes*

**4.1.59. Aragog (EN, FR, TR)**

He is the leader of a giant magical arachnid herd. His name is a combination word consisting of prefix *ara-* (coming from *arachnids*) and *Gog*, a biblical name referring to the characters leadership aspect. In French, as the word *arachnid* is spelled *arachnides*, it is appropriate for the suffix to remain the same. The biblical name *Gog* is also familiar to the French-speaking culture, making the combination understandable for the French readers. In Turkish, both references are lost due to non-translation and non-compensation.

*Categorization: Linguistic references (meaning-related choices), Religion*

*Translation method: FR – Does not require translation. TR – Non-translated*

#### **4.1.60. Nagini (EN, FR, TR)**

She is the dark lord's pet snake, about whom we learn in the prequel movie of the series titled *Fantastic Beasts and Where to Find Them* that she is a female transformed into a snake due to a magical malady. Her name is derived from Indian mythology, in which a *nagini* is a half-female, half-serpent being, derived from the Sanskrit word *nag* meaning a *snake* (Vogt-William, 2009). All three languages bear the same distance to recognize the mythological and etymological references.

*Categorization: Mythological references, Etymological references (Eastern-origin)*

*Translation method: FR – Does not require translation. TR – Does not require translation*

#### **4.1.61. Rita Skeeter (EN, FR, TR)**

She is a journalist who recognizes no ethical rules, lies easily, pokes around everything and interferes with everyone's lives. The surname *skeeter* means *mosquito* in British slang, referring to her annoying qualities. The meaning is lost due to non-translation in French and Turkish.

*Categorization: Linguistic references (meaning-related choices)*

*Translation method: FR – Non-translated. TR – Non-translated*

#### **4.1.62. Horace Flaccus Slughorn (EN, FR, TR)**

He is a professor at Hogwarts, who is well-known for his love for luxurious lifestyle with good food and wine and enjoys the company of famous prominent people. His name is derived from the Roman poet *Quintus Horatius Flaccus*, especially considering *Horace* is the English and French counterpart of the Roman name *Horatius*. As the name does not have a counterpart in Turkish, it may be speculated that it stays distant from the Turkish-speaking audience. His surname, on the other hand, does not have an extratextual reference. However, it contributes to the funny and whimsical writing style of the author, though lost in French and Turkish due to non-translation.

*Categorization: Historical realities (Roman poet), Linguistic references (meaning-related choices)*

*Translation method: FR – Does not require translation (Name), Non-translated (Surname). TR – Non-translated*

#### **4.1.63. Viktor Krum (EN, FR, TR)**

He is a Quidditch player and considered the best Seeker in the magical sports world. His name means *victory* in both English and French languages. The meaning is lost due to non-translation in Turkish.

*Categorization: Linguistic references (meaning-related choices)*

*Translation method: FR – Does not require translation. TR – Non-translated*

#### **4.1.64. Sybill Trelawney (EN)**

She is the Divination professor at Hogwarts, the grand-grand daughter of the seer Cassandra Trelawney. Her name is derived from Roman mythology in which a *sybil* bears the powers of telling prophecies. The author prefers making a lexical change to create a proper name out of the original word because she states “my American editor wanted (...) to use the clairvoyant ‘Sibyl’, but I preferred my version, because (...) Professor Trelawney, I felt, did not really qualify as a clairvoyant ‘Sibyl’” (Rowling, 2015e).

#### **Sibylle Trelawney (FR)**

A *sibylle* is the French counterpart of the Greek mythological being *sybil*. Thus, the translator prefers to use the domestic version of the word to make the reference clearer for the audience.

#### **Sybill Trelawney (TR)**

Though it is believed that one of the origins of the Turkish female name *Sibel* is based on the Greek mythology as well, the reference is lost due to non-translation.

*Categorization: Mythological references*

*Translation method: FR – Lexical changes. TR – Non-translated*

#### 4.1.65. Cassandra Trelawney (FR, EN, TR)

She is the grand-grandmother of the Divination professor and a true seer. Her name is taken from the Greek mythology as well, in which *Cassandra* or *Kassandra* is depicted as a woman telling accurate prophecies. All three languages bear the same distance to recognize the mythological references.

*Categorization: Mythological references*

*Translation method: FR – Does not require translation. TR – Does not require translation*

#### 4.1.66. Wilhelmina Grubbly-Plank (EN)

She is the professor of Care for Magical Creatures at Hogwarts. Her name is rooted in German-origin and loosely translates as *will to protect*, which suits her character very well. Her surname, on the other hand, has many references stated by the Rowling's team:

“Her surname is a gem – Grubbly-Plank. It conjures up images of reliable methods of creature control and pet storage. The first part of the name ‘grubbly’ is very likely from the English word ‘grubble’ which means to ‘grope’ or ‘feel about in the dark’. Considering that Professor Grubbly-Plank was forever standing in for disappearing Hagrid, she may have often felt as if she was kept in the dark. The second part of her surname ‘plank’ can easily refer to a piece of wood, but there is another meaning attached to it — ‘something to cling to for support’. As a stand-in teacher, she was just that, especially for some of the students who felt she was a less (ahem) terrifying teacher.” (The Wizarding World Team, 2017b)

#### **Wilhelmina Gobe-Planche (FR)**

Though its rarity, the name is utilized in many European countries including France, thus familiar for the French-speaking audience (“Le prénom Wilhelmina”, n.d.). In French, the surname is translated into *Gobe-Planche*, the second part of which is the literal translation of the original *Plank*. However, the surname resembles *Gobe-Mouche* (*flycatcher*) as a whole, which is a bird species. It is a reference to the character's field of interest, which are magical animals. It can also be speculated that the first part of the surname, *Gobe*, has other references to *goblins*, *gober* (*to swallow, to be gullible*) or *gobelotage* (*verbosity*), all of which can be assumed to compensate the original whimsical style with various references.

### **Wilhelmina Grubbly-Plank (TR)**

All references are lost due to non-translation in Turkish.

*Categorization: Linguistic references (meaning-related choices)*

*Translation method: FR – Does not require translation (Name), Compensated (Surname). TR – Non-translated*

### **4.1.67. Alastor Moody (EN)**

He is an auror at the Ministry of Magic fighting against the dark magic. He has a sceptic nature, who is always grumpy and does not trust anyone, which is a direct reference to his surname.

#### **Alastor Maugrey (FR)**

In French, the surname is translated as *Maugrey* which sounds similar to the French verb *maugréer* (to grumble), successfully transferring the original meaning.

#### **Alastor Moody (TR)**

The meaning is lost due to non-translation in Turkish.

*Categorization: Linguistic references (meaning-related choices)*

*Translation method: FR – Translated. TR – Non-translated*

### **4.1.68. Filius Flitwick (EN, FR, TR)**

He is the Charms professor at Hogwarts. The name has a certain alliteration but it has so much more than just sounding good. Interestingly, it may be the one of the rare characters in the series that has such a long story behind his name, which is explained by Rowling's team in detail:

“The first part can be directly translated from Latin – it's similar to the word ‘filial’, which means ‘of a son or daughter’. It is the masculine derivative of the Latin word and can be taken to mean ‘son of’. To understand the relevance of the Professor's first name, we need to look at it in conjunction with his surname – Flitwick.

Fun fact: Flitwick happens to be a town in Bedfordshire which was once a dairy farm beside the river Flit. The name is derived from the old English words ‘fleot’, meaning river, and ‘wic’, meaning dairy farm. It seems a little odd to think of the Charms Professor as the ‘Son of River Dairy Farm’ so perhaps it is worth digging just a little deeper...

If you look at the words ‘flit’ and ‘wick’ individually, then it starts to make sense. A lot of the spells that we see Professor Flitwick perform require an adept flick of the wand and the first part of his name means just that – to flutter, or a light, swift movement. It comes from the Middle English word ‘flitten’ which translates to ‘fly’. And what is the first spell that Professor Flitwick teaches our class? Nothing other than Wingardium Leviosa – the spell to make things soar through the air. So here we have the ‘Son of Movement’, which is an accurate description of a very talented Charms professor, wouldn’t you say?” (The Wizarding World Team, 2017b)

Interestingly enough, all the meanings are lost in French and Turkish translations due to non-translation without any attempt of compensation.

*Categorization: Etymological references (Latin-origin), Linguistic references (meaning-related choices), Real-life references (place), In-series references (character name-spell)*

*Translation method: FR – Non-translated. TR – Non-translated*

#### **4.1.69. Aurora Sinistra (EN, FR, TR)**

She is the Astronomy professor at Hogwarts. The name *Aurora* meaning *dawn*, who also refers to the *Aurora*, the goddess of dawn in the Roman mythology. In French, the meaning is clear to the audience as the French word for *aurora* is *aurore*. In Turkish, the meaning is lost due to non-translation.

The surname, on the other hand, refers to the *sinistra* star in Ophiuchus constellation, whose name is the same in all three languages.

*Categorization: Linguistic references (meaning-related choices), Astronomy*

*Translation method: FR – Does not require translation. TR – Non-translated (Name), Does not require translation (Surname)*

#### **4.1.70. Gilderoy Lockhart (EN, FR, TR)**

He is a famous book author, who happens to be good-looking show-off leaching off of other people’s heroic deeds in his books. In Rowling’s own words, his name comes from:

“a war memorial. I was looking for quite a glamorous, dashing sort of surname, and Lockhart caught my eye on this war memorial, and that was it. Couldn’t find a Christian name. And I was leafing through the Dictionary of Phrase and Fable one night. I was consciously looking for stuff, generally, that would be useful

and I saw Gilderoy, who was actually a highway man, and a very good-looking rogue.”

It is also ironic that the surname *Lockhart* is rooted in old Scottish meaning brave and hardy, which are two characteristic aspects that has nothing to do with the Gilderoy Lockhart in the series.

The meanings and references are lost in French and Turkish translations due to non-translation.

*Categorization: Linguistic references (meaning-related choices), Historical realities (real people)*

*Translation method: FR – Non-translated. TR – Non-translated*

#### **4.1.71. Luna Lovegood (EN, FR, TR)**

She is one of the students at Hogwarts, who is well-known for her kind-hearted nature and her eccentric behaviors. Her name is rooted in Latin, meaning *moon* as the moon is believed to trigger craziness and insanity, referring to her eccentric traits. Her surname, on the other hand, is a reference to the sweet nature of the character, who loves and sees the good in everyone. In French, the word *lune* (*moon*) is rooted in the same Latin origin and successfully transfers the related meaning. The name of the surname is not translated and transferred to French. All the references are lost in Turkish due to non-translation.

*Categorization: Linguistic references (meaning-related choices), Real-life references (traditional belief that the moon triggers insanity)*

*Translation method: FR – Does not require translation (Name), Non-translated (Surname). TR – Non-translated*

#### **4.1.72. Xenophilus Lovegood (EN, FR, TR)**

He is the editor of the *Quibbler* magazine and the father of Luna. His name is rooted in Greek words *xenos* meaning *strange things, strangers*, and *phile* meaning *love*, literally translating to *one who loves strange things and strangers*) on contrary to the word *xenophobia* meaning *fear and hatred towards strangers*). His name refers to his eccentric traits to pursue bizarre creatures, plants, items that are deemed unbelievable even in the wizarding world. In French, the words *xénophobia* and

*xénophilie* also come from the same Greek origin and respectively mean *xenophobia* and *xenophilia*. In Turkish, the meaning is lost due to non-translation.

*Categorization: Etymological references (Greek-origin)*

*Translation method: FR – Does not require translation. TR – Non-translated*

#### **4.1.73. Ronald “Ron” Bilius Weasley**

He is the best friend of Harry Potter. He comes from a poor family with the kindest hearts in the world. It might be useful to state that all the names of the Weasley family members are derived from royal people such as kings, queens and noblemen. The first name Ronald is rooted in Old Norse language, meaning *one who has the god's power*, a name of many kings. It is also an in-series reference to the “Weasley is Our King” song in the books. The second name *Bilius* is a wordplay on the word *bilious*, which means *related to the bodily fluid bile* and *nauseating*. The bodily fluid bile is believed to cause temperament by the Ancient Greek, which suits the occasional anger and jealousy bursts of the character Ron Weasley. The second meaning *nauseating* also provides an in-series reference to a chapter in the books in which Ron vomits slugs due to a backfired curse. The surname is another wordplay based on the word *weasel*, a small animal that live in a burrow, just as the Weasleys live in *the Burrow*, the nickname of their home, which is another in-series reference (The Wizarding World Team, 2017c).

The references are lost in French and Turkish due to non-translation.

*Categorization: Etymological references (Old Norse-origin), Historical realities (real people and real kings) In-series reference, Linguistic references (meaning-related choice), Real-life references (Greek belief that bile causes temperament)*

*Translation method: FR – Non-translated. TR – Non-translated*

#### **4.1.74. Arthur Weasley (EN, FR, TR)**

He is the father of the Weasley family. His name is derived from the King Arthur, the legendary Camelot King in British mythology.

The mythological reference stands in the same distance for French and Turkish cultures.

*Categorization: Mythological references*

*Translation method: FR – Non-translated. TR – Non-translated*

#### **4.1.75. Ginevra “Ginny” Weasley (EN, FR, TR)**

She is the sister of Ron Weasley, and the future wife of Harry Potter. Her name comes from the Arthurian legend, in which Guinevere, the Italian form of the name *Ginevra*, is the wife of King Arthur. As mentioned before, the names of the Weasley family members refer to real life royal people in general. The French form of the name is Geneviève, which might be speculated to be familiar for the French audience. The reference is lost in Turkish due to non-translation.

*Categorization: Historical realities (real people)*

*Translation method: FR – Does not require translation. TR – Non-translated*

#### **4.1.76. Percy Ignatius Weasley (EN, FR, TR)**

He is one of the brothers of Ron Weasley. He is depicted as an opinionated and know-it-all person with a fiery, stubborn and ambitious character who is ready to burn all the bridges even against his family. His first name *Percy* is “commonly used in past and present by English nobility” which suits “Percy’s stuffiness and general haughty manner (...) and it’s altogether more aristocratic than his siblings or parents’ names” (The Wizarding World Team, 2017c). *Percy* is also short for *Perceval*, one of the knights of the round table in King Arthur legend.

His middle name has biblical references to Saint Ignatius, founder of the Jesuits order. The name is rooted in Latin word *ignis* meaning fire, which is familiar to the English-speaking audience through some modern English words rooted in the same origin such as *ignition*, the meaning of which refers to his fiery character.

The references of the names *Percy* and *Perceval* are clear in French as they already exist in the language. Though the meaning of the name is not clear in modern French, the religious reference of the middle name is also transferrable to French due to common religious beliefs of the Britain and France.

All the references are lost in Turkish due to non-translation.

*Categorization: Historical realities (real people), Religion, Etymological references (Latin-origin)*

*Translation method: FR – Does not require translation. TR – Non-translated*

#### **4.1.77. William “Bill” Weasley (EN, FR, TR)**

He is one of the brothers of Ron Weasley. His name is most probably based on the Prince William of England, another royal reference. It is also notable that he is the brother of Prince Harry, which might be speculated that though he does not have a blood relation to the Weasley's, Harry's name refers to the fact that he is considered a son of the Weasley family.

The reference to the Prince of England stands in the same distance for French and Turkish cultures.

*Categorization: Historical realities (real people)*

*Translation method: FR – Non-translated. TR – Non-translated*

#### **4.1.78. Charles “Charlie” Weasley (EN, FR, TR)**

He is one of the brothers of Ron Weasley. His name is most probably based on the King Charles, another royal reference.

The reference to the-then Prince and the current King of England stands in the same distance for French and Turkish cultures.

*Categorization: Historical realities (real people)*

*Translation method: FR – Non-translated. TR – Non-translated*

#### **4.1.79. Fred Weasley and George Weasley (EN, FR, TR)**

The names of the Weasley twins bear a reference to the kings of England. In the series, George loses one of his ears due to a deathly curse. After a while, Fred dies in the Battle of Hogwarts. After the ear loss, many of the readers who are familiar with the historical facts have already guessed Fred's potential death because of the fact that King George III was deaf in one ear and he had become the king due to the untimely death of Prince Frederick (Eidell, 2016). In French or Turkish translations, the names are not changed through compensation and remains foreign for the target audiences.

*Categorization: Historical realities (historical events)*

*Translation method: FR – Non-translated. TR – Non-translated*

#### 4.1.80. Sanguini (EN, FR, TR)

He is a vampire. It is a perfect name for a vampire who feeds on blood because his name is derived from Latin word *sanguis* meaning blood as in *sanguinary* (*bloodthirsty*) in modern English, and *sang* (*blood*) in French. The meaning is lost in Turkish due to non-translation.

*Categorization: Etymological references (Latin-origin)*

*Translation method: FR – Does not require translation. TR – Non-translated*

#### 4.1.81. Burke (EN)

He is the owner of a shop selling dark magic items in Knockturn Alley. The surname is derived from the verb *to burke* meaning *killing by suffocating* rooted in the famous murderer William Burke, who suffocated his victims and sold their bodies. The dark and vicious nature of the word suits perfectly to the character in the series.

##### **Beurke (FR)**

In French, the surname is translated into *Beurke* meaning *yuck*. Though it does not transfer the original meaning, it compensates by adding an unwanted, sickening nature.

##### **Burke (TR)**

The meaning is lost in Turkish due to non-translation.

*Categorization: Linguistic references (meaning-related choices), Historical realities (real people)*

*Translation method: FR – Compensated. TR – Non-translated*

#### 4.1.82. Borgin (EN)

He is the co-owner and salesman of a shop selling dark magic items in Knockturn Alley. The surname does not have a particular intertextual reference.

##### **Barjow (FR)**

Though there is not any reference in the original, the French translator prefers adding his own wordplay to the name and translates it as *Barjow* pronounced the same as *barjot* meaning nutcase, crazy, which is in line with the character's insane obsession with dark magic.

### **Borgin (TR)**

There is no compensation in Turkish translation.

*Categorization: Linguistic references (meaning-related choices)*

*Translation method: FR – Compensated. TR – Non-translated*

#### **4.1.83. Celestina Warbeck (EN)**

She is a famous singer in the wizarding world. Her name is rooted in Latin meaning *celestial*. Her surname is probably derived from *warble* meaning *to sing like a bird*. Both references are in line with her status as a singing star.

### **Celestina Moldubec (FR)**

In French, the meaning of the name is clear to the French-speaking audience through some modern French words derived from the same Latin-origin such as *céleste* meaning *celestial*. The surname, on the other hand, is translated into *Moldubec*, probably because the translator takes the original word in two parts as *war* and *beck*. In order to put an unwanted word instead of *war*, he creates an in-series reference and utilized *Moldu*, which is as unwanted as *war* in some parts of the wizarding world.

### **Celestina Warbeck (TR)**

The meaning is lost in Turkish due to non-translation.

*Categorization: Etymological references (Latin-origin), In-series references (French- Moldu)*

*Translation method: FR – Does not require translation (Name,) Compensated (Surname). TR – Non-translated*

#### **4.1.84. Grawp (EN)**

He is the half-brother of Hagrid. He is a full giant who does not speak English until Hagrid finds him and tries to teach him his language. *Grawp* is one of the meaningless words he can utter, thus Hagrid names him as such.

### **Graup (FR)**

In French, a lexical alteration is preferred to ease the pronunciation for the French audience.

### **Grawp (TR)**

No translation or alteration is carried out in Turkish.

*Categorization: Linguistic references*

*Translation method: FR – Lexical change. TR – Non-translated*

#### **4.1.85. Griselda Marchbank (EN)**

She is a ministry worker. Her name does not carry any intertextual reference in the storyline.

### **Griselda Marchbank (FR)**

In French, a lexical alteration is preferred to ease the pronunciation for the French audience.

### **Griselda Marchbank (EN)**

No translation or alteration is carried out in Turkish.

*Categorization: Linguistic references*

*Translation method: FR – Lexical change. TR – Non-translated*

#### **4.1.86. Rufus Scrimgeour (EN, FR, TR)**

He is a former Minister of Magic, who was killed by death eaters because he refused to reveal them the whereabouts of Harry Potter to protect him. He was a stubborn but loyal man. His name is derived from Latin meaning *red-haired*, which is familiar in French as the modern French version of the word is *roux*. His surname, on the other hand, is a surname somewhat common in Scottish language, but has its roots in old French word *eskermisseo(u)r*, which is used in modern French as *escrimeur* (*an athlete doing a kind of sports by wand-like swords*) meaning *fencer, swordsman* referring to his courage to protect Harry against death eaters. Both his name and surname are familiar for French-speaking readers, even more than the original audience. In Turkish, the reference is lost due to non-translation.

*Categorization: Etymological references*

*Translation method: FR – Does not require translation. TR – Non-translated*

#### 4.1.87. Oliver Wood (EN)

He is a student at Hogwarts and the captain of the Gryffindor Quidditch team. His surname is a reference to his passion for flying brooms, which are obviously made out of wood.

#### Olivier Dubois (FR)

As in many examples, the name is localized for the sake of familiarity in French. *Olivier* is the French version of the original name *Oliver*. His surname, on the other hand, is translated as *Dubois*, literally translating into *of wood*.

#### Oliver Wood (TR)

In Turkish, the meaning is lost due to non-translation.

*Categorization: Linguistic references (meaning-related choices)*

*Translation method: FR – Translated. TR – Non-translated*

#### 4.1.88. Vincent Crabbe (EN, FR, TR)

He is a student at Hogwarts, a close friend of Draco Malfoy, well-known for his cruel but dumb personality. His first name Vincent (*conqueror*) used as a male name in both English and French, is rooted in Latin verb *vincere* meaning *to conquer*. His surname, on the other hand, refers to the animal *crab* in both languages. In English slang, *crab* means *grumpy* while it refers to *a narrow-minded, ridiculous person* in French slang, which suits very well to the general characteristics of the character in both languages. In Turkish, the meanings are lost due to non-translation.

*Categorization: Linguistic references (meaning-related choices)*

*Translation method: FR – Does not require translation. TR – Non-translated*

#### 4.1.89. Gregory Goyle (EN, FR, TR)

He is a student at Hogwarts, a close friend of Draco Malfoy, well-known for his cruel but dumb personality. His first name *Gregory* is rooted in Greek language meaning *watchman*, the French form of which is *Grégory*. His name and surname together create a wordplay on *gargoyle* in English, and *gargouille* in French, both referring to the same sculptures of ugly beasts in the gothic architecture. It is based on a mythical beast from a French legend who are depicted as grim-looking watchmen

put on the high buildings to observe the city. In Turkish, the meanings are lost due to non-translation.

*Categorization: Etymological references (Greek-origin), Mythological references*

*Translation method: FR – Does not require translation. TR – Non-translated*

#### **4.1.90. Madame Hooch (EN)**

She is the flying instructor and Quidditch referee at Hogwarts. Her surname is rooted in English slang and means *bad quality whiskey, liquor* in English slang.

##### **Madame Bibine (FR)**

The French translator turns *Hooch* into *Bibine* meaning *cheap, bad wine* in French slang, a similar reference to the original.

##### **Madame Hooch (TR)**

In Turkish, the meanings are lost due to non-translation.

*Categorization: Linguistic references (meaning-related choices)*

*Translation method: FR – Translated. TR – Non-translated*

#### **4.1.91. Cedric Diggory (EN, FR, TR)**

He is one of the students at Hogwarts, headboy of the Hufflepuff house, and the captain of the Hufflepuff Quidditch team. He is well-known for his good-looks, academic success, kindness and loyalty. His first name *Cedric*, used as a male name in both English and French, means *chief* or *warleader* referring to his leadership skills. His surname, on the other hand, might be interpreted as an in-genre reference to the Digory Kirke in the fantastic book series *The Chronicles of Narnia* by C. S. Lewis. Though his surname is clear in all three languages as the mentioned book is translated into both French and Turkish, the reference and meaning in the name are lost due to non-translation in Turkish.

*Categorization: Linguistic references (meaning-related choices), In-genre References (Digory Kirke-The Chronicles of Narnia)*

*Translation method: FR – Does not require translation. TR – Non-translated, Does not require translation (in-genre reference)*

#### **4.1.92. Amos Diggory (EN, FR, TR)**

He is the father of Cedric Diggory. His son is killed by death eaters for no apparent reason. His name is a reference to a prophet from the Bible who believed in living a life of justice and righteousness. In the series, he accepts his fate and lives his pain in silence. The reference is non-familiar to the Turkish audience due to the religious differences.

*Categorization: Religion*

*Translation method: FR – Does not require translation. TR – Non-translated*

#### **4.1.93. Fenrir Greyback (EN, FR, TR)**

He is a ruthless werewolf who known for his cruel passion to transfer his sickness to as many children as possible. He is the leader of the werewolf in the wizarding world. His name is taken from Norse mythology in which *Fenrir* is Loki's wolf and son, depicted as a cruel and savage beast (Bernhardt-House, 2018). This reference stands in the same distance for French and Turkish cultures. His surname is a reference to the *silverback gorilla*, the dominant adult male and the leader in the mountain gorilla herds, fitting the leader position of Fenrir Greyback in the werewolf herd. The reference in the surname is lost in Turkish and French translations due to non-translation.

*Categorization: Mythological references, Zoology*

*Translation method: FR – Non-translated. TR – Non-translated*

#### **4.1.94. Cornelius Fudge (EN, FR, TR)**

He is a former Minister of Magic, well-known for his thirst for power who can lie and hide the truth to keep his chair. His name carries biblical references as he is the first one to convert to Christianity. His surname, on the other hand, means “a way of dealing with a situation that does not really solve the problems but is intended to appear to do so” which suits perfectly to the way he behaves in desperate times after the invasion of the Ministry. Though religious reference is directly transferred to French, the meaning is lost in French and Turkish translations due to non-translation.

*Categorization: Religion, Linguistic references (meaning-related reference)*

*Translation method: FR – Does not require translation (Name), Non-translated (Surname). TR – Non-translated*

#### **4.1.95. Nymphadora Tonks (EN, FR, TR)**

She is an auror fighting against the Dark Lord and his followers. She is a metamorphmagus, a person in the wizarding world with the ability of changing the way they look. Her name is rooted in Greek mythology meaning *the gift of the nymphs*, which refers to both a minor divinity in mythology, and a form of some insects before the metamorphosis process (referring to her ability as a metamorphmagus). Her surname, on the other hand, means *to hit hard*, mostly used in British English, and refers to her clumsy nature. All three languages bear the same distance to recognize the mythological reference. However, the meaning of the surname is lost in French and Turkish due to non-translation.

*Categorization: Mythological references, Linguistic references (meaning-related choices)*

*Translation method: FR – Does not require translation (Name), Non-translated (Surname). TR – Does not require translation (Name), Non-translated (Surname)*

#### **4.1.96. Andromeda (Tonks) (EN, FR, TR)**

She is a witch from the pure-blood Black family, who marries a muggle and gets erased from the family tree. She is named after a star as in most of the members of the Black Family. Her name also alludes to a mythological character, *Andromeda*, the princess of Aethiopia. In the legend, Andromeda is promised to marry his uncle Phineus, but then falls in love with a stranger and marries him. (Kaizer, 2011). In the books, one of the ancestors of Andromeda is also named Phineus (Nigellus Black), and she also refuses to marry another pureblood wizard and chooses a stranger as her life partner. All three languages bear the same distance to recognize the references.

*Categorization: Astronomy, Mythological references*

*Translation method: FR – Does not require translation (Name) TR – Does not require translation (Name).*

#### 4.1.97. Dedalus Diggle (EN, FR, TR)

He is a member of the Order of the Phoenix, fighting against the Dark Lord. He is named after *Daedalus*, a craftsman in the Greek mythology, the husband of Aphrodite. His surname, on the other hand, comes from a town in England, probably chosen as it creates an alliteration with the name. It might also be speculated that the author might have chosen this surname as it resembles to the English word *giggle*, which suits the positive spirit of the character, however, there is not any commentary from the author to support this idea. All three languages bear the same distance to recognize the mythological reference. However, the reference to the real-life in the surname is lost in Turkish and French translations.

*Categorization: Mythological references, Real-life references (a town in England)*

*Translation method: FR – Does not require translation (Mythological reference), Non-translated. TR – Does not require translation (Mythological reference), Non-translated*

#### 4.1.98. Kingsley Shacklebolt (EN, FR, TR)

He is an auror who sends criminals and death eaters to the wizarding prison, Azkaban. His surname is a combination of *shackle* and *bolt*, both referring to the process of imprisonment in line with his profession. The meaning is lost in French and Turkish due to non-translation.

*Categorization: Linguistic references (meaning-related choices)*

*Translation method: FR – Non-translated. TR – Non-translated*

#### 4.1.99. Bellatrix Lestrange (EN, FR, TR)

She is a villain character in the series, born in Black Family. As most members of the family, she is named after a star, *Bellatrix* in the Orion constellation. Her name is also rooted in Latin meaning *female warrior*, in line with her constant fight for the rise of Dark Lord. Her surname is a wordplay on the French word *l'étrange*, meaning *the strange one* as a reference to her almost borderline insane character. Though the reference to the *Bellatrix star* is clear in all three languages as the name of the star stays the same, the meaning-related reference is lost in Turkish due to non-translation.

*Categorization: Astronomy, Linguistic references (meaning-related choices)*

*Translation method: FR – Does not require translation. TR – Does not require translation (Name), Non-translated (Surname)*

#### **4.1.100. Rodolphus (Lestrangle) (EN, FR, TR)**

He is the husband of Bellatrix Lestrangle. Though there is not much information provided in the series regarding him, it can be asserted that he is an obsessed follower of the Dark Lord with a cruel nature considering the fact that he and his wife can drive people into madness through magical torture. As there are many similarities between Arian concept of Nazi ideology, and the Death Eater ideology on pureblood wizards (Barratt, 2012), it is probably true to assume that one of the most dedicated Death Eaters, *Rodolphus Lestrangle* is named after Rudolf Hess, Deputy Führer of the Nazi Party.

*Categorization: Historical realities (a real person, Rudolf Hess)*

*Translation method: FR – Non-translated. TR – Non-translated*

#### **4.1.101. Regulus Arcturus (Black) (EN, FR, TR)**

He is the brother of Sirius Black. In his youth, he joins the Death Eaters. As he opposes to the Dark Lord's ideology after a while, he gets killed by Voldemort. As in many members of the Black Family, he is named after a star, *Regulus*, the most brilliant star in the Leo constellation. It is an interesting connection considering that lion is the symbol of Gryffindor and Regulus was a student at the Slytherin house, whose symbol is a snake. However, another etymological reference puts things in place as *Regulus* means *little king* in Latin, just as the giant snake *basilisk* means *little king* in Greek. His middle name *Arcturus* is given after the third brightest star in the sky after Sirius (Regulus's his big brother) and Canopus. As the star names do not change, all three languages bear the same distance to recognize the references.

*Categorization: Etymological references (Latin and Greek origins), Astronomy*

*Translation method: FR – Does not require translation (Name). TR – Does not require translation (Name)*

#### **4.1.102. Walburga (Black) (EN, FR, TR)**

She is the mother of Sirius and Regulus brothers. It is known that she is a huge fan of pure-blood supremacism and supports the ideology of the Dark Lord. To allude the similarities between Nazis and Death Eaters, she is named after the mother of Josef Mendeleyev, a Nazi doctor known for his cruel experiments on Jews in the camps. The reference is accessible to English, French and Turkish-speaking audience.

*Categorization: Historical realities (real person)*

*Translation method: FR – Does not require translation (Name). TR – Does not require translation (Name)*

#### **4.1.103. Fang (EN)**

He is Hagrid's dog. Although he is a big dog with a vicious look, he is depicted as a sweet and timid dog with coward tendencies. He is ironically named for his predatory look with big teeth despite of his sweet nature.

##### **Crockdur (FR)**

In French, the translator creates a combination name merging *croquer* (to crunch) and *dur* (hard) referring to the big and strong teeth of the dog with the capability of crunching on anything hard in order to maintain the irony between his looks and character.

##### **Fang (EN)**

In Turkish, the meaning is lost due to non-translation.

*Categorization: Linguistic references (meaning-related choices)*

*Translation method: FR – Translated. TR – Non-translated.*

#### **4.1.104. Scabbers (EN)**

He is Ron's pet rat. His name is derived from *scab* as a reference to his pale and sick looks.

##### **Croûlard (FR)**

In French, the word *croûte* means *scab*, thus the translation transfers the original meaning.

### **Scabbers (TR)**

In Turkish, the meaning is lost due to non-translation.

*Categorization: Linguistic references (meaning-related choices)*

*Translation method: FR – Translated. TR – Non-translated*

### **4.1.105. Fawkes (EN)**

He is the phoenix of Albus Dumbledore. He is named after Guy Fawkes, a member of English Catholics who took active role in the failed Gunpowder Plot, in which the group planned to blow up the House of Lords with gunpowder. The author creates a funny link between this plot and the fact that phoenixes occasionally explode into flames in order to be reborn from their ashes.

### **Fumseck (FR)**

In French, the translator uses a combination name merging the words *fum* (smoke) and *sec* (dry) referring to the death and rebirth of the bird by catching on fire.

### **Fawkes (TR)**

In Turkish, the meaning is lost due to non-translation or non-compensation.

*Categorization: Linguistic references (meaning-related choices)*

*Translation method: FR – Translated. TR – Non-translated*

### **4.1.106. Kreacher (EN)**

He is the house-elf of the Black household. His name is based on his character and looks as he resembles an ugly *creature*.

### **Kreattur (FR)**

The word *creature* translates into French as *créature*. The translator prefers a lexical change to catch the same whimsical sound in French.

### **Kreacher (TR)**

In Turkish, the meaning is lost due to non-translation.

*Categorization: Linguistic references (meaning-related choices)*

*Translation method: FR – Lexical change. TR – Non-translated*

#### 4.1.107. Mrs. Norris (EN)

She is the pet cat of Argus Filch. She is a mean and resentful character, always wonders around the school and gets her nose into everybody else's business. As stated by Rowling herself, she is named after one of the characters from *Mansfield Park* by Jane Auston (Lydon, 1999).

##### Miss Teigne (FR)

In French, *teigne* means *a type of fungus that causes infection* and *a resentful person*, both suiting the general characteristics of Miss Teigne in the figurative sense.

##### Mrs Norris (TR)

In Turkish, the meaning is lost due to non-translation.

*Categorization: Linguistic references (meaning-related choices)*

*Translation method: FR – Compensated. TR – Non-translated*

#### 4.1.108. Crookshanks (EN)

He is the pet cat of Hermione Granger. His name is the combination of two words *crook*, meaning *not straight, bent*, and *shanks*, meaning *the lower parts of the body, legs*, paws in this case, which all refers to the unrefined way of the cat's looks.

##### Pattenrond (FR)

In French, the name is translated as *pattenrond*, another combination of two French words *patten* meaning *paws*, and *rond* meaning *round, not straight*, which roughly translates into *crook shanks*.

##### Crookshanks (TR)

In Turkish, the meaning is lost due to non-translation.

*Categorization: Linguistic references (meaning-related choices)*

*Translation method: FR – Translated. TR – Non-translated.*

#### 4.1.109. Fluffy (FR)

He is Hagrid's three-headed guardian dog. His name is a reference to Hagrid's big affection to any vicious animal to the extent that he calls this beast *Fluffy*, and it is also a whimsical irony by the author on the terrifying appearance of the dog.

### **Touffu (FR)**

In French, his name is translated as *Touffu*, meaning *thick, bushy* referring to the hairy appearance of the dog. Though the word itself does not transfer the cute connotation of the original name, *Touffu* is the name of the main character in a French grade book series by Martin Berthommier, which compensates for the required connotation and provides an additional literary reference for the French-speaking audience.

### **Fluffy (TR)**

In Turkish, the meaning is lost due to non-translation.

*Categorization: Linguistic references (meaning-related choices), Real-life references (book titled Touffu by Martin Berthommier)*

*Translation method: FR – Compensated. TR – Non-translated*

### **4.1.110. Pigwidgeon (EN)**

He is the pet dwarf-owl of Ron Weasley. He is well-known for his excited and noisy character. His name is mostly abbreviated as *Pig*. His name literally means *a simpleton, an insignificant or petty person, creature or object* referring to his dumb character and his size.

### **Coquecigrue (FR)**

In French, the name is translated as *Coquecigrue*, which is a character in French literature depicted as the symbol of absurdity observed in many important literary words such as the *Gargantua* by Rabelais. Moreover, the abbreviation of *Coquecigrue* is utilized as *Coq* in the translated books, which translates *rooster*, an animal just like in the original abbreviation.

### **Pigwidgeon (TR)**

In Turkish, the meaning is lost due to non-translation.

*Categorization: Linguistic references (meaning-related choices), Real-life references (book titled Gargantua by François Rabelais)*

*Translation method: FR – Compensated. TR – Non-translated*

#### 4.1.111. Ripper (EN)

He is the Aunt Marge's evil-tempered dog who always tries to bite Harry. His name is a direct reference to his character.

#### Molaire (FR)

In French, the name is translated as *Molaire* meaning *molar tooth* which is utilized to bite something or someone, a direct reference to the character.

#### Ripper (TR)

The meaning is lost due to non-translation.

*Categorization: Linguistic references (meaning-related choices)*

*Translation method: FR – Translated. TR – Non-translated*

#### 4.1.112. Bartemius Crouch (EN)

He is a ministry worker. His surname means *to squat, adopt a low position bending knees*.

#### Bartemius Croupton (FR)

In French, the surname is translated as *Croupton* based on the verb *s'accroupir* literally meaning *to crouch*. It is possible to assume that the translator provides a funny reference to the word *crouton* meaning *little pieces of toasted bread*, just for fun.

#### Bartemius Crouch (TR)

The meaning is lost due to non-translation.

*Categorization: Linguistic references (meaning-related choices)*

*Translation method: FR – Translated, compensated. TR – Non-translated*

#### 4.1.113. Colonel Fubster (EN)

He is a neighbor of Harry's step-aunt, taking care of her dogs when she is away. His name is a wordplay on *fibster* and *to flub* both referring to his sinister and cruel character.

### **Colonel Courtepatt (FR)**

In French translation, the surname is a combination word consisting of *courte* meaning *short*, and *patt(e)* meaning *paw, legs*. It is a term mostly utilized for the short-legged dog breeds, referring to the Colonel's role in the books.

### **Albay Fubster (TR)**

In Turkish, the meaning is lost due to non-translation.

*Categorization: Linguistic references (meaning-related choices)*

*Translation method: FR – Compensated. TR – Non-translated*

### **4.1.114. Stanley Shunpike (EN)**

He is the bus conductor at the magical Knight Bus that uses shortcuts to deliver its passengers to wherever they want. His name is given after one of the grandfathers of Rowling. His surname means *to avoid roads that require payment*, in line with his job and his trickster character.

### **Stanley Rocado (FR)**

In French, the surname is translated as *Rocado* meaning *a beltway, a bypass way*, which transfers the original meaning.

### **Stanley Shunpike (TR)**

In Turkish, the meaning is lost due to non-translation.

*Categorization: Linguistic references (meaning-related choices)*

*Translation method: FR – Translated. TR – Non-translated*

### **4.1.115. Ernie Prang (EN)**

He is the driver of the magical Knight Bus. His name is given after the other grandfather of Rowling. His surname means *to have a little accident* in English slang, in line with his job as he is always very reckless while driving.

### **Ernie Danlmur (FR)**

In French, the surname is translated as *Danlmur*, a wordplay with the pronunciation of *dans le mur* meaning *in the wall* referring to the nearly avoided accidents.

### **Ernie Prang (TR)**

In Turkish, the meaning is lost due to non-translation.

*Categorization: Linguistic references (meaning-related choices)*

*Translation method: FR – Compensated. TR – Non-translated*

### **4.1.116. Madam Marsh (EN)**

She is a passenger on the Knight Bus. Her surname is chosen to create an alliteration with the word *Madam*.

### **Madame Dumarais (FR)**

In French, the surname *Dumarais* means *du marais, of marsh*. Though it loses the alliteration, it transfers the meaning.

### **Madam Marsh (TR)**

In Turkish, the meaning is lost due to non-translation.

*Categorization: Linguistic references (meaning-related choices)*

*Translation method: FR – Translated. TR – Non-translated*

### **4.1.117. Galatea Merrythought (EN)**

She is one of the former Defence Against Dark Arts professors at Hogwarts. Her name is derived from Greek mythology, referring to many characters all of whom are princesses and queens. Her surname is a combination word preferred to maintain the general whimsical style of the author.

### **Galatea Têtenjoy (FR)**

In French, the surname is translated as *Têtenjoy*, literally meaning *head* and *joy*, which roughly translated into *Merrythought*.

### **Galatea Merrythought (EN)**

In Turkish, the meaning is lost due to non-translation.

*Categorization: Mythological references (Greek), Linguistic references (meaning-related choices)*

*Translation method: FR – Does not require translation (Mythological reference), Translated (Surname). TR – Does not require translation (Mythological reference), Non-translated (Surname)*

#### **4.1.118. Prongs (EN)**

This is the nickname of Harry's father, James Potter given by his close friends as his animagus (animal transformation form) is a stag with prongs.

##### **Cornedrue (FR)**

In French, the nickname is translated as *Cornedrue*, a combination word consisting of *corne* (horn) + *de* (of) + *rue(r)* (to kick, to buck), which roughly translates into *to buck with horns*, a wordplay on the huge body and prongs of a stag.

##### **Çatalak (TR)**

In Turkish, the nickname is translated as *Çatalak* a wordplay on *çatalboynuz* which means *prongs*.

*Categorization: Linguistic references (meaning-related choices)*

*Translation method: FR – Compensated. TR – Translated*

#### **4.1.119. Pius Thicknesse (EN, FR, TR)**

He is a former Minister of Magic, who spent most of his time under the magical influence of the Dark Lord like a puppet. His name is derived from the Latin word *pious*, meaning *pious, a person blindly religious or devoted to an order*, referring to his magically dependent status to the Dark Lord's orders. His surname is given as a reference to the British slang use of the word *thick*, meaning *dumb*, also referring to his inability to think on his own. In French, the meaning is accessible as the French counterpart of *pious* is *pieux*, based on the same Latin origin. The reference in the surname is lost in French translation. Both references are lost in Turkish translation.

*Categorization: Etymological references (Latin-origin) Linguistic references (meaning-related choices)*

*Translation method: FR – Does not require translation (Name), Non-translated (Surname). TR – Non-translated*

#### 4.1.120. Kendra Dumbledore (EN, FR, TR)

She is the headmaster Dumbledore's mother. Her name is derived from Greek word *kentron* meaning *to sting, to prick*, in line with her surname meaning *bumblebee*. The name also gains a meaning in English as *knowledgeable*, also in line with her character as the dominant female in the household. It is a name, though rarely, utilized in both English and French cultures (See *Enfant*, n.d.). In Turkish, the references are lost due to non-translation.

*Categorization: Etymological references (Greek-origin)*

*Translation method: FR – Does not require translation. TR – Non-translated*

#### 4.1.121. Ariana Dumbledore (EN, FR, TR)

She is the headmaster Dumbledore's deceased sister. Her name is derived from Greek origin as the combination of *ari* meaning *the most*, and *adnos* meaning *holy*, which translates as *the holliest*, which is a reference to the deep love towards her by her brothers who couldn't get a hold on their lives after her tragic death. Ariadne is also a reference to the mythological princess of Crete, whose name is closely related to the story of Minotaur's labyrinth, which is an elaborate maze designed to imprison its victim. In a way, this is a reference to the Ariana's tragic life spent in loneliness and seclusion as a prisoner until her death. Ariana is a name, though rarely, utilized in both English and French cultures. The mythological references, on the other hand, stand in the same distance to all three cultures.

*Categorization: Etymological references (Greek-origin), Mythological references.*

*Translation method: FR – Does not require translation. TR – Non-translated, Does not require translation (Mythological reference).*

#### 4.1.122. Gellert Grindelwald (EN, FR, TR)

He is a dark wizard who has been defeated by Dumbledore and imprisoned. His name is derived from Hungarian language, meaning *brave, hardy*, which is ironically the exact opposite of his narcissist character who escapes the moment he is confronted. His surname, on the other hand, has various references. First, it is the name of a village in Switzerland. It is derived from old German words *grintil* (*barrier*) and *walt* (*forest*),

which roughly describes the natural appearance of the Grindelwald valley. It also bears a resemblance to the mythological creature *Grendel* of Beowulf legend, which is a vicious beast in human form, in line with the general characteristics of Gellert Grindelwald. All three cultures stay in the same distance to all references.

*Categorization: Etymological references (Greek-origin), Real-life references (a town), Mythological references*

*Translation method: FR – Does not require translation (Swiss city name reference), Non-translated. TR – Does not require translation (Swiss city name reference), Non-translated*

#### **4.1.123. Garrick Ollivander (EN, FR, TR)**

He is the most famous wand-maker in Britain. In English, his name means *the one who rules with a spear*, referring to his control through spear-shaped wands. His surname is a wordplay on the words *holly* and *wander*, which suits his profession very well. Rowling also mentions that the surname Ollivander is already existent in the real world meaning *the one who owns an olive wand* in Mediterranean cultures (Rowling, 2015f). The references are lost in French and Turkish due to non-translation.

*Categorization: Etymological references (Old English, Mediterranean languages), Real-life reference (Mediterranean culture), Linguistic references (wordplay)*

*Translation method: FR – Non-translated. TR – Non-translated*

#### **4.1.124. Fleur Delacour (EN, FR, TR)**

She is a student at the Beauxbatons, a French wizarding and witchcraft school. Her name and surname consist of a French phrase *fleur de la cœur* literally meaning *flower of the heart*. As the word *flower* is derived from the French origin, the meaning is half clear in English. The meaning is lost in Turkish due to non-translation.

*Categorization: Etymological references (French), Linguistic references (meaning-related choices)*

*Translation method: FR – Does not require translation. TR – Non-translated*

#### 4.1.125. Sir Cadogan (EN)

He is a person in a painting of an old battle. His name means *fierce in battle*, referring to the character's being a brave chevalier. It is inspired from the *Cadogan Street* in the Edinburgh in the area where Rowling lives.

##### **Chevalier du Catogan (FR)**

In French, the translator prefers a wordplay through a lexical change to the original word. In French, *catogan* is a kind of low ponytailed hairstyle, which refers to the character's being a chevalier on a horse.

##### **Sir Cadogan (TR)**

The meaning is lost due to non-translation and not compensated.

*Categorization: Linguistic references (meaning-related choices), Real-life references (street name)*

*Translation method: FR – Non-translated (street name reference), Compensated through lexical change. TR – Non-translated*

#### 4.1.126. Cuthbert Mockridge

He is the Head of the Goblin Liaison Office at the Ministry of Magic. The author prefers another meaning-related combination as a surname in line with her general writing style.

##### **Cubert Faussecreth (FR)**

In French, his surname is translated as *faussecreth* which is pronounced *fausse crête*, which literally translates into *mock bridge*.

##### **Cuthbert Mockridge (TR)**

In Turkish, the meaning is lost due to non-translation.

*Categorization: Linguistic references (meaning-related choices)*

*Translation method: FR – Translated. TR – Non-translated.*

#### 4.1.127. Gilbert Wimple (EN)

He works in the Committee on Experimental Charms at the Ministry of Magic. The author prefers another meaning-related combination as a surname in line with her general writing style.

##### **Gilbert Fripemine (FR)**

In French, his surname is translated as *fripemine* which is derived from the word *fripé* meaning *wrinkled* similar to the original meaning of *wimple*, which is *to cause ripples on a water surface or a piece of cloth*.

##### **Gilbert Wimple (TR)**

In Turkish, the meaning is lost due to non-translation.

*Categorization: Linguistic references (meaning-related choices)*

*Translation method: FR – Translated. TR – Non-translated*

#### 4.1.128. Arnold Peasegood (EN)

He is an Obliviator at the Ministry of Magic. The author prefers another meaning-related combination as a surname in line with her general writing style.

##### **Arnold Bondupois (FR)**

In French, his surname is translated as *bon du pois* which literally translates into *peas good*.

##### **Arnold Peasegood (TR)**

In Turkish, the meaning is lost due to non-translation.

*Categorization: Linguistic references (meaning-related choices)*

*Translation method: FR – Translated. TR – Non-translated*

#### 4.1.129. Croaker

He is an Unspeakable working on top secret things at the Ministry of Magic. The author prefers another meaning-related combination as a surname in line with her general writing style.

### **Funestar (FR)**

In French, his surname is translated as *funestar* which is derived from *funeste* meaning sinister, maleficent in line with the original meaning.

### **Croaker (TR)**

In Turkish, the meaning is lost due to non-translation.

*Categorization: Linguistic references (meaning-related choices)*

*Translation method: FR – Translated. TR – Non-translated*

## **4.2. General Magical Terms**

This part includes the general magical items in the Harry Potter series which bear different types of intertextual references, mostly consisting of neologisms.

### **4.2.1. Squib (EN)**

The term *squib* is used to describe a person born into a magical family but who has little or no magical ability. In English, *squib* refers to a small explosive device or a type of firework. Just as a squib firework fails to produce the expected explosive effect, a squib in the wizarding world fails to exhibit the expected magical abilities.

### **Cracmol (FR)**

The French translation is a combination word consisting of the words *crac* meaning *a sharp sound, the sound of solid and dry objects rubbing or bursting*, and *mol* meaning *soft*, roughly translating into a failed or aborted sharp sound, which metaphorically describes a failed wizard.

### **Kofti (TR)**

The Turkish translation of the term is *Kofti* meaning *hollow, useless, good-for-nothing* in Turkish slang. Rather than creating a new word, the translators prefer to use an already-existing word, loaded with pre-existing meanings and connotations. Though there is nothing relevant to fireworks or sounds, it can be asserted that the general sense of the original is transferred.

*Categorization: Linguistic references (meaning-related choices)*

*Translation method: FR – Compensated. TR – Compensated*

#### 4.2.2. Muggle

It refers to a person who lack magical abilities and who is not a part of the wizarding world. Muggles are the ordinary folks mostly unaware of the existence of wizards and witches. It is derived from *mug* meaning a gullible, foolish person. As stated by Rowling's own terms:

“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... ah well.” (BBC, 2004)

Though Rowling creates a neologism in her own sense, it should also be noted that the word *muggle* has already been in use in the British territory with similar but different meanings.

##### **Moldu**

In French, the translator prefers the term *moldu*, derived from Latin word *mollis* meaning *soft* or *pliable*. It describes something with a yielding nature. It creates a word roughly meaning *softy* in any possible way. With the addition of the preposition *du* after the word *mol*, the translator presents an open-ended meaning for the audience. *Mol du* literally means *soft of*, *soft in*, a reference to the French expression *ramolli(e) du bulbe*, meaning *soft-brained*, *soft in the head*.

##### **Muggle**

As in most cases, the term is not translated to Turkish and lost all whimsical references to the Turkish-speaking target audience.

*Categorization: Linguistic references (meaning-related choices)*

*Translation method: FR – Compensated. TR – Non-translated*

#### 4.2.3. Hogwarts

It refers to the name of the wizarding and witchcraft school to which Harry attends. Its name is a combination word consisting of the words *hog* meaning pig, and *wart* meaning small growths on the skin. The word is coined to create a whimsical aura around the school without any specific reference. It can be asserted that she was distantly inspired by a plant as stated by herself:

“Ideas come from all sorts of places and sometimes I don’t realise where I got them from. A friend from London recently asked me if I remembered when we first saw Hogwarts. I had no idea what she was talking about until she recalled the day we went to Kew Gardens and saw those lilies that were called Hogwarts. I’d seen them seven years before and they’d bubbled around in my memory. When Hogwarts occurred to me as a name for the school, I had no idea where it came from.” (Renton, 2001)

She takes her inspiration from all kinds of sources without any obligation for direct references in any kind, which is one of the main aspects of her writing style that creates an odd but whimsical aura.

### **Poudlard**

The name of the school is translated into French as *Poudlard*. It is a compound word consisting of *pou* meaning *lice*, *lard* meaning *bacon*, which can be roughly translated as *bacon lice*. As a literal translation of *hog warts* would be *verru de cochon*, it might be speculated that the translator prefers a wordplay similar to the original with a more pleasing sound.

### **Hogwarts**

The meaning is lost due to non-translation.

*Categorization: Linguistic references (meaning-related choices)*

*Translation method: FR – Compensated. TR – Non-translated*

#### **4.2.4. Quidditch (EN, FR, TR)**

It is the name of a popular sports played on flying broomsticks in the wizarding world. The term was coined by Rowling sitting in a hotel room and scribbling names for a sport after having a quarrel with her boyfriend (Furness, 2013). As Rowling (2001a) gives hints regarding the emergence of the sport in *Quidditch Through Ages*, a sequel book, the name is derived from the words *queer* and *ditch*, referring to the queer nature of the sports. In the real life, the word, roughly meaning *mud ditch*, predates Harry Potter series and has been utilized as the name of real places such as the Quidditch Lane in Lower Cambourne in England, supposedly named after a dry ditch. The meaning is lost in French and Turkish due to non-translation.

*Categorization: Linguistic references (meaning-related choices), Real-life references (place names)*

*Translation method: FR – Non-translated. TR – Non-translated*

#### **4.2.5. Seeker (EN), Attrapeur (FR), Arayıcı (TR)**

It is a position in the wizarding sport Quidditch. The original and its translations in French and Turkish refer to the same meaning.

*Categorization: Linguistic references (meaning-related choices)*

*Translation method: FR – Translated. TR – Translated*

#### **4.2.6. Chaser (EN), Poursouiveur (FR), Kovalayıcı (TR)**

It is a position in the wizarding sport Quidditch. The original and its translations in French and Turkish refer to the same meaning.

*Categorization: Linguistic references (meaning-related choices)*

*Translation method: FR – Translated. TR – Translated*

#### **4.2.7. Keeper (EN), Le gardien (FR), Tutucu (TR)**

It is a position in the wizarding sport Quidditch. The original and its translations in French and Turkish refer to the same meaning.

*Categorization: Linguistic references (meaning-related choices)*

*Translation method: FR – Translated. TR – Translated*

#### **4.2.8. Beater (EN), Bateur (FR), Vurucu (TR)**

It is a position in the wizarding sport Quidditch. The original and its translations in French and Turkish refer to the same meaning.

*Categorization: Linguistic references (meaning-related choices)*

*Translation method: FR – Translated. TR – Translated*

#### **4.2.9. Quaffle (EN)**

It refers to a magical ball utilized in a wizarding sport, which is required to be captured from the opponent and shot through the goal posts. In English, *to quaff* means *to drink heartily* referring to the *shots of drinks taken one after another*. The author makes a wordplay between ball shots and drink shots.

### **Souafle (FR)**

In the French translation, *souafle* might be derived from *soif* meaning thirsty, referring to the drinking reference of the original term.

### **Quaffle (EN)**

The meaning is lost in Turkish due to non-translation.

*Categorization: Linguistic references (meaning-related choices)*

*Translation method: FR – Compensated. TR – Non-translated*

### **4.2.10. Bludger (EN)**

In the original, the word *bludger* refers to a magical ball utilized in a wizarding sport, whose mission is to fly around and crash anyone. It is steered by the player through hitting it with a bat. It comes from the verb *bludgeon* meaning *to hit with a thick stick with a heavy end, used as a weapon*, referring to the bat utilized to hit the *bludger* in the game.

### **Les cognards (FR)**

In the French translation, the term is translated with reference to a vulgar word in French, *un connard* which provides a play on the irritating nature of the ball.

### **Bludger (TR)**

The meaning is lost in Turkish due to non-translation.

*Categorization: Linguistic references (meaning-related choices)*

*Translation method: FR – Compensated. TR – Non-translated*

### **4.2.11. Golden Snitch (EN)**

In the original, the golden snitch refers to a magical golden-colored ball utilized in a wizarding sport, whose mission is to move very fast and escape from people. The team catching the snitch is awarded 150 points and the game ends. The word *snitch* meaning *to steal or to telltale* is utilized as a wordplay on the stealthy nature of the ball. It is also chosen due to its resemblance to the word *snatch*, referring to the required act in the game Quidditch to gain the promised 150 points of the Golden Snitch.

### **Vif d'or (FR)**

The French translation *vif d'or* literally means *lively, fast golden thing* which does not transfer the original meaning but emphasizes the swift movements of the ball creating a compensatory meaning.

### **Altın Snitch (TR)**

The meaning is lost in Turkish due to non-translation other than the color of the ball.

*Categorization: Linguistic references (meaning-related choices)*

*Translation method: FR – Compensated. TR – Non-translated*

### **4.2.12. Flourish and Blott's**

It is a well-known bookstore located in Diagon Alley. It specializes in selling books and supplies for witches and wizards. The name is a wordplay on appears to be a play on words, as *to flourish* means *to thrive or prosper*, referring to the abundance of knowledge and magical resources available at the store, and *blots* referring to the ink blots by writing instruments, underlining the school supplies sold by the shop.

### ***Fleury et Blott (Fr.)***

In French, the name of the store is translated as *Fleury et Blott*, derived from *fleurier* meaning *bloom*, and *(le) blot* meaning *mark* in line with the original meaning.

### ***Flourish and Blott (Tr.)***

The meaning is lost due to non-translation.

*Categorization: Linguistic references (meaning-related choices)*

*Translation method: FR – Translated. TR – Non-translated*

### **4.2.13. Dementor**

A dementor is a fantastic creature which has the ability to suck all the happiness and happy memories from a person until s/he is slowly driven into madness and lose their sanity. They also have the ability to suck one's consciousness by "kissing" the person. The word is coined by merging the words *demented* and *tormentor* given the nature of the creature.

### **Détraqueur (FR)**

The French translation literally conveys the meaning of the original word as *détraqué* means *broken, a person who has gone crazy*.

### **Ruhemici (TR)**

In the Turkish translation, on the other hand, the translator(s) utilizes the second function of the creature and highlights the “sucking one’s consciousness” characteristic as *ruh emici* means *soul sucker* in Turkish. The underlying meaning of the original is not lost, but altered.

*Categorization: Linguistic references (meaning-related choices)*

*Translation method: FR – Translated. TR – Compensated*

#### **4.2.14. Knockturn Alley (FR)**

It is a place in the magical world with shops for dark aspects of magic, which is frequented by dark wizards and witches. The name of the place *Knockturn Alley* is a pun on *nocturnally*, which means *of the night, relating to the night* emphasizing and making a wordplay on the dark side of the place.

### **Allée des Embrumes (FR)**

In French, the translator transfers it as *Allée des Embrumes* which means *Alley of Mists* in English. Though it loses the *nocturnally* wordplay of the original, it can be speculated that the translation forbodes the obscure atmosphere of the alley. The French translation adds a mystical touch.

### **Knockturn Yolu (TR)**

In Turkish, the translators prefer *Knockturn Yolu* leaving the original proper name as it is. However, this version fails to transfer the original linguistic reference and wordplay in the original due to non-translation.

*Categorization: Linguistic references (wordplay - nocturnally)*

*Translation method: FR – Compensated. TR – Non-translated*

#### 4.2.15. Diagon Alley (FR)

In the books, *Diagon Alley* is an open-air mall for magical world with many shops, a bank, a hotel, pubs, etc. It is a pun on *diagonally* because it runs parallel to the life Muggles live in London.

##### **Le chemin de traverse (FR)**

In the French translation, it is transferred as *le chemin de traverse* meaning *crossroad* as it is a place where people get across into the wizarding world from Muggle world. Though it transfers the parallel lives of wizarding world and Muggle world in London, it fails to transfer the *diagonally* pun, along with the harmony between *Knocturn Alley* and *Diagon Alley*.

##### **Diagon Yolu (TR)**

In Turkish translation, as in the previous example of *Knockturn Alley*, it is transferred as *Diagon Yolu*, failing to transfer both the wordplay and the alley's role as a joint between the magical and non-magical worlds.

*Categorization: Linguistic references (wordplay - diagonally)*

*Translation method: FR – Compensated. TR – Non-translated*

#### 4.2.16. Knight Bus (EN)

It is a magical bus used by wizards and witches in need to quickly arrive a place. *Knight Bus* carries a pun as *knight* is a homophonic word that can be uttered as *knight* meaning *a soldier trained to fight on a horse to protect others*, and as *night* meaning *the (generally) dark period of the day*, the first one referring to the helping role, and the second one referring to the unstable and somehow unreliable nature of the Knight Bus.

##### **Le Magicobus (FR)**

The French translation only refers to the fact that the mentioned item is a magically-affected vehicle, a magic bus. Though it fails to transfer the original wordplays and meanings, it is translated into French to create a familiar reading experience for the French speaking audience.

### **Hızır Otobüs (TR)**

The Turkish translation has an intertextual reference to the prophet Hızır, or Khidr, which alludes to the basic nature of this transportation that it is generally utilized by people in urgent needs. Though it fails to transfer the wordplay in the original, it half-transfers the meaning, and it provides another reference as a compensation.

*Categorization: Linguistic references (wordplay between knight and night), Religion*

*Translation method: FR – Compensated. TR – Compensated*

### **4.2.17. Mirror of Erised (EN)**

Motto written on the mirror: ***Erised stra ehru oyt ube cafru oyt on wohsi. (I show not your face but your heart's desire.***

It is a magical mirror that shows the person's innermost desires. The name "Erised" is the reversed version of "desire," which explains the function of the mirror. The motto written on the mirror is also a reverse sentence which states "I show not your face but your heart's desire."

### **Miroir du Riséd (FR)**

Motto written on the mirror: ***Riséd elrue ocnót edsi amega siv notsap ert nomen ej. (Je ne montre pas ton visage mais de ton cœur le désir (Meaning: I show not your visage, but what your heart desires.)***

The French and Turkish translations convey this word game in the name of the mirror. The French translation is *miroir du riséd* which is the reversed version of *miroir du désir* meaning *mirror of desire*. When it comes to the motto written on the mirror, the French translation is loyal to the original meaning and reads *elrue ocnót edsi amega siv notsap ert nomen ej*, which is the reversed version of *je ne montre pas ton visage mais de ton cœur le désir*, meaning *I show not your visage, but what your heart desires*. It conveys the exact meaning of the original version.

### **Kelid Aynası (TR)**

Motto written on the mirror: ***Kelid stra ehru oyt ube cafru oyt on wohsi) (I show not your face but your heart's dilek (wish, desire in Turkish))***

Turkish translation of the term is *kelid aynası*, which is the reversed version of *dilek aynası*, meaning *mirror of desire*. However, the mottos written on the mirror demonstrate huge differences in translation choices. In Turkish translation the reversed motto stays the same as the original sentence except for the change in the mirrors name from *erised* to *kelid*. Thus, the meaning and wordplay with the reversed sentence are lost in the translation and could not transfer the meaning.

*Categorization: Linguistic references (wordplay – reversed words and sentences)*

*Translation method: FR – Translated. TR – Non-translated*

#### **4.2.18. Azkaban (EN, FR, TR)**

It is one the most famous prisons of the wizarding world located in UK. The word is coined by merging “prison ‘Alcatraz’ in USA, which is its closest Muggle equivalent, being set on an island, and ‘Abaddon’, which is a Hebrew word meaning ‘place of destruction’ or ‘depths of hell’” (Rowling, 2015). The word tries to powerfully transfer the horrific nature of the wizarding prison. Both French and Turkish versions keep the original wording without any changes in the translation. It may be speculated that all three cultures stand in the same distance to the reference as the real prison is located in United States of America.

*Categorization: Real-life references (a prison in USA), Etymological references (Hebrew-origin)*

*Translation method: FR – Does not require translation. TR – Does not require translation*

#### **4.2.19. Nurmengard (EN, FR, TR)**

It is one of the most famous prisons of the wizarding world located in a cold, northern country. It carries a reference to the *Nuremberg Trials* which were held against war criminals, especially Nazis, most of which were tried due to their segregationist ideologies against people’s races and ethnic roots. In line with this, *Nurmengard* is the place where the famous dark wizard Grindelwald is imprisoned due to his crimes against muggles and non-pure blood wizards and witches with the belief that their blood is filthy and their lives do not matter. It is a strong reference that carries many historical contextual connections. The French and Turkish versions literally

transfer the wording without any changes. In the French version, the word *Nurmengard* successfully transfers reference to the *Nuremberg Trials* as it is *Procès de Nuremberg* in French language. However, as the *Nuremberg Trials* is known in Turkish as *Nürnberg Duruşmaları*, it may be speculated that it slightly diverges from the original version and it becomes harder to follow the original reference to its roots.

*Categorization: Real-life references (Nuremberg Trials)*

*Translation method: FR – Does not require translation. TR – Non-translated*

#### **4.2.20. Hog’s Head (EN), La Tête de Sanglier (FR), Domuz Kafası (TR)**

It is a bar located in a wizard village. The original use refers to *hogshead* meaning “a large cask used for shipment of wines and spirits” (Collins Dictionary, n.d., Hogshead). Though it is literally translated into French and Turkish, it loses this original reference in both translations.

*Categorization: Real-life references (a local type of measurement for alcoholic beverages)*

*Translation method: FR – Semi-translated. TR – Non-translated*

#### **4.2.21. Hogsmeade (EN)**

In the original version, Hogsmeade is a compound word consisting of *hog* and *mead*, which has a close connection to the wizarding school’s name *Hogwarts* due to the fact that Hogsmeade is a wizarding village near Hogwarts where older students are allowed to visit on weekends.

##### **Pré-au-Lard (FR)**

The French translation respects and transfers this connection by creating a new connection between the school’s name in French *Poudlard* and the village name *Pré-au-Lard* (bacon mead).

##### **Hogsmeade (TR)**

In Turkish translation, though the alliteration between Hogwarts and Hogsmeade remains, the meaning is lost due to non-translation.

*Categorization: Linguistic references (meaning-related choices, wordplays)*

*Translation method: FR – Translated. TR – Non-translated*

#### 4.2.22. Godric's Hollow (EN, FR, TR)

It is a wizarding village which is associated to the Godric Gryffindor, one of the founders of the Hogwarts School of Witchcraft and Wizardry. The word *hollow* refers to a geographical area, especially to a small valley which is often utilized in proper names of the places in English. The French and Turkish versions transfer the proper name as it is without translating, the relation to the Godric Gryffindor remains, but the meaning-related reference is lost due to non-translation.

*Categorization: Linguistic references (meaning-related choices)*

*Translation method: FR – Non-translated. TR – Non-translated*

#### 4.2.23. Galleon (EN)

The *Galleon* is the most valuable money currency in the wizarding world, made out of gold, which refers to the Spanish treasure ships, *galleons*.

##### **Gallion (FR)**

In French translation, the translator utilizes the French version of the word *galleon* through a lexical change and successfully transfers the original reference.

##### **Galleon (TR)**

In the Turkish version, the meaning is not transferred due to non-translation.

*Categorization: Real-life references (Spanish galleons)*

*Translation method: FR – Translated. TR – Non-translated*

#### 4.2.24. Sickle (EN)

A *Sickle* is the second most valuable money currency in the wizarding world, made out of silver, which refers to the “ancient Greek term for the shekel, the currency of Judea, as rendered by William Tyndale in his translation of the Greek New Testament” and it is also believed that the old British coin *shilling* comes from the same root (Harry Potter Wiki, n.d.).

##### **Mornille (FR)**

The French translation respects the usage of old British coin name in English and utilizes the word *Mornille* which refers to an old French word *mornifle*, meaning money (Velić, 2017).

### **Sickle (TR)**

In Turkish, the meaning is lost due to non-translation.

*Categorization: Etymological references (Greek-origin, French-origin)*

*Translation method: FR – Compensated. TR – Non-translated*

### **4.2.25. Knut (EN)**

A *Knut* is the smallest and the least valuable currency in the wizarding world, made out of bronze, which refers to an old King of England, Canute, which is derived from the word “a knot” in old Norse language (Vocabulary.com, n.d.).

### **Noise (FR)**

Though it loses its original reference in the English version, the French version makes a wordplay on the English pronunciation of *Knut*, which is *nut*, a hard-shelled small fruit of a tree. The word *Noise* is derived from *noisette*, meaning *nut* in French. It also emphasizes the fact that the coin *Knut* is the smallest in size in the wizarding currency.

### **Knut (TR)**

In the Turkish version, the meaning or any other kind reference couldn't be transferred due to non-translation.

*Categorization: Etymological references (Old Norse-origin), Linguistic references (wordplay on knut-nut homophony)*

*Translation method: FR – Compensated. TR – Non-translated*

### **4.2.26. Snatchers (EN), Rafleurs (FR), Kapkaçırcılar (TR)**

The term refers to a group of attackers who snatch the half-bloods or muggles to deliver to the Death Eaters to be prosecuted. The original and its translations in French and Turkish refer to the same meaning.

*Categorization: Linguistic references (meaning-related choices)*

*Translation method: FR – Translated. TR – Translated*

#### 4.2.27. Gringotts (EN, FR, TR)

Gringotts is the main bank of the wizarding world. It comes from the old English word *ingots* meaning *bars of gold* as stated in the Rowling's interview excerpt below:

“Erm, Gringotts, really, I think, came from Ingots. you know you get ingots of gold, those bars? So I just liked the sound of it, so to me it sounded, 'gr' words can sound quite aggressive or quite, erm, or even sinister. So I really combined Gringotts. I just thought it sounded that little bit intimidating, but it had that allusion to gold in it.” (Coad & Rowling, 2005)

In the French books, the reference is transferred as the French counterpart of *ingot* is *(le) lingot* in French. In the Turkish version, the meaning or any other kind reference couldn't be transferred due to non-translation.

*Categorization: Linguistic references (meaning-related choices)*

*Translation method: FR – Does not require translation. TR – Non-translated*

#### 4.2.28. Pensieve (EN)

The *pensieve*, which is a magical item in which one can preserve their memories and thoughts to get rid of chaos in their minds and organize their thoughts, is the homonym of *pensive* meaning *thoughtful, immersed in thought*, which comes from the Latin root *pensare* meaning *to think, to ponder*. It is a portmanteau word combining the words *pensive* and *sieve*, which also houses “a pun, the ‘sieve’ part of the word alluding to the object's function of sorting meanings from a mass of thoughts or memories” (Rowling, 2015c).

##### **Pensine (FR)**

In French version, it is translated as *pensine*, which comes from the same Latin root (*pensare*) and currently utilized in modern French as the word *penser*, meaning *to think*. The French version is also a portmanteau word combining *penser* and *bassine* (a bowl for liquids, basin) alluding to the storage character of the item.

##### **Düşünseli (TR)**

The Turkish version is also a portmanteau word combining the words *düşün* (short for *düşünce*, meaning *thought*) and *sel* (meaning *flood*) alluding to the fact that a person utilizes this to organize their flood of thoughts. It can be put forward that all

three versions emphasize different aspects of the magical item and both translations refer to some basic characteristics of the item at first sight.

*Categorization: Linguistic references (portmanteau words)*

*Translation method: FR – Translated. TR – Translated*

#### **4.2.29. Gubraithian Fire (EN)**

It is a rare magical fire that lasts forever. The name is derived from Scottish language, in which the phrase *gu bràth* means *forever*, referring to the distinctive aspect of the fire.

##### **Feu de Sempremais (FR)**

In French, it is translated as *feu de sempremais*, derived from Portuguese language, in which *sempre mais* means *ever more*. As Rowling prefers a foreign etymology, the French translator respects this choice and transfers both meaning and the foreignness of the coined word.

##### **Gubraithia Ateşi (TR)**

In Turkish, the meaning is lost due to non-translation.

*Categorization: Etymological references (Scottish-origin, Portuguese-origin)*

*Translation method: FR – Compensated. TR – Non-translated*

#### **4.2.30. Bertie Bott's Every Flavor Beans (EN)**

It is a kind of candy, popular among the wizarding world folks. They consist of literally every kind of flavor including lemon, chocolate, almond, but also chili, vomit and earwax. The name is just an alliteration to maintain the general whimsical style.

##### **Dragées surprises de Bertie Crochue (FR)**

This is another example where the French translator adds his own creativity into the translation. Though there is not any reference in the original, the surname is translated as *Crochue* in French, meaning *hooked*, referring to the hooked shape of the candies. It may be considered as a compensation for the losses in some other examples. By adding his own, the translator compensates for the mentioned whimsical writing style of J. K. Rowling.

### **Bertie Botts'un Bin Bir Çeşit Fasulye Şekerlemesi (TR)**

In Turkish, the meaning is lost due to non-translation without any compensation.

*Categorization: Linguistic references (meaning-related choices)*

*Translation method: FR – Compensated. TR – Non-translated*

#### **4.2.31. Portkey (EN)**

The original version *portkey* is a portmanteau word combining the words *portare* in Latin (meaning *to carry*) and *key*. It refers to the mission of the magical item to carry a person to a predetermined destination.

#### **Portoloin (FR)**

The French version *portoloin* is also a portmanteau word combining the words *porter* (*to carry* in French, rooted in Latin verb *portare*) and *au loin* (meaning *away*), which can be literally translated as “carrying away” referring to the basic role of the magical item.

#### **Anahtar (EN)**

The Turkish version *anahtar*, on the other hand is semi-translated from the English version, meaning just *key*. It does not transfer the newly-coined term into Turkish.

*Categorization: Linguistic references (meaning-related choices)*

*Translation method: FR – Translated. TR – Semi-translated*

#### **4.2.32. Apparating – Disapparating (EN)**

These are the terms for magical transportation. *Apparating* is to materialize at somewhere intended by the person doing the act while *disapparating* refers to vanishing from somewhere (with the aim of apparating at another place). As can be seen, the words are derived from the word *apparition* and *disparition*.

#### **Apparition – Disparition // verb form: transplaner (FR)**

The noun forms are the same as the original. However, when a witch or wizard carries out *apparition* or *disparition*, the act is described by the word *transplaner*, which combines *trans-* (as in *transport*, *transfer*) and *plane* (as in *level*, *platform*),

roughly translating into *to transfer, to change planes, platforms*, successfully explaining the magical act.

#### **Cisimlenmek – Buharlaşmak (TR)**

In Turkish, the translators prefer using already-existing verbs instead of creating neologisms as in English and French versions. However, the utilized verbs roughly refer to the same meanings as *cisimlenmek* means *to materialize* while *buharlaşmak* means *to evaporate*.

*Categorization: Linguistic references (meaning-related choices)*

*Translation method: FR – Compensated. TR – Translated*

#### **4.2.33. Splinch (EN)**

It is a magical malady observed during a failed apparition. A part or many parts of the person doing the magical act remains behind where s/he has disappeared. It is a portmanteau word combining the words *to split* and *pinch* (as in *jamming a finger or another part in the door*).

#### **Désartibuler (FR)**

In French, the word *désartibuler* is derived from *désarticuler*, referring to the disconnection of all or part of a limb especially at the joint. Through a lexical change, the translator creates a new word to maintain the whimsical style. However, the root-meaning of this word creates a more terrifying effect compared to the original word. Though it successfully transfers the high death risk of the malady, it may be speculated that the translator overtranslates for the sake of compensation.

#### **Septirmek (TR)**

In Turkish, the verb *septirmek* is derived from *serpmek* meaning *to scatter*, successfully transferring the meaning of the act which scatters different parts of the doer to different places.

*Categorization: Linguistic references (meaning-related choices)*

*Translation method: FR – Compensated. TR – Compensated*

#### 4.2.34. Wizengamot (EN)

It is a council of witch and wizards working as the parliament and the high court of law for the Ministry of Magic. The name is a portmanteau word combining *wizard* and *Witenagemot*, a powerful advisory council consisting of noble people in Anglo Saxon history.

#### Magenmagot (FR)

In French, though the real-life reference is lost, the word *Magenmagot* is also a neologism derived by coining the words *mag(ic)* and *magot*, meaning *a pile*, especially used for money, but here refers to a pile of people, *an assembly*.

#### Büyüceşura (TR)

In Turkish, though the real-life reference is lost, it is a triple portmanteau word consisting of the words *büyük* (*magic*), *yüce* (*high, supreme*) and *şura* (*council, assembly*), translating into *supreme council of magic*, perfectly transferring and enhancing the meaning of the original name.

*Categorization: Real-life references (Witenagemot), Linguistic references (portmanteau words)*

*Translation method: FR – Compensated. TR – Compensated*

#### 4.2.35. Fiendfyre (EN)

It is a cursed fire that irreparably destroys anything it touches. Its name is a combination of the words *fiend* meaning *evil, demon*, and *fire* with a lexical change to add an odd and old sense to the item.

#### Feudeymon (FR)

In French, it is translated as *feudeymon*, another portmanteau word consisting of the words *feu* (*ateş*), *de* (*of*) and *demon* (*devil*), roughly translating into *devil's fire*. The translation transfers both writing style and the meaning of the original while successfully creating a wordplay.

#### İblisateşi (TR)

In Turkish, it is translated as *iblisateşi*, a combination word consisting of *iblis* (*devil*) and *ateş* (*fire*). It transfers the meaning.

*Categorization: Linguistic references (meaning-related choices, portmanteau words)*

*Translation method: FR – Compensated. TR – Translated*

#### **4.2.36. Tentacula (EN, FR, TR)**

It is a deadly plant with lots of tentacles. The word is derived from Latin word *tentaculum* meaning *tentacle*, whose French translation *tentacula* also comes from the same origin and transfers the tentacled nature of the magical plant. In Turkish, the meaning is lost due to non-translation.

*Categorization: Etymological references (Latin-origin)*

*Translation method: FR – Does not require translation. TR – Non-translated*

#### **4.2.37. Sorting Hat (EN)**

It is a magical hat created by the four founders of the Hogwarts School of Wizardry and Witchcraft to sort students into four houses in accordance with their skills and characteristics. It is named after its decisive role in sorting.

#### **Le Choixpeau Magique (FR)**

In French, the name of the item is translated as *le coixpeau magique*, a portmanteau word consisting of the words *choix* (*choice*) and *chapeau* (*hat*) with the addition of the adjective *magique* (*magical*) roughly translating into *magical choice hat*. Though there is not any wordplay in the original, the French translator provides a whimsical name as a compensation for any previous or future losses in translation.

#### **Seçmen Şapka (TR)**

In Turkish, the phrase *seçmen şapka* is the literal translation of *sorting hat*.

*Categorization: Linguistic references (meaning-related choices, portmanteau words)*

*Translation method: FR – Compensated. TR – Translated.*

#### **4.2.38. Remembrall (EN)**

It is a magical ball reminding the owners in case they forget something. It is a portmanteau word consisting of the words *to remember* and *all*.

### **Rappeltout (FR)**

As in the original English, French version is also a portmanteau word combining *rappeler* (to remind) and *tout* (all) in French.

### **Hatırlatıcı (TR)**

The Turkish version prefers a more direct translation without any wordplay as *hatırlatıcı* literally means *reminder* in Turkish. However, it can be said that all versions refer to the same role of the magical item at first sight.

*Categorization: Linguistic references (meaning-related choices, portmanteau words)*

*Translation method: FR – Translated. TR – Translated*

### **4.2.39. O.W.L. (Ordinary Wizarding Levels) (EN)**

#### **Les BUSE (Les Brevets Universels de Sorcellerie Élémentaire) (FR)**

#### **SBD (Sıradan Büyücülük Düzeyi) (TR)**

This term refers to the series of exams taken in the Hogwarts School of Witchcraft and Wizardry. Though all three versions refer to the same meaning in essence, the abbreviations of English and French versions refer to a species of birds (*les buse* meaning *hawk*) creating a whimsical aura that is in harmony with the general characteristics of the books. The Turkish abbreviation does not have any meaning, thus fails to transfer the original sense. Thus, the below-given translation methods are provided regarding the abbreviation part of this example.

*Categorization: Linguistic references (meaning-related choices)*

*Translation method: FR – Compensated. TR – Semi-translated*

### **4.2.40. N.E.W.T. (Nastily Exhausting Wizarding Test) (EN)**

#### **ASPIC (Accumulation de Sorcellerie Particulièrement Intensive et Contraignante) (FR)**

#### **F.Y.B.S. (Feci Yorucu Büyücülük Sınavı) (TR)**

This term refers to a higher-level series of exams taken in the wizarding school. Though all three versions refer to the same meaning in essence, the abbreviations of English and French versions refer to a species of reptilian animals (*aspic* meaning *asp*,

a type of snake) creating a whimsical aura that is in harmony with the general characteristics of the books. The Turkish abbreviation does not have any meaning, thus fails to transfer the original sense. Thus, the below-given translation methods are provided regarding the abbreviation part of this example.

*Categorization: Linguistic references (meaning-related choices)*

*Translation method: FR – Compensated. TR – Semi-translated*

#### **4.2.41. Burrow (EN)**

It is the nickname for the Weasley house, which is magically enhanced to house many members of the somehow poor Weasleys. As the surname Weasley resembles *a weasel*, the name of the house is also a reference to the natural home of weasels, *a burrow*.

##### **Le Terrier (FR)**

It is the literal translation of the original.

##### **Kovuk (TR)**

It is the literal translation of the original.

*Categorization: Linguistic references (meaning-related choices), Zoology*

*Translation method: FR – Translated. TR – Translated*

#### **4.2.42. Parselmouth (EN)**

It is the innate magical skill that allows a person to talk in snake language. The term is a combination word consisting of *parsel* and *tongue*, the meaning of which is explained by Rowling herself as follows: “Parselmouth is an old word for someone who has a problem with the mouth, like a hare lip” (Fry, 2005). Thus, it refers to the illness of cleft-palate, referring to the forked appearance of the snake tongue.

##### **Fourchelang (FR)**

In French, the term is translated as *fourchelang*, a combination of *fourche* meaning *fork*, *forked* and *lang*, which is pronounced the same as *langue*, meaning *language*). It roughly translates into forked language, transferring the original snake tongue reference.

### **Çatalağız (TR)**

In Turkish, the term is translated as *çatalağız*, a combination of *çatal* meaning *fork* and *ağız*, meaning *dialect, language*. It roughly translates into forked language, transferring the original snake tongue reference.

*Categorization: Linguistic references (meaning-related choices), Real-life references (a real illness as an inspiration)*

*Translation method: FR – Compensated. TR – Compensated*

### **4.2.43. Mandrake (EN)**

It is a magical plant in the wizarding world whose roots are shaped like tiny, anthropomorphic dwarves that scream and bite when pulled out of earth, and their screams may cause fainting, or even death. The term is based on a real plant named *mandragoda* whose roots also resemble human figure.

### **Mandragore (FR)**

In French, it is translated as *mandragora*, which is the French name of the mentioned plant.

### **Adamotu (TR)**

In Turkish, it is translated as *adamotu*, which is the Turkish name of the mentioned plant.

*Categorization: Botany (mandragoda)*

*Translation method: FR – Translated. TR – Translated*

### **4.2.44. Auror (EN)**

An auror is a ministry worker fighting against any kind of dark magic and dark wizards and witches. The term is derived from the word *aurora* meaning *dawn*. As the dawn is the time where the darkness of the night ends, an auror is a magical fighter who ends the darkness of the magic and villains end.

### **L'auror (FR)**

In French, the term does not require translation as the French counterpart of *aurora* is *aurore*.

### **Seherbaz (TR)**

In Turkish, it is translated as *seherbaz*, a portmanteau word consisting of *seher*, meaning *dawn*, and *sihirbaz* meaning a kind of wizard or witch.

*Categorization: Linguistic references (meaning-related choices)*

*Translation method: FR – Translated. TR – Compensated*

### **4.2.45. Deatheater (EN)**

It is a term referring to the followers of the Dark wizard, Lord Voldemort. The name refers to the terrifying nature of their causes.

### **Mangemort (FR)**

In French, it is translated as *mangemort*, consisting of *mange(r)* and *mort*, literally translating into *eat death*.

### **Ölüm Yiyen (TR)**

In Turkish, it is translated as *ölüm yiyen*, which is the literal translation of *death eater*.

*Categorization: Linguistic references (meaning-related choices)*

*Translation method: FR – Translated. TR – Translated*

### **4.2.46. Beauxbatons Academy of Magic (EN)**

It is a school of witchcraft located in France. It only provides education for witches. The name is in French and lost for the English-speaking audience.

### **Académie de magie Beauxbâtons (FR)**

The name in the original series is given in French language. It is a combination of *beaux* (*beautiful*) and *baton* (*stick*), roughly translating into *beautiful wands* referring to the students depicted as very beautiful and elegant young ladies.

### **Beauxbatons Sihir Akademisi (TR)**

The meaning is lost due to non-translation.

*Categorization: Etymological references (French-origin)*

*Translation method: FR – Does not require translation. TR – Non-translated*

#### 4.2.47. St Mungo's Hospital for Magical Maladies and Injuries (EN)

It is the hospital for the British wizarding folks. It is named after the *St. Mungo* of the Glasgow Cathedral.

#### L'hôpital Ste Mangouste Pour Les Maladies Et Blessures Magiques (FR)

The reference to the St. Mungo may be speculated to be transferred as the British and French cultures are knowledgeable in Christianity.

#### St. Mungo Sihirsel Hastalıklar ve Sakatlıklar Hastanesi (TR)

The reference is lost due to non-translation.

*Categorization: Religion*

*Translation method: FR – Does not require translation. TR – Non-translated*

#### 4.2.48. Metamorphmagus (EN)

It is a congenital ability to transform one's appearance at will. The term is a portmanteau word consisting of *metamorphosis*, the transformation from larvae into insect, and *magus* meaning sorcerer.

#### Métamorphomage (FR)

In French, the term is translated as *Métamorphomage*, also a portmanteau word consisting of *metamorphose* (*metamorphosis*) and *mage* (*sorcerer*), transferring the meaning.

#### Metamorfmagus (TR)

In Turkish, the translator prefers transcription of the original term. It somehow transfers the original meaning as the Turkish counterpart of *metamorphosis* is *metamorfoz*, though the second part referring to a sorcerer is lost due to non-translation.

*Categorization: Linguistic references (meaning-related choices)*

*Translation method: FR – Translated. TR – Transcribed*

#### 4.2.49. Horcrux (EN)

It is a term used to describe a kind of dark magic allowing the users to rip off a part of their souls and store it away from the original body with the aim of extending

their life in case of the death of the original body. However, because of the facts that creating a horcrux requires killing another person in the process, and that the ripping procedure corrupts the purity of the soul, it is strictly forbidden. It is derived from many different words such as horror, crux (*Cross* in Latin), *hors* in French. In essence, it tries to create a feeling of terror and disgust. The *Cross* part also refers to the religious sanctity of a human soul depicted as the essence of a human.

### **Horcruxe (FR)**

In French, the meaning can be interpreted from the point of French natives. It becomes a combination word consisting of *hor* and *crux*, associated with *dehors*, meaning outside, and *crux*, meaning *Cross* in Latin as a religious reference, and *essence* in French. Thus, it can be contemplated that an *horcrux* is an item created *outside of the Cross*, against the religious beliefs, due to the fact that it impures the essence of a human.

### **Hortkuluk (TR)**

In Turkish, though it loses the religious references in the original, the word is translated as *hortkuluk*, a portmanteau word consisting of *hortlak* (*poltergeist*) and *korkuluk* (*scarecrow*), perfectly referring to the life after-death aspect of the item and its terrifying role.

*Categorization: Linguistic references (meaning-related choices), Etymological references (Latin-origin), Religion*

*Translation method: FR – Does not require translation. TR – Compensated*

### **4.2.50. Omniocular (EN)**

It is a kind of magical binoculars that allows an enhanced vision to the users. It is a combination word consisting of the prefix *omni-* meaning *all*, and *ocular* meaning vision, referring to the intended purpose of the item.

### **Multiplettes (FR)**

In French, it is translated as *multiplettes*, another combination word consisting of the prefix *multi-* and *lunettes* (*glasses*), referring to the multiple vision opportunities provided by the item.

### **Envaigöz (TR)**

In Turkish, it is translated as *envaigöz*, a combination word consisting of *envai* (various), and *göz* (eye), referring to the multiple vision opportunities provided by the item.

*Categorization: Linguistic references (meaning-related choices)*

*Translation method: FR – Compensated. TR – Compensated*

### **4.2.51. Spectrespecs (EN)**

It is a lunette worn by Luna Lovegood to see invisible creatures. It is a combination word consisting of *spectre* (a kind of ghostly being) and *specs* (glasses).

### **Lorgnospectres (FR)**

In French, the term is translated as *lorgnospectres*, a combination word consisting of *lorgnon* (a kind of monocles) and *spectres* (a kind of ghost), referring to the original meaning.

### **Tayfgözlüğü (TR)**

In Turkish, the term is translated as *tayfgözlüğü*, a combination word consisting of *tayf* (light spectrum) and *gözlük* (glasses). In this sense, the translation diverges from the original meaning, excluding the reference to the *spectres*.

*Categorization: Linguistic references (meaning-related choices)*

*Translation method: FR – Translated. TR – Translated*

### **4.2.52. Sopophorus bean (EN)**

It is a type of bulbous beans that is utilized in sleep potions. The name is derived from the Latin word *sopor*, meaning *sleep*, referring to the soporific drugs utilized to induce sleep.

### **La fève sopophorique (FR)**

In French, the word *sopophorique* is utilized, which is derived from the same Latin origin, and utilized in modern French to describe the same drugs.

### **Sopoforlu fasulye (TR)**

The meaning is lost in Turkish due to non-translation.

*Categorization: Linguistic references (meaning-related choices)*

*Translation method: FR – Translated. TR – Non-translated*

#### **4.2.53. Felix Felicis (EN, FR, TR)**

It is the potion of liquid luck that brings luck and happiness to the user. The name is derived from Latin words *felix* and *felicis*, both meaning lucky and happy in different forms. *Felix* is well-known in French and English as a baby name, while the words such as *felicitation* in English, and *félicitations* in French are presently utilized, which means the general meaning of the potion name is somehow clear to the English and French-speaking audiences. The meaning is lost in Turkish due to non-translation.

*Categorization: Etymological references (Latin-origin)*

*Translation method: FR – Does not require translation. TR – Non-translated*

#### **4.2.54. Veritaserum (EN, FR, TR)**

It is the truth potion that makes the user spill all the truth they know with or without consent. The word is derived from Latin word *veritas* (*truth, verity*) and *serum* (*watery, clear fluid*). In French, the meaning is clear as the word *vérité* (*truth, verity*) is rooted in from the same Latin-origin. The meaning is lost in Turkish due to non-translation.

*Categorization: Etymological references (Latin-origin)*

*Translation method: FR – Does not require translation. TR – Non-translated*

#### **4.2.55. Spattergroit (EN)**

It is a highly contagious fungal disease in the magical world that causes pustules throughout the infected person's body. After recovery, it mostly leaves scars, especially on the face. The term is a combination word consisting of *spatter* and *grot* (*rubbish, dirt* in British slang), referring to the spattered unwanted swellings on the body.

#### **Eclabouille (FR)**

In French, it is translated as *éclabouille*, a portmanteau word consisting of *éclaboussement* (*splash*) and *bouilli* (*head*), referring to the splashed pustules and after-scars especially gathered around the face.

### **Sivaserpil (TR)**

In Turkish, it is translated as *sivaserpil*, a combination word consisting of *sivamak* (*to smudge, to cover with something*) and *serpmek* (*to splash*) referring to the broad effect area of the illness over the body.

*Categorization: Linguistic references (meaning-related choices)*

*Translation method: FR – Compensated. TR – Compensated*

### **4.2.56. Legilimency (TR)**

It is the magical way of penetrating into another person's brain to observe their ideas and memories. The term is derived from Latin word *legere* meaning *to gather, to collect, to read*, and Greek suffix *-mantia* (or French suffix *-mancie*) meaning *divination*, roughly referring to the *legilimency* act.

### **Legilimancie (FR)**

As stated in the original, the French term is also derived from the Latin verb *legere* and the French suffix *-mancie*.

### **Zihnefend (TR)**

In Turkish, the term is translated as *zihnefend*, a combination word consisting of *zihin* (*mind*), and *fend*, a Persian-origin word meaning *cunning*, roughly translating as *cunning to a mind, or pulling a cunning on mind*.

*Categorization: Linguistic references (meaning-related choices), Etymological references (Latin-origin, Persian-origin)*

*Translation method: FR – Compensated. TR – Compensated*

### **4.2.57. Occlumency (EN)**

It is the magical way of protecting one's own brain from legilimency. It is a portmanteau word derived from *to occlude*, rooted in the Latin verb *occludere* (*to shut, to close*), and *-mency*, derived from the Greek suffix *-mantia* (or French suffix *-mancie*) meaning *divination*, wholly referring to its role in shutting one's mind to the attempt of legilimency.

### **Occlumancie (FR)**

As stated in the original, the French term is also derived from the verb *occlure* rooted in the same Latin origin, and the French suffix *-mancie*.

### **Zihinbend (TR)**

In Turkish, the term is translated as *zihinbend*, a combination word consisting of *zihin* (*mind*), and *bend* (*barrier*), roughly translating into *putting a barrier on the brain*, which perfectly transfers the required meaning of the *occlumency* act.

*Categorization: Linguistic references (meaning-related choices), Etymological references (Latin-origin)*

*Translation method: FR – Compensated. TR – Compensated*

### **4.2.58. Smelltings (EN, FR, TR)**

It is a Muggle school to which Harry's cousin attends. It is a highly praised school according to Uncle Vernon. The author provides a funny and ironical wordplay here as the sound of the school resembles *smelly things*. The reference is lost in French and Turkish due to non-translation.

*Categorization: Linguistic references (wordplay)*

*Translation method: FR – Non-translated. TR – Non-translated*

### **4.2.59. Sneakoscope (EN)**

It is a protective magical item utilized to detect any sneaky people or situations around the owner. The term is a portmanteau word consisting of *sneaky* and the suffix *-scope* meaning *an instrument utilized for observing and examining* (rooted in Latin suffix *-scopium*).

### **Scrutoscope (FR)**

In French, the term is translated as *scrutoscope*, combining the verb *scruter* (*to search for, to peer into*) and the suffix *-oscope* (rooted in the same Latin suffix, *-scopium*). It is easy to observe that the translation loses the item's aim to search for sneaky and dangerous elements.

### **Sinsioskop (TR)**

In Turkish, the term is translated as *sinsioskop*, combining the word *sinsi* (*sneaky*) and the suffix *-oskop* (rooted in the same Latin suffix, *-scopium*). Thus, the Turkish version is the literal translation of the original, transferring the meaning perfectly.

*Categorization: Linguistic references (wordplay)*

*Translation method: FR – Semi-translated. TR – Translated*

### **4.3. Spells**

This part includes the spells utilized in the Harry Potter series which bear different types of intertextual references. All the spells created within the scope of Wizarding World are mostly Latin-rooted, or at least Latinized with suffixes to create a Wizarding World-specific jargon.

#### **4.3.1. Accio (EN, FR, TR)**

Summoning charm summons the object in charm from a distance. It comes from the Latin verb *accire* which means *to summon* or *to receive*. The word *Accio* is the first-person conjugation in the present tense, which roughly translates into *I summon*.

EN      *acquire (to receive)*

FR      *acquérir (to receive)*

TR      No equivalent or reference in contemporary Turkish language

*Categorization: Etymological references (Latin-origin)*

*Translation method: FR – Does not require translation. TR – Non-translated*

#### **4.3.2. Expelliarmus (EN, FR, TR)**

Disarming Charm causes the target's weapon or object to be forcibly disarmed or expelled from their hand.

It is rooted in Latin by combining *expellere* (*to drive out*), and *arma* (*weapons*).

EN      *to expel + arms*

FR      *expulser or exiler (to expel) + l'arme (weapon)*

TR      The meaning is lost due to non-translation.

*Categorization: Etymological references (Latin-origin)*

*Translation method: FR – Does not require translation. TR – Non-translated*

#### **4.3.3. Wingardium Leviosa (EN, FR, TR):**

Levitation Charm allows the caster to make objects float in the air.

*Leviosa* is derived from the Latin word *levare*, which means *to lift* or *to raise*. The Latin word *leviosa* is the feminine singular form of the adjective, which means *lifted* or *raised*.

EN      *wing* (a part of body utilized to fly, to raise into the air) + *lever* (to lift with a lever)

FR      *lever* (to lift)

TR      The meaning is lost due to non-translation.

*Categorization: Etymological references (Latin-origin)*

*Translation method: FR – Does not require translation. TR – Non-translated*

#### **4.3.4. Expecto Patronum (EN, TR)**

Patronus charm creates a protector against dark creatures.

It is derived from Latin words *expecto* (*I await, I expect*) and *patronum* (derived from *patronus* meaning *guardian, protector*), roughly translating into *I expect a guardian, I await a protector*.

EN      *to expect* + *patron* (*guardian*)

TR      *Patron* means *boss* in Turkish. However, it is not associated with any kind of guardian. It loses its linguistic reference to any expectation or summoning of a guardian.

#### **Spero Patronum (FR)**

FR      *espérer* (to hope, to expect) + *patron* (*protector*)

*Categorization: Etymological references (Latin-origin)*

*Translation method: FR – Translated. TR – Non-translated*

#### 4.3.5. Avada Kedavra (EN, FR, TR)

Killing curse is utilized to magically murder a person. The most known magical phrase *abracadabra* is speculated to originate from the ancient Chaldean phrase *abbada ke dabba*, meaning *perish like the word* (Bane, 2014), which is the inspiration behind the killing curse phrase. However, the second part is slightly altered to resemble the Latin word *cadaver* (*a dead body*) to clarify the effect of the curse a little bit more.

EN      *cadaver* (*a dead body*)

FR      *le cadavre* (*a dead body*)

TR      *kadavra* (*a dead body*)

*Categorization: Etymological references (Latin-origin, Chaldean-origin)*

*Translation method: FR – Does not require translation. TR – Does not require translation*

#### 4.3.6. Crucio (EN, TR)

This spell causes pain in the person receiving the effects of the spell.

EN      It is derived from the Latin verb *crucicare*, meaning *to crucify, to torment*

TR      The meaning couldn't be transferred due to non-translation.

#### Endoloris (FR)

FR      It is derived from the French verb *endolorir* meaning *make painful, to cause pain*.

*Categorization: Etymological references (Latin-origin)*

*Translation method: FR – Translated. TR – Non-translated*

#### 4.3.7. Finite incantatem (EN, FR, TR)

This spell is utilized to finish the effects of an incantation.

It is rooted in Latin words *finire* (*to finish*) and *incantatem* (*incantation*) translating into *finish the incantation*.

EN      *finite, finish + incantation*

FR *finir (to finish) + l'incantation (incantation)*

TR The meaning couldn't be transferred due to non-translation.

*Categorization: Etymological references (Latin-origin)*

*Translation method: FR – Does not require translation. TR – Non-translated*

#### **4.3.8. Prior Incantato (EN, TR)**

This spell is utilized to demonstrate the prior incantations carried out by a wand. It is rooted in Latin words *priori (prior)* and *incantatem (incantation)*.

EN *prior + incantation*

TR The meaning couldn't be transferred due to non-translation.

#### **Prior Incanto (FR)**

FR *prieur (prior) + incantation* (It is diverged from the original English spelling, maybe with the aim of harmonizing it with the rest of the French counterparts of the spells (See also *impero, accio, diffindo, incendio* etc.)

*Categorization: Etymological references (Latin-origin)*

*Translation method: FR – Does not require translation, Lexical change. TR – Non-translated*

#### **4.3.9. Imperio (EN, TR)**

This spell provides the spell caster with the total authority over the person hit by the spell. It is rooted in Latin word *imperium* meaning *absolute power*.

EN *emperor* (rooted in the same Latin word, transferring the meaning)

TR The meaning couldn't be transferred due to non-translation.

#### **Impero (FR)**

FR The French equivalent of the word *emperor* is *l'empereur*. It is translated with an omission of a letter to make its sound more similar to the French word *l'empereur*.

*Categorization: Etymological references (Latin-origin)*

*Translation method: FR – Does not require translation, Lexical change. TR – Non-translated*

#### **4.3.10. Lumos (EN, FR, TR)**

This spell produces light at the end of the caster's wand, illuminating the surrounding area. It is derived from the Latin word *lumen* (*light*).

EN      The meaning is clear through the same-origin words in contemporary English as *luminous* (*bright*) and *illumination* (*brightness*).

FR      The meaning is clear through the same-origin words in contemporary French such as *allumer* (*to light*) and *illuminer* (*to enlighten*)

TR      The meaning couldn't be transferred due to non-translation.

*Categorization: Etymological references (Latin-origin)*

*Translation method: FR – Does not require translation. TR – Non-translated*

#### **4.3.11. Protego (EN, FR, TR)**

This spell is the shield charm. It creates a protective barrier to block and deflect spells or physical objects. It is derived from the Latin verb *protegere* (*to protect*).

EN      The meaning is clear through the same-origin words in contemporary English such as *protégé* and *to protect*.

FR      The meaning is clear through the same-origin words in contemporary French such as *protéger* (*to protect*).

TR      The meaning couldn't be transferred due to non-translation.

*Categorization: Etymological references (Latin-origin)*

*Translation method: FR – Does not require translation. TR – Non-translated*

#### **4.3.12. Diffindo (EN, FR, TR)**

This spell causes destruction in the forms of breaking or tearing down an object, ripping a book bind etc. It is derived from the Latin verb *diffindere* (*to divide, to differentiate*).

EN      The meaning is clear through the same-origin words in contemporary English such as *to divide*.

FR      The meaning is clear through the same-origin words in contemporary French such as *diviser* (to divide).

TR      The meaning couldn't be transferred due to non-translation.

*Categorization: Etymological references (Latin-origin)*

*Translation method: FR – Does not require translation. TR – Non-translated*

#### **4.3.13. Obscuro (EN, FR, TR)**

This spell blindfolds the person hit by the spell. It is derived from Latin verb *obscurare* (to darken, to conceal).

EN      *obscure* – same origin

FR      *obscur(e)* – same origin

TR      The meaning couldn't be transferred due to non-translation.

*Categorization: Etymological references (Latin-origin)*

*Translation method: FR – Does not require translation. TR – Non-translated*

#### **4.3.14. Engorgio (EN, TR)**

This spell enlarges an object.

EN      It is derived from the verb *engorge* meaning *to cause swell*.

TR      The meaning couldn't be transferred due to non-translation.

#### **Amplificatum (FR)**

FR      It is derived from the verb *amplifier* meaning *to amplify*.

*Categorization: Etymological references (Latin-origin)*

*Translation method: FR – Translated. TR – Non-translated*

#### **4.3.15. Reducio (EN, TR)**

This spell is utilized to reduce the size of a target back after affected by the “Engorgio” spell. It is derived from the Latin verb *reducere* meaning *to reduce*.

EN      *to reduce, reduction* – same origin

TR      The meaning couldn't be transferred due to non-translation.

### **Reducto (FR)**

FR The French counterpart of the mentioned word is *reduction* which comes from the same Latin root. Through a lexical change, it is slightly diverged from the original to make it more familiar to the French version of the word for the sake of French-speaking readers.

*Categorization: Etymological references (Latin-origin)*

*Translation method: FR – Does not require translation, Lexical change. TR – Non-translated*

### **4.3.16. Geminio (EN, TR)**

This spell is utilized to double and/or multiply objects. It is derived from the Latin word *gemini* meaning *twins, doubles*.

EN In modern English, it is utilized to refer to an astrological sign *gemini* that is symbolized with twins and doubles.

TR The meaning couldn't be transferred due to non-translation.

### **Gemino (FR)**

FR It is translated as *Gemino* to maintain the Latin-based structure and adapt it to French language. It is derived from the verb *géminder* meaning *to double, to repeat*.

*Categorization: Etymological references (Latin-origin)*

*Translation method: FR – Does not require translation, Lexical change. TR – Non-translated*

### **4.3.17. Relashio (EN, TR)**

This spell is utilized to release an object from any kind of binding like ropes.

EN It is derived from the Old French verb *relaissier* meaning *to release, to relax*.

TR The meaning couldn't be transferred due to non-translation.

### **Lashlabask (FR)**

FR It is derived from the French idiom *lâcher les basques* meaning *let go* or *leave me alone*. It is an interesting choice to create a wordplay in the translation of this spell as the original version is phonetically more similar to the French verb *relâcher*.

*Categorization: Etymological references (Latin-origin)*

*Translation method: FR – Compensated. TR – Non-translated*

### **4.3.18. Salvio Hexia (EN, TR)**

This spell is utilized to deflect the hexes.

EN It is derived from the Latin verb *salvare* meaning *to save, to protect*. The word *hexia* can be interpreted as a pseudo-Latin derivative of the English word *hex*, roughly translating into *protection from hexes*.

TR The meaning couldn't be transferred due to non-translation.

### **Sauveo Maleficia (FR)**

FR The first part of the spell is derived from the French verb *sauver* meaning *to save*. The second part, on the other hand, is translated into French as *maleficia*, which is Latin for *evil deeds* and similar to the French word *maléfice* meaning *evil spells*, providing the same meaning as the original *hex*.

*Categorization: Etymological references (Latin-origin)*

*Translation method: FR – Translated. TR – Non-translated*

### **4.3.19. Protego Totalum (EN, FR, TR)**

This spell is utilized as a Shield Charm for a wide area including people in it.

EN It is derived from the Latin verb *protegere* meaning *to protect*. The second part of the spell is Latin-looking version of the word *total*, meaning *whole*.

FR *protéger + total*

TR The meaning couldn't be transferred due to non-translation.

*Categorization: Etymological references (Latin-origin)*

*Translation method: FR – Does not require translation. TR – Non-translated*

#### 4.3.20. Repello Muggletum (EN, TR)

This spell is utilized to repel Muggles from an area.

EN It is derived from the Latin verb *repellere* meaning *to repel*. The second part is pseudo-Latinized version of the Harry Potter term *Muggle*.

TR The meaning couldn't be transferred due to non-translation.

#### Repello Moldum (FR)

FR The meaning of the first part is accessible to French-speaking audience through some contemporary verbs such as *repousser* and *rebuter (to repel)*, rooted in the same Latin origin. The second part is the pseudo-Latinized version of the French Harry Potter term *Moldu*.

*Categorization: Etymological references (Latin-origin)*

*Translation method: FR – Translated. TR – Non-translated*

#### 4.3.21. Cave Inimicum (EN, FR, TR)

This spell is utilized to create a barrier against the enemies.

EN It is derived from the Latin verb *cavere* meaning *to take care*.” The second part is derived from the Latin word *inimicus* meaning *enemy*. The spell roughly means *I take care against enemies*.

FR Though there is not a direct visual or audio resemblance here, the first part may be alleged to be similar to the French word *(pré)caution (precaution)* which evokes similar meanings to the original. The second part is the Latin root of the French word *l'ennemi* as in the English original.

TR The meaning couldn't be transferred due to non-translation.

*Categorization: Etymological references (Latin-origin)*

*Translation method: FR – Does not require translation. TR – Non-translated*

#### 4.3.22. Silencio (EN, FR, TR)

This spell is utilized to silence, to mute the target.

EN It is derived from the Latin word *silentium* meaning *silence*.

FR The French word for *silence* is also spelled *silence*.

TR The meaning couldn't be transferred due to non-translation.

*Categorization: Etymological references (Latin-origin)*

*Translation method: FR – Does not require translation. TR – Non-translated*

**Expulso (EN, FR, TR):** This spell is utilized to create a big explosion.

EN It is derived from the Latin word *expulsus* meaning *expel*, which is also the root of the English word *expulsion*. Interestingly, the spell is utilized to create a big explosion, which is phonetically similar but not the same as expulsion. It may be speculated that the spell is aimed to create an expulsion or burst of magical power.

FR The French word for *expel* is *expulser* which comes from the same Latin root.

TR The meaning couldn't be transferred due to non-translation.

*Categorization: Etymological references (Latin-origin)*

*Translation method: FR – Does not require translation. TR – Non-translated*

#### **4.3.23. Portus (EN, FR, TR)**

This spell is utilized to create a portkey, which transports a person from one place to another.

EN It is derived from the Latin verb *portare* meaning *to (trans)port, to carry*.

FR It comes from the same Latin root with the French verb *transporter*.

TR The meaning couldn't be transferred due to non-translation.

*Categorization: Etymological references (Latin-origin)*

*Translation method: FR – Does not require translation. TR – Non-translated*

#### **4.3.24. Petrificus Totalus (EN, FR, TR)**

This is the full body-binding spell. It paralyzes or petrifies people.

EN It is derived from the Latin word *petra* meaning *rock*. In modern English, it is utilized in the verb form, *to petrify*. The second part of the spell is Latin-looking version of the English word *total* meaning whole, all.

FR      The French verb for *to petrify* is *pétrifier*, which comes from the same Latin root. The second part of the spell is Latin-looking version of the French word *total*, meaning *whole, all*.

TR      The meaning couldn't be transferred due to non-translation.

*Categorization: Etymological references (Latin-origin)*

*Translation method: FR – Does not require translation. TR – Non-translated*

#### **4.3.25. Duro (EN, FR, TR)**

This is the hardening spell.

EN      It is derived from the Latin verb *durare* meaning *to harden*. In modern English, we observe this root in the word *durable* which maintains the meaning of *hardening*.

FR      The French word for *durable* is also spelled *durable*, transferring the original meaning of the spell into French.

TR      The meaning couldn't be transferred due to non-translation.

*Categorization: Etymological references (Latin-origin)*

*Translation method: FR – Does not require translation. TR – Non-translated*

#### **4.3.26. Glisseo (EN, FR, TR)**

This spell is utilized to turn the stairways into slides.

EN      It is derived from the French verb *glisser* meaning *to glide*.

FR      It is already derived from a French verb.

TR      The meaning couldn't be transferred due to non-translation.

*Categorization: Etymological references (French-origin)*

*Translation method: FR – Does not require translation. TR – Non-translated.*

#### **4.3.27. Colloportus (EN, TR)**

This spell is utilized to lock a door.

EN      It is derived from the Latin prefix *coll-* meaning *to bring together*, which is derived from the Latin verb *colligere*, and Latin word *porta* meaning *port, gate*, which roughly translates into *bring the doorwings together* to lock.

TR The meaning couldn't be transferred due to non-translation.

### **Collaporta (FR)**

FR The spell comes from the same Latin roots but minorly translated in order to make it more familiar to the French reader.

*Categorization: Etymological references (Latin-origin)*

*Translation method: FR – Does not require translation, Lexical change. TR – Non-translated*

### **4.3.28. Anapneo (EN, FR, TR)**

This is the anti-choking spell that clears the breath way of the target person.

EN It is derived from the Latin word *apnous* meaning *breathless*. In modern English, the word *apnea* comes from this root, meaning *a temporary suspension in breathing*.

FR The French word for *apnea* is *l'apnée*, which comes from the same Latin root.

TR The Turkish word *apne* is utilized in medical terminology coming from the same Latin root.

*Categorization: Etymological references (Latin-origin)*

*Translation method: FR – Does not require translation. TR – Does not require translation*

### **4.3.29. Episkey (EN, FR, TR)**

This spell is utilized to heal minor injuries.

EN It is derived from the Greek word *episkevi* meaning *repair*. It does not have a direct counterpart in English.

FR It does not have a direct counterpart in French.

TR It does not have a direct reference in Turkish.

*Categorization: Etymological references (Latin-origin)*

*Translation method: FR – Non-translated. TR – Non-translated*

#### 4.3.30. Tergeo (EN, FR, TR)

It is utilized to clean a surface.

EN It is derived from the Latin verb *tergere* meaning *to wipe away*. In modern English, the word *detergent* comes from the same root.

FR The French word for *detergent* is *détergente*, which comes from the same Latin root.

TR The Turkish word for *detergent* is *deterjan*, which is in fact a borrowed word.

*Categorization: Etymological references (Latin-origin)*

*Translation method: FR – Does not require translation. TR – Does not require translation.*

#### 4.3.31. Specialis Revelio (EN, FR, TR)

This spell is utilized to reveal charms and incantations cast on an object.

EN It is derived from the Latin word *specialis* meaning *special, specific*, and the Latin verb *revelare* meaning *to reveal*.

FR The French counterparts of these two English words are *special* and *révéler*, which come from the same Latin root.

TR The meaning couldn't be transferred due to non-translation.

*Categorization: Etymological references (Latin-origin)*

*Translation method: FR – Does not require translation. TR – Non-translated*

#### 4.3.32. Aguamenti (EN, FR, TR)

This spell is utilized to create water.

EN It is derived from the Latin word *aqua* meaning *water*. It is utilized in modern English in different context meaning *water* or *related to water*.

FR The same word *aqua* is also utilized in modern French in different context meaning *water, sea color* or *related to water*.

TR The word *aqua* is utilized in the form of some borrowed words such as *aquapark*. However, it may be alleged that it is a subtle reference.

*Categorization: Etymological references (Latin-origin)*

*Translation method: FR – Does not require translation. TR – Non-translated*

#### **4.3.33. Muffliato (EN, TR)**

This spell is utilized to muffle the sounds.

EN It is derived from the English verb *to muffle*. It is pseudo-Latinized with the suffix to integrate it into the general air of the incantations.

TR The meaning couldn't be transferred due to non-translation.

#### **Assurdiato (FR)**

FR The French translation of the spell is derived from the French verb *assourdir* meaning *to mute*.

*Categorization: Etymological references (Latin-origin)*

*Translation method: FR – Translated. TR – Non-translated*

#### **4.3.34. Levicorpus (EN, FR, TR)**

This spell is utilized to levitate the target in the air.

EN It is derived from the Latin verb *levare* meaning *to levitate*, and the Latin word *corpus* meaning *body, corpse*. It may be roughly translated as *levitate the body*.

FR The French counterpart for *to levitate* is *lever*, and for *corpse* is *le corps*, both of which come from the same Latin root. Thus, the spell transfers the original meaning into French.

TR The meaning couldn't be transferred due to non-translation.

*Categorization: Etymological references (Latin-origin)*

*Translation method: FR – Does not require translation. TR – Non-translated*

#### **4.3.35. Liberacorpus (EN, FR, TR)**

This spell is utilized to liberate and put down a target's body who is levitated by the *Levicorpus* spell.

EN It is derived from the Latin verb *liberare* meaning *to liberate*, and the Latin word *corpus* meaning *body, corpse*. It may be roughly translated as *liberate the body*.

FR The French counterpart for *to liberate* is *libérer*, and for *corpse* is *le corps*, both of which come from the same Latin root.

TR The meaning couldn't be transferred due to non-translation.

*Categorization: Etymological references (Latin-origin)*

*Translation method: FR – Does not require translation. TR – Non-translated*

#### **4.3.36. Oppugno (EN, FR, TR)**

This spell is utilized to create objects or creatures to attack the target.

EN It is derived from the Latin verb *oppugnare* meaning *to attack*. In modern English, the word *oppugnant* comes from this Latin root, meaning *hostile, combative*.

FR The meaning couldn't be transferred due to non-translation.

TR The meaning couldn't be transferred due to non-translation.

*Categorization: Etymological references (Latin-origin)*

*Translation method: FR – Non-translated. TR – Non-translated*

#### **4.3.37. Sectumsempra (EN, FR, TR)**

This spell is utilized to cut deep lacerations on the target's body.

EN It is derived from the Latin words *sectum* meaning *cut*, and *semper* meaning *always*. In modern English, the verb *to dissect* comes from this Latin root. The second part does not have a counterpart in modern English. (However, it is utilized as the word *siempre* meaning “forever” in Spanish.)

FR The French counterpart for *to dissect* is *disséquer* meaning *to cut up a body or a plant* which comes from the same Latin root.

TR The meaning couldn't be transferred due to non-translation.

*Categorization: Etymological references (Latin-origin)*

*Translation method: FR – Does not require translation. TR – Non-translated*

#### 4.3.38. Vulnera sanentur (EN, FR, TR)

This spell is utilized to heal the target hit by “Sectumsempra” spell.

EN It is derived from the Latin word *vulnera* meaning *wound*, and the Latin verb *sanare* meaning *to heal*. In modern English, the words *wound* and *vulnerable*, and the word *sanitation* respectively come from these Latin roots.

FR The French word *vulnerable* meaning *susceptible to harms, wounds*, and the French word *sanitation* meaning *public health* are respectively derived from the same Latin roots.

TR The meaning couldn't be transferred due to non-translation.

*Categorization: Etymological references (Latin-origin)*

*Translation method: FR – Does not require translation. TR – Non-translated*

#### 4.3.39. Incendio (EN, FR, TR)

This spell is utilized to ignite a fire.

EN It is derived from the Latin verb *incendere* meaning *to incinerate*.

FR The French counterpart for *to incinerate* is *incinérer*, which comes from the same Latin root.

TR The meaning couldn't be transferred due to non-translation.

*Categorization: Etymological references (Latin-origin)*

*Translation method: FR – Does not require translation. TR – Non-translated*

#### 4.3.40. Confringo (EN, FR, TR)

This spell is utilized to shatter objects.

EN It is derived from the Latin verb *confringere* meaning *to shatter*. In modern English, though assumed a more abstract meaning, the word *infringement* comes from this Latin root.

FR The French counterpart for *infringement* is “*infraction*” which comes from a similar Latin root, though its relation to the spell *confringo* is not directly intelligible in modern French. The meaning couldn't be fully transferred due to non-translation.

TR The meaning couldn't be transferred due to non-translation.

*Categorization: Etymological references (Latin-origin)*

*Translation method: FR – Non-translated. TR – Non-translated*

#### **4.3.41. Locomotor (EN, FR)**

This spell is utilized to move objects.

EN It is derived from the Latin word *locus* meaning *place*, and Latin verb *motor* meaning *to move*. In modern English, the words *location* meaning *place*, and *motor* meaning *a device producing movement* comes from this Latin roots, which make the spell understandable for the English reader.

FR In French, the word *local* meaning *belonging to a particular place* comes from the same Latin root. The French counterpart of the word *motor* is *moteur*, also derived from the same Latin root.

#### **Lokomotor (TR)**

TR In Turkish, the word *lokal* meaning *belonging to a particular place* comes from the same Latin root. In the spell, a lexical change is observed to make the spell more familiar to the Turkish language. The Turkish counterpart of the word *motor*, on the other hand, is *motor*, also derived from the same Latin root. However, as these words are loan words in Turkish, it might be speculated that the meaning of the spell is not as clear as it is for the English or French native speakers.

*Categorization: Etymological references (Latin-origin)*

*Translation method: FR – Does not require translation. TR – Transcribed*

#### **4.3.42. Evanescence (EN, FR, TR)**

This spell is utilized to vanish objects.

EN It is derived from the Latin verb *evanescere* meaning *to vanish, to disappear, to evanesce*.

FR The French counterpart for *evanescence* meaning *gradually vanishing* is *évanescence*, which comes from the same Latin root.

TR The meaning couldn't be transferred due to non-translation.

*Categorization: Etymological references (Latin-origin)*

*Translation method: FR – Does not require translation. TR – Non-translated*

#### 4.3.43. Homenum revelio (EN, FR, TR)

This spell is utilized to reveal the presence of humans.

EN It is derived from the Latin word *homenum* meaning *human*, and the Latin verb *revelare* meaning *to reveal*.

FR The French counterparts of these two English words are respectively *l'humaine*, *l'homme*, and *révéler*, which are derived from the same Latin roots.

TR The meaning couldn't be transferred due to non-translation.

*Categorization: Etymological references (Latin-origin)*

*Translation method: FR – Does not require translation. TR – Non-translated*

#### 4.3.44. Morsmordre (EN, FR, TR)

It is utilized to create the dark mark, the symbol of Voldemort.

EN It is derived from the Latin word *mors* meaning *death*, and the Latin verb *mordere* meaning *to bite*. In modern English, the word *post-mortem* is utilized referring to the processes carried out after a person's death. The second part, however, does not have a generally known reference to the English-speaking reader. The spell can be roughly translated into English as *the bite of death*, or *the mark of death*.

FR The French counterparts of these two English words are respectively *la mort* and *mordre*, which are derived from the same Latin roots. The linguistic references of the spell are clearer for the French reader compared to the English reader.

TR The meaning couldn't be transferred due to non-translation.

*Categorization: Etymological references (Latin-origin)*

*Translation method: FR – Does not require translation. TR – Non-translated*

#### 4.3.45. Furnunculus (EN, TR)

This spell causes pimp-like boils on the skin of the target.

EN It is derived from the combination of Latin words *furunculus* meaning *boils*, and *furnus* meaning *furnace*. In modern English, the word *furnace* comes from the same Latin root.

TR The meaning couldn't be transferred due to non-translation.

### **Furunculus (FR)**

FR      The French counterpart of the *boils* is *furoncle*, which also comes from the same Latin root. Through a lexical change, it is translated into French in a simplified manner, which excludes the *furnace* reference.

*Categorization: Etymological references (Latin-origin)*

*Translation method: FR – Does not require translation, semi-translated. TR – Non-translated*

### **4.3.46. Densaugeo (EN, TR)**

This spell is utilized to enlarge the teeth of the target.

EN      It is derived from the combination of Latin word *dens* meaning *dents*, *teeth*, and Latin verb *augere* meaning *to augment*. It may be roughly translated into English as *augment the dents*.

TR      In Turkish, the word dental is rarely utilized in contexts related to the dental branch of medicine. It may be speculated that a little change like the French version would create a somehow clearer reference to the Latin roots. However, the meaning couldn't be transferred due to non-translation.

### **Dentesaugmento (FR)**

FR      The French translation prefers to transfer the meaning in a clearer way without any abbreviations. The French counterpart of these two parts are respectively *dents* and *augmenter* which also come from the same Latin roots.

*Categorization: Etymological references (Latin-origin)*

*Translation method: FR – Compensated. TR – Non-translated*

### **4.3.47. Orchideous (EN, TR)**

This spell is utilized to create a floral display.

EN      It is derived from the word *orchid* which is a type of flower. The word is pseudo-Latinized to make it look like an enchantment.

TR      The Turkish counterpart of the mentioned flower is *orkide*. However, as it is not transcribed or not lexically changed in any way, it may be speculated that the spell is still foreign for the Turkish speaking reader to some extent.

### **Orchideus (FR)**

FR The French counterpart of the mentioned flower is *orchidée*. The word is pseudo-Latinized to make it look like an enchantment. It is diverged from the original English version, possibly to make it look more foreign.

*Categorization: Etymological references (Latin-origin)*

*Translation method: FR – Does not require translation, Lexical change. TR – Non-translated*

### **4.3.48. Descendo (EN, FR, TR)**

This spell is utilized to make an object go downwards.

EN It is derived from the Latin verb *descendere* meaning *to descend*.

FR The French counterpart is *descender* which is derived from the same Latin root.

TR The meaning couldn't be transferred due to non-translation.

*Categorization: Etymological references (Latin-origin)*

*Translation method: FR – Does not require translation. TR – Non-translated*

### **4.3.49. Avis (EN, FR, TR)**

This spell is utilized to create birds.

EN It is derived from the Latin word *avis* meaning *bird, bird-related*. In modern English, the word *avian* is utilized meaning *bird-related* as in *avian flu*.

FR In modern French, the word *aviaire* is utilized meaning *bird-related* as in *grippe aviaire (avian flu)* which is derived from the same Latin root.

TR The meaning couldn't be transferred due to non-translation.

*Categorization: Etymological references (Latin-origin)*

*Translation method: FR – Does not require translation. TR – Non-translated*

### **4.3.50. Reparo (EN, FR, TR)**

This spell is utilized to repair broken objects.

EN It is derived from the Latin verb *reparare* meaning *to repair*.

FR      The French counterpart of *to repair* is *réparer* which is derived from the same Latin root.

TR      The meaning couldn't be transferred due to non-translation.

*Categorization: Etymological references (Latin-origin)*

*Translation method: FR – Does not require translation. TR – Non-translated*

#### **4.3.51. Obliviate (EN, TR)**

This spell is utilized to make the target forget.

EN      It is derived from the Latin verb *obliviscere* meaning *to forget*. In modern English, the word *oblivion* meaning *the state or fact of forgetting, having forgotten* comes from the same Latin origin.

TR      The meaning couldn't be transferred due to non-translation.

#### **Oubliettes (FR)**

FR      In fact, the French counterpart of *to forget* is *oublier* which is derived from the same Latin root. However, the French translator prefers literally translating the spell to make it more familiar to the French-speaking reader.

*Categorization: Etymological references (Latin-origin)*

*Translation method: FR – Translated. TR – Non-translated*

#### **4.3.52. Dissendium (EN, FR, TR)**

This spell is utilized to open an existing secret passage.

EN      It is derived from the English words *dissenting* meaning *mentally falling apart*, and *dissolving* meaning *disintegrating into another matter*. The spell disintegrates//takes apart the obstacle in front of the secret passage.

FR      The French counterpart for *dissenting* is *dissident* which is come from the same root.

TR      The meaning couldn't be transferred due to non-translation.

*Categorization: Etymological references (Latin-origin)*

*Translation method: FR – Does not require translation. TR – Non-translated*

#### 4.3.53. Aparecium (EN, FR, TR)

This spell is utilized to revealing hidden messages.

EN It is derived from the Latin verb *apparere* meaning *to appear*. The spell makes the hidden messages appear.

FR The French counterpart is *apparaître* which is derived from the same Latin root.

TR The meaning couldn't be transferred due to non-translation.

*Categorization: Etymological references (Latin-origin)*

*Translation method: FR – Does not require translation. TR – Non-translated*

#### 4.3.54. Rictusempira (EN, FR, TR)

This spell causes tickling effect on the target.

EN It is derived from the Latin word *rictus* meaning *unnatural grin*. There is no counterpart in modern English which is a direct reference to this word.

FR The French language utilizes the word *rire* meaning *laugh*, which is derived from this Latin root. It may be speculated that the spell is more familiar to the French-speaking reader compared to the English-speaking readers.

TR The meaning couldn't be transferred due to non-translation.

*Categorization: Etymological references (Latin-origin)*

*Translation method: FR – Does not require translation. TR – Non-translated*

#### 4.3.55. Tarantallegra (EN, FR, TR)

This spell makes the target's legs uncontrollably dance.

EN This spell is a combination of words *tarantella* which is a rapid folk dance of Italy, and *allegro* meaning *joyful* in Italian. The word *allegro* is also utilized in English as a music term, meaning *a joyful and rapid song*, which makes a direct reference to the effect of the spell.

FR The French language also has the word *allegro* as a music term, which also makes a direct reference to the effect of the spell.

TR The Turkish language also has the word *allegro* as a music term, which also makes a direct reference to the effect of the spell.

*Categorization: Etymological references (Latin-origin)*

*Translation method: FR – Non-translated. TR – Non-translated*

#### **4.3.56. Peskipiksi Pesternomi (EN, TR)**

This spell gets rid of the Pixies, troubling pests in the wizarding world.

EN This spell consists of humorously fabricated words; *pesky* meaning *annoying*, and *pixie*, referring to the pests that are troubling the spellcaster; *pester* meaning *to annoy*, the word *no* for adding a negative effect; and lastly *me* as the first-person pronoun. It may be roughly translated as *Annoying pixies, don't annoy me*.

TR The meaning couldn't be transferred due to non-translation.

#### **Mutinlutin Malinpesti (FR)**

FR The French translation tries to capture a similar meaning to the original spell. It consists of the words *mutin* meaning *impish*, *mischievous*, and *lutin* meaning *pixie*, *imp*. The second part consists of *malin* meaning *malignant* in medicine, and *peste* figuratively meaning *pest*, *nuisance*. Thus, it may be roughly translated as *impish pixies, malignant pests*. Though there is not a negative aspect to the French translation and thus, it does not transfer the repelling effect, it generally gives notion that pixies are unwanted.

*Categorization: Etymological references (Latin-origin)*

*Translation method: FR – Compensated. TR – Non-translated*

#### **4.3.57. Deprimo (EN, FR, TR)**

This spell is utilized to create downward force for blasting holes on the ground or smashing objects down.

EN It is derived from the Latin verb *deprimo* meaning *to press down*. In modern English, the word *depression* comes from this root, meaning *a mental feeling of being pressed down*.

FR The French language utilizes the word *dépression* which is derived from the same Latin root.

TR The Turkish language utilizes the word “depresyon” which is derived from the same Latin root.

*Categorization: Etymological references (Latin-origin)*

*Translation method: FR – Does not require translation. TR – Does not require translation*

#### **4.3.58. Confundo (EN, FR, TR)**

This spell is utilized to confuse the target's mind.

EN It is derived from the Latin verb *confundere* meaning *to confuse*.

FR The French language utilizes the verb *confondre* which is derived from the same Latin root.

TR The meaning couldn't be transferred due to non-translation.

*Categorization: Etymological references (Latin-origin)*

*Translation method: FR – Does not require translation. TR – Non-translated*

#### **4.3.59. Riddikulus (EN, FR, TR)**

This spell is utilized to discard a fear-monkering fantastic beast by humiliating it.

EN It is derived from the Latin word *ridiculum* meaning *ridiculous*.

FR The French language utilizes the word *ridicule* meaning *ridiculous* which is derived from the same Latin root.

TR The meaning couldn't be transferred due to non-translation.

*Categorization: Etymological references (Latin-origin)*

*Translation method: FR – Does not require translation. TR – Non-translated*

#### **4.3.60. Stupefy (EN)**

This spell is utilized to stun the target.

EN The spell is directly utilized as it is used in modern English.

##### **Stupéfier (FR)**

FR The French language utilizes the verb *stupéfier* meaning *to stupefy*. The translator maintains the general Latin-looking tendency in all the incantations without diminishing the clarity of the meaning.

### **Sersemlet (TR)**

TR In Turkish, the spell *sersemlet* directly means *stupefy*. The meaning is clearly transferred.

*Categorization: Etymological references (Latin-origin)*

*Translation method: FR – Translated. TR – Translated*

### **4.3.61. Ennervate (EN)**

This sentence is utilized to awaken a target hit by the “stupefy” spell.

EN It is derived from the prefix *en-* meaning *to cause*, and the Latin word *nervus* meaning *nerve, sinew*. It can be roughly translated into English as *stimulate the nerves, awaken the nerves*.

### **Enervatum (FR)**

FR The French language utilizes the word *nerf* literally meaning *nerve*, and figuratively meaning *active force, energy* which is suitable to the actual meaning of the spell. It is diverged from the original in the translation for the sake of maintaining the general Latin-looking tendency in the incantations.

### **Çözül (TR)**

TR The translation *çözül* means *untwine* in Turkish. The meaning is clearly transferred.

*Categorization: Etymological references (Latin-origin)*

*Translation method: FR – Translated. TR – Translated*

### **4.3.62. Serpensortia (EN, FR, TR)**

This spell is utilized to conjure snakes.

EN It is derived from the combination of Latin word *serpentis* meaning *serpent, snake*, and Latin verb *ortir* meaning *to arise, to come about*. However, it may also be viewed as *serpen + sortia*, second part of which refers to the *genus*, meaning *sort* in biology. Both interpretations clearly refer to the fact that the spell is closely related to the snakes.

FR The French word *serpent* is derived from the same Latin root. The French verb *sortir* meaning *to go out* is already existent in the original incantation, the

translation of which refers to a snake going out of the wand, which is the main effect of the spell.

TR The meaning couldn't be transferred due to non-translation.

*Categorization: Etymological references (Latin-origin)*

*Translation method: FR – Does not require translation. TR – Non-translated*

#### **4.3.63. Sonorus (EN, FR, TR)**

This spell is utilized to amplify one's voice.

EN It is derived from the Latin word *sonorous* which is utilized in modern English as *sonorous* (deep, rich voice).

FR The French counterpart of *sonorous* is *sonore*, which is derived from the same Latin root.

TR The meaning couldn't be transferred due to non-translation.

*Categorization: Etymological references (Latin-origin)*

*Translation method: FR – Does not require translation. TR – Non-translated*

#### **4.3.64. Quietus (EN, TR)**

This spell lowers back the voice that is amplified by the *Sonorus* spell.

EN It is derived from the English word *quiet* with a little suffix to pseudo-Latinize it.

TR The meaning couldn't be transferred due to non-translation.

#### **Sourdinam (FR)**

FR The French translation is derived from the French word *sourdine* meaning *mute*, which transfers the meaning of the spell.

*Categorization: Etymological references (Latin-origin)*

*Translation method: FR – Translated. TR – Non-translated*

#### **4.3.65. Impedimenta (EN, FR, TR)**

This spell is utilized to obstruct or slow down a target.

EN It is derived from the Latin word *impedimentum* meaning *impediment*.

FR      The French counterpart of the mentioned word is *empêchement* which comes from the same Latin root but altered through the course of time beyond a clear recognition. Thus, it can be asserted that the meaning couldn't be transferred due to non-translation.

TR      The meaning couldn't be transferred due to non-translation.

*Categorization: Etymological references (Latin-origin)*

*Translation method: FR – Non-translated. TR – Non-translated*

#### **4.3.66. Protego Horribilis (EN, TR, FR)**

This spell is utilized to provide protection against maleficent forces.

EN      It is derived from the Latin verb *protegere* meaning *to protect*; and the Latin word *horribilis* meaning *horrible*. It can be roughly translated into English as *protect against the horrible things*.

FR      The French words *protéger* and *horrible* respectively have the same meanings and derived from the same Latin roots as English.

TR      The meaning couldn't be transferred due to non-translation.

*Categorization: Etymological references (Latin-origin)*

*Translation method: FR – Does not require translation. TR – Non-translated*

#### **4.3.67. Piertotum locomotor (EN, FR)**

This spell is utilized to animate the statues of Hogwarts to protect the school against threats.

EN      The first part is derived from the Latin word *petra*, which transforms into French word *pierre* meaning *rock*, and the Latin word *totum* meaning *all*. The second part is derived from the Latin verb *motor* meaning *to move*. It can be roughly translated into English as *move all the rocks (statues made of rock)*.

FR      The French counterpart of *petra* is *pierre*, and *totum* is *total*. For the second part, the French counterpart of *motor* is *moteur*, which all come from the same Latin roots. It can be observed that the meaning of the spell is clearer for the French native readers as all the words remain more faithful to their Latin roots.

### **Piertotum lokomotor (TR)**

TR Turkish counterpart of the word *motor* is *motor*, also derived from the same Latin root. Though there is a lexical change in the second part of the spell to make it more familiar to the Turkish language, the remaining parts are not translated or understandable for the Turkish-speaking readers. The meaning couldn't be transferred due to non-translation.

*Categorization: Etymological references (Latin-origin)*

*Translation method: FR – Does not require translation. TR – Transcribed*

## **4.4. Magical Creatures**

This part includes the magical creatures existing in the Harry Potter series which bear different types of intertextual references. They might be based on already-existing creatures from different sources, or might be new creations specific to the Harry Potter universe named through neologisms or alterations to the already existing notions with different intertextual meanings.

### **4.4.1. Kappa (EN, FR, TR)**

Kappa is a creature from Japanese folklore. It is often described as mischievous beings. It stands at the same length from British, French and Turkish cultures. It may be speculated that the term is not translated to keep the foreignness of the creature.

*Categorization: Mythological references*

*Translation method: FR – Does not require translation. TR – Does not require translation*

### **4.4.2. Kelpie (EN), Kelpy (FR), Kelpi (TR)**

Kelpie is a creature from Scottish and Irish mythologies. It is an evil water spirit that resembles a horse but has the shape-shifting ability to lure its victims into the body of water it lives in. The creature exists in the French culture in a slightly different way with the same original name. In order to emphasize the difference of the Kelpie from the French kelpie, the creature's name is transferred through lexical changes making the term slightly foreign to the French language. The term and creature are foreign to the Turkish culture. It is transcribed to create an easier reading experience for the target audience rather than transferring any meaningful reference.

*Categorization: Mythological references*

*Translation method: FR – Lexical changes, Non-translated. TR – Transcription, Non-translated*

#### **4.4.3. Nogtail (EN)**

It is a creature of darkness with black eyes, thin tail and long legs.

#### **Licheur (FR)**

In French, it is translated with reference to the *Liche*, a creature of darkness known within the realm of fantastic literature, board games and computer games. Thus, the French translation provides an additional in-genre reference.

#### **Odunkuyruk (TR)**

In Turkish, *odunkuyruk* is the word-for-word translated version of *nogtail* however, it misses the somehow trivial detail that the original beast has a thin tail.

*Categorization: Linguistic references (meaning related choices), In-genre references (Liche)*

*Translation method: FR – Compensated. TR – Translated*

#### **4.4.4. Unicorn (EN)**

It is a mythical horse with a single horn on its head. It is recognized in all three cultures mostly through fantastic literary works.

#### **Licorne (FR)**

It is the French version of the fantastic beast *unicorn*.

#### **Tekboynuzlu At**

It is the Turkish version of the fantastic beast *unicorn*.

*Categorization: Mythological references, In-genre references*

*Translation method: FR – Translated. TR – Translated*

#### **4.4.5. Werewolf (EN)**

It is a mythical creature that turns into a wolf on full moon. It is recognized in all three cultures through mythology and fantastic literature.

### **Loup-garou (FR)**

It is the French version of the fantastic beast *werewolf*. However, in the French version, the last name of the one of the characters, Remus Lupin resembles the word *loup*, which gives a clue regarding a huge secret of him being a werewolf, which creates an in-series reference.

### **Kurtadam (TR)**

It is the Turkish version of the fantastic beast *werewolf*.

*Categorization: Mythological references, In-genre references, In-series references (loup – lupin)*

*Translation method: FR – Translated, Compensated (Lupin-loup connection). TR – Translated*

### **4.4.6. Pixie (EN)**

It is a small and mischievous creature in fantasy culture.

### **Lutin (FR)**

In French *lutin* is the direct counterpart of *pixie*, *imp*. Translating the name of the fantastic animal also creates another in-series reference in the French version as the pixie-repellant spell also contains the word *lutin* (See *Mutinlutin Malinpesti* under the “Spells” title).

### **Cinperi (TR)**

In Turkish, the translator prefers the neologism *cinperi* consisting of the words *peri*, which is generally recognized as an angelic creature, and *cin*, an evil-spirited creature widely known in Turkish culture.

*Categorization: Mythological references, In-genre references, In-series references (Lutin – Spell)*

*Translation method: FR – Translated, Compensated (in-series reference). TR – Compensated*

### **4.4.7. Boggart (EN)**

It is a shapeshifting creature that takes the form of the biggest fear of its target. It is derived from *bogeyman* which is a fear-mongering malevolent fantastic creature.

### **Épouvantard (FR)**

The French translation is derived from the word *épouvante* meaning *terror*, *horror*, and the suffix *-erd* attributing a person or a thing the characteristics meant by an adjective. Thus, the word *épouvantard* roughly means *the thing causing horror*.

### **Böcürt (TR)**

In Turkish, the term is a portmanteau word consisting of *böcek* meaning *bug*, and *öcü*, name of a spectre in the Turkish folk generally utilized to scare little children.

*Categorization: Mythological references, In-genre references*

*Translation method: FR – Compensated. TR – Compensated*

### **4.4.8. Poltergeist (EN)**

It is a noisy and mischievous non-being, whose name comes from German origin literally meaning “knocking ghost” and it is existent in many cultures (Rowling, 2015). It is not exactly a ghost of a living person, rather it is a form of non-being without a material body.

### **Esprit frappeur (FR)**

In French, the translator utilizes the exact cultural equivalent of the poltergeist.

### **Hortlak (TR)**

In Turkish, a similar existing concept is utilized, though it strongly refers to the ghost of a person who comes back from dead and scares people. Thus, it emphasizes a terrifying notion instead of the prankster sides of the poltergeist in the Harry Potter series.

*Categorization: Mythological references, In-genre references*

*Translation method: FR – Translated. TR – Compensated*

### **4.4.9. Acromantula (EN)**

The first part of the *Acromantula* is derived from the Greek word *acro* meaning *high*; and the second part *-mantula* is derived from *tarantula* referring a species of spider. Together, the name is created to refer to a fantastic beast that is in essence a giant and talking spider.

### **Acromentule (FR)**

As the French translation of the word *tarantula*” is *tarantule*, a lexical change is applied to the original term. As in English, the prefix *acro-* is also familiar to the French-speaking audience through contemporary words such as *acrophobia*, meaning *fear of heights* is a commonly known and utilized word. The second part *-mentule* is derived from *tarantule* which refers to the same spider species.

### **Akromantula**

Both *acrophobia* and *tarantula* are existent in Turkish as *akrofobi* and *tarantula*, but as they are borrowed words, it may be speculated that the reference remains a little bit more foreign to the Turkish native speakers compared to the natives of the other two languages.

*Categorization: Etymological references, In-genre references*

*Translation method: FR – Lexical change. TR – Transcribed*

### **4.4.10. Basilisk (EN)**

The term comes from ancient Greek mythology referring to a king of the serpents, namely a giant and deadly snake. The myth is known in the English culture and the term is already existent in the modern English dictionaries (See, for example, Merriam-Webster).

### **Basilic (FR)**

The same goes for the French language and culture as well (See, for example, Larousse.fr). The French version of the creature is preferred in the translation.

### **Basilisk (TR)**

It is unknown in the Turkish culture and thus, the mythological reference is not transferred due to non-translation.

*Categorization: Mythological references, In-genre references*

*Translation method: FR – Translated. TR – Non-translated*

#### 4.4.11. Phoenix (EN), Phénix (FR)

This is a creature in Greek mythology which is reborn from its ashes after death. The French and Turkish translations are the counterparts of the same creature. *Phénix* is the French version of the *Phoenix*.

##### Ankakuşu (TR)

Though in Turkish, *anka kuşu* comes from the Persian version of the same myth. They gain different intertextual references in their different contexts as the myths slightly differ from each other. However, it can be further speculated that the Turkish translation does convey the characteristics of the creature in essence.

*Categorization: Mythological references, In-genre references*

*Translation method: FR – Translated. TR – Translated*

#### 4.4.12. Merpeople (EN)

They are the folks living under water, who are found all around the world, but with great diversity in terms of physical and mental traits. It carries a great deal of reference to many literary works, different mythological legends, and cartoons such as *Little Mermaid*. The term is a combination of words *mer*, meaning *sea* in French, and *people*.

##### Êtres de l'eau (FR)

In French, the term is translated as *être de l'eau* literally meaning *beings of water*. It is interesting to observe that the translator prefers to change the original term considering it is already based on French (*le mer*). It also loses its intertextual references to *Little Mermaid* and other works in this sense.

##### Deniz Halkı (TR)

In Turkish, the term is translated as *Deniz Halkı*, which is the literal translation of *merpeople*. It also maintains the references to mermaid-related works and myths as its translation in Turkish is *Deniz Kızı*, maintaining the original link (*merpeople-mermaid* and *deniz halkı-deniz kızı*).

*Categorization: Mythological references, In-genre references*

*Translation method: FR – Semi-translated. TR – Translated*

#### 4.4.13. Leprechaun (EN)

It refers to a short, imp-like creature, who are described as mischievous, often wearing green and producing gold that turns into leaves after a while. They are directly taken from Ireland mythology.

##### **Farfadet (FR)**

*Farfadet* is also an impish, small and mischievous creature taken directly from French mythology. It is provided as the French version of the *leprechaun*.

##### **Ayakkabıcı cin (TR)**

*Ayakkabıcı cin*, meaning shoe-maker imp, is not existent in any Turkish legends or myths. It is a borrowed character. However, it can be asserted that the Turkish naming somehow transfers the original characteristics as *cin* is known as small and mischievous characters in Turkish culture and Islamic beliefs.

*Categorization: Mythological references, In-genre references, Real-life references (Traditions and beliefs), Religion (in the Turkish translation)*

*Translation method: FR – Compensated. TR – Semi-translated.*

#### 4.4.14. Fairy (EN)

It is described as a small, cute creatures with a human-like body and wings. It is existent in almost all cultures and literatures around the world.

##### **Fée (FR)**

The translation is the direct counterpart of the original creature in French culture.

##### **Peri (TR)**

The translation is the direct counterpart of the original creature in Turkish culture.

*Categorization: Mythological references, In-genre references*

*Translation method: FR – Translated. TR – Translated*

#### 4.4.15. Kneazle (EN)

It is an intelligent cat-like creature that can sense untrustworthy people. It is a little bigger than domestic cats with big ears, speckled fur and tails. The term is

probably a portmanteau word consisting of *kneading* (an act associated with cats) and *weasel* (an animal deemed sly and wise like a *Kneazle*). It is also stated in the books that Hermione's pet cat *Crookshanks* is half-*kneazle*, which adds a perfect in-series reference. If he is half-*kneazle*, it can also be said that he is half-*weasel*, a reference to Weasley surname; and he has a *speckled* fur, just like the *freckled* face of Ron Weasley, who is the future husband of Hermione Granger.

#### **Fléreur (FR)**

In French, the verb *fléreur* means *evoking an idea, smelling of something in figurative terms* (See *Larousse*). Though losing the in-series reference, the French term refers to the sensitivity of the beast towards untrustworthy people.

#### **Mıncık (TR)**

It is a gibberish word derived from *ıncıklamak* meaning *squeezing and squashing something* referring to the fluffiness of cats. The in-series references to Crookshanks and Ron is lost but it is localized for an easier reading experience.

*Categorization: Linguistic references (meaning-related choices), In-series references (Crookshanks-Ron)*

*Translation method: FR – Compensated. TR – Semi-translated (as it loses the in-series reference)*

#### **4.4.16. Porlock (EN, FR)**

It is a two feet high fantastic creature with hooves and a beard, which is native to England and Ireland. It loves to guard horses. Its name is a wordplay on warlock. It may even be speculated that is a portmanteau word consisting of *pork* (*pig*) and the suffix *-lock*.

It is not translated or compensated in French.

#### **Dombaz (TR)**

It is a neologism created by the translator based on the *warlock* wordplay. *-baz* suffix is the Turkish equivalent of the English *-lock* suffix. It may be speculated that the translators have taken the original term as a portmanteau word consisting of pork and lock, thus they have created *dombaz*, another portmanteau word consisting of *domuz* and *-baz*.

*Categorization: Linguistic references (meaning-related choices)*

*Translation method: FR – Non-translated. TR – Translated*

#### **4.4.17. Crup (EN)**

It is a dog-like small creature with a forked tail, which is the only physical trait of *Crups* that distinguishes them from ordinary dogs. The name has two sources of inspiration. First, it comes from the word *crup*, referring to *the tail area of a horse*, probably chosen to draw attention to the *Crup*'s tail. Second, it is based on the disease *croup*, which refers to the inflammation of upper airways and indicated with breathing difficulty and “barking” style cough.

##### **Croup (FR)**

The French translation only refers to the disease, which is called *croup* in French.

##### **Krup (TR)**

It is only transcribed into Turkish with no transfer of meaning.

*Categorization: Linguistic references (meaning-related choices)*

*Translation method: FR – Semi-translated. TR – Transcribed*

#### **4.4.18. Knarl (EN)**

It is a small, hedgehog-like savage beast that destroys gardens. Its name is derived from the verb *gnarl* referring to their aggressive characters, and *gnarled* referring to their lumpy appearance.

##### **Knoueux (FR)**

It is a wordplay based on the original term. In French, *gnarled* means *noueux*. Though the *gnarl* part of the original term is lost, the *gnarled* aspect is successfully transferred.

##### **Hırpı (TR)**

It is a neologism derived from different Turkish words such as *hırçın* (*aggressive*) or the verb *hırpalamak* meaning *to rough something up*, referring to the destructive aspect of the beast.

*Categorization: Linguistic references (meaning-related choices)*

*Translation method: FR – Translated. TR – Compensated*

#### **4.4.19. Fwooper (EN)**

It is a bird-like creature with various bright colors such as purple and orange. It has a high-pitched singing that may drive the listeners crazy after a while. Its name is neologism derived from the exclamation word *fwoop* stating excitement due to its constant singing and bright colors.

##### **Focifère (FR)**

The French term is derived from the verb *vociférer* meaning *to cry, to shout, to scream* as a reference to the irritating singing of the creature.

##### **Fuphup (TR)**

The Turkish term is a neologism based on the sounds of the original term without any specific meaning.

*Categorization: Linguistic references (meaning-related choices)*

*Translation method: FR – Compensated. TR – Compensated*

#### **4.4.20. Goblin (EN)**

They are sentimental, human-like beings who are very skilled in handcrafts. They are found in many legends, myths and fantastic literary and audiovisual words differing in physical and characteristic traits.

##### **Gobelin (FR)**

*Gobelin* is the direct French version of the original term.

##### **Cincüce (TR)**

It is a newly coined word consisting of *cin* (*goblin-like being especially known from Islamic sources*) and *cüce* (*dwarf*) to refer to the human-like shape and short stature of the creature.

*Categorization: Mythological references, In-genre references*

*Translation method: FR – Translated. TR – Compensated*

#### 4.4.21. Ghoul (EN)

It is a mythical creature depicted in various shapes with different characteristics in different works.

##### **Goule (FR)**

It is the direct French version of the original term.

##### **Gulyabani (TR)**

It is the direct Turkish version of the original term.

*Categorization: Mythological references, In-genre references*

*Translation method: FR – Translated. TR – Translated*

#### 4.4.22. Graphorn (EN)

It is a grayish, giant beast with two long horns. The term is a combination word consisting of *grapple* (as in *grapple skidder, a machinery with tooth-like digger*) and *horn*, referring to the distinguishing horns of the creature).

##### **Grapcorne (FR)**

The term is literally translated into French, as the French term is also a combination word consisting of the mentioned machine *débardeur à grappin*, and *corne* (horn).

##### **Sapboynuz (TR)**

Though it loses its reference to the machinery, the Turkish term is a combination word consisting of *sap* (stem, stalk) and *boynuz* (horn) makes a reference to the big horns of the creature.

*Categorization: Linguistic references (meaning-related choices)*

*Translation method: FR – Translated. TR – Semi-translated*

#### 4.4.23. Bowtruckle (EN)

It is a branch-like small animal that lives on tree barks and very skilled in opening locked doors using themselves as locksmiths. The term is a combination name consisting of *bow* and *truckle*. However, it also carries wordplays as *bow* means *to bend the head in submission*, and *truckle* means *to act in a submissive manner*, which

is ironically the exact opposite of the stubborn and self-ordained nature of the creature. It should also be noted that *bow* is similarly pronounced as *bough* (*tree branch*), which refers to the physical appearance of the *bowtruckle*.

#### **Botruc (FR)**

The French term mostly uses all the references of the original. As *truc* means *thing* in French, the term roughly translates into *bo thing*, somehow domesticating the term to make it more familiar to the French-speaking audience.

#### **Kabuluk (TR)**

Though it loses most of the characteristic references, the Turkish term is a neologism derived from *kabuk* (*tree bark*) referring to the physical nature of the creature.

*Categorization: Linguistic references (meaning-related choices)*

*Translation method: FR – Semi-translated. TR – Semi-translated.*

#### **4.4.24. Plimpy (EN)**

It is a round, small fish with two long legs on which they waddle around. Their name is derived from *plump* and *limp* referring to their physical traits.

#### **Boullu (FR)**

It is a term derived from some French words such as *bouffi* (*puffy*) and *joufflu* (*plump*) referring to the physical traits of the beast.

#### **Tombuk (TR)**

It is a term derived from some Turkish adjectives such as *tombul* and *tontik* referring to a *plump person*.

*Categorization: Linguistic references (meaning-related choices)*

*Translation method: FR – Translated. TR – Translated*

#### **4.4.25. Puffskein (EN)**

It is a round and furry fantastic beast with a very long tongue. The term is a combination word consisting of *puff*, referring to their fluffy body, and *skein* (*loosely knotted ball of yarn*), referring to their tongue

### **Boursouf (FR)**

It is a term derived from *bourrer* (to fill) and *souffle* (breath) referring to the fluffy, lighter-than-air appearance of the creature

### **Pofyumak (TR)**

It is a combination word consisting of *pof* (fluffy) and *yumak* (yarn) maintaining the meaning-related references of the original regarding the physical appearance of the creature.

*Categorization: Linguistic references (meaning-related choices)*

*Translation method: FR – Compensated. TR – Semi-translated*

### **4.4.26. Pygmy Puff (EN)**

It is a smaller sub-kind of *puffskein*. The term is a combination name consisting of *pygmy* and *puff* referring to the smaller and round, puffy physical traits of the creature.

### **Boursouflet (FR)**

As it is a smaller sub-kind of *boursouf*, the translator adds a diminutive suffix.

### **Pygmy Puff (TR)**

It loses all references due to non-translation.

*Categorization: Linguistic references (meaning-related choices)*

*Translation method: FR – Compensated. TR – Non-translated*

### **4.4.27. Centaur (EN)**

It is a mythological creature with a half-human, half-horse body. It is found in many mythological legends and any kind of fictional works.

### **Centaure (FR)**

It is the French counterpart of the original creature.

### **At-adam (TR)**

It is the Turkish counterpart of the original creature.

*Categorization: Mythological references, In-genre references*

*Translation method: FR – Translated. TR – Translated*

#### **4.4.28. Red Cap (EN)**

It is a mythological creature wearing a red helmet. It is depicted as a malevolent goblin living around rural places and ruined old castles and attacking travelers

##### **Chaporouge (FR)**

It is the direct translation of the original term. It is interesting, though, the exact equivalent of the original mythological creature is existent in the French culture with the name of *bonnet-rouge*, but the translator prefers utilizing a direct translation instead of domestication.

##### **Kırmızı Kafa (TR)**

It is almost the direct Turkish translation of the original term, *kırmızı* meaning *red*, and *kafa* meaning *head*. Rather than *red cap*, the Turkish term prefers *red head*.

*Categorization: Mythological references, Linguistic references (meaning-related choices)*

*Translation method: FR – Translated, Lexical change. TR – Translated*

#### **4.4.29. Jarvey (EN)**

It is a squirrel-like fantastic creature who is capable of perfectly imitating human speech with an inclination to mostly utilize vulgar words. But they cannot maintain meaningful conversations with humans. The term is chosen for the sake of the general whimsical style, which means jaunting car driver.

##### **Chartier (FR)**

As a direct meaning-related reference to the original term, the French term is derived from *charriot* (*chariot, jaunting car*).

##### **Carcar (TR)**

Differing from the original meaning, the Turkish term is derived from the phrase *car car konuşmak* (*talking loudly and unnecessarily, yapping*) referring to the character's ability to speak but inability to converse.

*Categorization: Linguistic references (meaning-related choices)*

*Translation method: FR – Translated. TR – Compensated*

#### **4.4.30. Chimera (EN)**

It is a mythological creature described as having a lion's head, a goat's body and a snake or dragon's tail.

##### **Chimère (FR)**

It is the French version of the original mythological creature.

##### **Kimera (TR)**

It is the Turkish version of the original mythological creature.

*Categorization: Mythological references*

*Translation method: FR – Translated. TR – Transcribed*

#### **4.4.31. Gnome (EN, FR)**

It is a mythological creature in many cultures depicted as a small, human-like imp. It mostly lives around the garden, sometimes underground.

##### **Yercücesi (TR)**

As there is not a direct counterpart of the mentioned mythological creature in Turkish culture, the Turkish translator creates the term *ycücesi*, a combination name consisting of *yer* (earth) and *cüce* (dwarf) with the aim of creating the closest possible meaning to the original creature.

*Categorization: Mythological references*

*Translation method: FR – Translated. TR – Compensated*

#### **4.4.32. Hippogriff (EN)**

It is a mythological creature with the wings and head of an eagle, and the hind parts of a horse.

##### **Hippogriffe (FR)**

It is the same mythological creature in French language and culture.

##### **Hipogrif (TR)**

It refers to the same mythological creature transcribed into Turkish language.

*Categorization: Mythological references*

*Translation method: FR – Translated. TR – Transcribed*

#### **4.4.33. Horklump (EN)**

It is a mushroom-shaped fantastic animal. The term is a combination of *hork* (onomatopoeic spit-like sound) and *lump*, referring to the somehow disgusting texture and the shape of the creature.

##### **Horglup (FR)**

The French translation of the term refers to a similar meaning as it begins with a spit-like sound, and continues with *glup*, derived from *gloop*, meaning *goo* referring to the texture of the creature.

##### **Cörkpâre (TR)**

It is also a combination word roughly meaning *a piece of “cork”*, which may be interpreted as an onomatopoeic sound that emerges when one steps on something gooey.

*Categorization: Linguistic references (meaning-related choices)*

*Translation method: FR – Compensated. TR – Compensated*

#### **4.4.34. Jobberknoll (EN)**

It is a bird-like fantastic beast that “makes no sound until the moment of its death, at which point it lets out a long scream made up of every sound it has ever heard, regurgitated backwards” (Scamander, 2001). The term is a combination of *jobber* (*a person who does occasional work*) and *knoll* (*bell sound, especially rung after a death*), directly referring to the one-time singing of the bird before its death.

##### **Jobarbille (FR)**

The French term is derived from the verb *babiller* meaning *to babble*.

##### **Pirşakır (TR)**

The Turkish term is derived from the words *pir* (referring to the Turkish phrase “*Bir yapar, pir yapar*” used when a person demonstrates full mastery of doing something in one try) and *şakımak* (*to sing, to talk in a melodious voice*), successfully referring to the one time singing of the bird.

*Categorization: Linguistic references (meaning-related choices)*

*Translation method: FR – Compensated. TR – Compensated*

#### **4.4.35. Salamander (EN)**

It is an amphibious, lizard-like animal from the real world. It is also existent in European mythology as a creature with the ability to survive fires.

##### **Salamandre (FR)**

It is the French translation of the original.

##### **Semender (TR)**

It is the Turkish translation of the original.

*Categorization: Zoology, Mythology*

*Translation method: FR – Translated. TR – Translated.*

#### **4.4.36. Grim (EN)**

It is a kind of spectral dog which is deemed as the omen of death, which inspires the name.

##### **Sinistros (FR)**

The French term is derived from *sinister*, which is a French counterpart of the original word *grim*.

##### **Ecel (TR)**

The Turkish term means *death*, referring to the beast's being a death omen.

*Categorization: Linguistic references (meaning-related choices)*

*Translation method: FR – Translated. TR – Compensated*

#### **4.4.37. Thestral (EN)**

It is a winged horse with a skeletal body that are only seen by people who has observed people who has witnessed death. It is derived from the old English word *thester* meaning dark, gloomy.

### **Ombra (FR)**

The French translation of the term is derived from *ombre* (*shadow*), maintaining the shadowy, dark references of the name.

### **Testral (TR)**

In Turkish, the meaning is lost due to non-translation.

*Categorization: Linguistic references (meaning-related choices)*

*Translation method: FR – Compensated. TR – Transcribed*

### **4.4.38. Banshee (EN)**

It is a mythological creature in Irish folklore, deemed a death omen, known for its scream foretelling the death of a family member for the hearer.

### **Spectre de la mort (FR)**

As it does not have a counterpart in French culture, the translator prefers to translate the term explaining the role of the creature as *spectre de la mort*, meaning *death spectre*.

### **Banshee (TR)**

In Turkish, the meaning is lost due to non-translation.

*Categorization: Mythological references (Irish folklore)*

*Translation method: FR – Translated. TR – Non-translated*

### **4.4.39. Grindylow (EN)**

It is a small water demon luring children into water to strangle them. The name is derived from *to grind* and *low* referring to the evil nature of the creature.

### **Strangulot (FR)**

The French term is derived from *étrangler* (*strangle*) referring to the preferred killing method of the creature.

### **Garkenez (TR)**

The Turkish term is a portmanteau word derived from *garez* (*grudge*) and *kerkeniz* (*a dumb person* in Turkish slang) referring to the evil nature of the creature.

*Categorization: Linguistic references (meaning-related choices)*

*Translation method: FR – Translated. TR – Compensated*

#### **4.4.40. Troll (EN)**

It is a mythological beast found in many legends and myths, described as a malevolent, human-shaped and ugly creature.

##### **Troll (FR)**

It is the direct counterpart of the original in the French culture.

##### **İfrit (TR)**

It is the direct counterpart of the original in the Turkish culture, mostly depending on Eastern legends and myths.

*Categorization: Mythological references*

*Translation method: FR – Translated. TR – Translated*

#### **4.4.41. Veela (TR)**

It is a nymph-like creature depicted as a beautiful young girl enamoring all men around, who can turn into ugly, bird-shaped creatures when agitated. The term is derived from the Slavic mythological creature *vilas* or *vilys* depicted as “beautiful fairies with long loose hair” and it is believed in some cultures that “the most beautiful women in the world are descendants of a *vila*” (Haase, 2008, p. 880)

##### **Vélane (FR)**

In French, the term is domesticated to make it more familiar to the French-speaking audience, somehow keeping the *vila* reference intact.

##### **Veela (TR)**

In Turkish, the term is not translated.

*Categorization: Mythological references*

*Translation method: FR – Translated. TR – Non-translated*

#### **4.4.42. Golden Snidget (EN)**

It is a golden-colored, small, flying fantastic beast. In the series, it is the animal that inspired *Golden Snitch* ball of Quidditch. Thus, the name of the fantastic bird is anachronically derived from the ball.

##### **Vivet doré (FR)**

The name of the fantastic bird is derived from the French term for the Quidditch ball, *Vif d'or*.

##### **Altın Siniciti (TR)**

The name of the fantastic bird is the transcribed from the Turkish term for the Quidditch ball, *Altın Snitch*, which is also non-translated, only transcribed in Turkish translation.

*Categorization: In series-references (Snitch-Snidget)*

*Translation method: FR – Compensated. TR – Transcribed*

#### **4.4.43. Giant (EN)**

It is a mythological beast found in many legends and myths, described as a big, human-like and somehow ugly creatures, though their size, appearance and characteristic traits differ from culture to culture.

##### **Géant (FR)**

It is the version of the original creature in French culture.

##### **Dev (TR)**

It is the version of the original creature in Turkish culture.

*Categorization: Mythological references*

*Translation method: FR – Translated. TR – Translated*

#### **4.4.44. Niffler (EN)**

It is a fantastic beast that smells around to find treasures. The term is derived from the words *sniffing*, *to sniffle*.

### **Niffleur (FR)**

It is the literal French translation of the original.

### **Burnuk (TR)**

It is derived from the Turkish word *burun* (nose), with reference to the original term's relation to the sniffing act.

*Categorization: Linguistic references (meaning-related choices)*

*Translation method: FR – Translated. TR – Compensated*

#### **4.4.45. Blibbering Humdinger (EN)**

It is a non-existent fantastic beast proposed by Xenophilus Lovegood. In order to emphasize the absurdism around this imagined beast, the name does not have any specific meaning except for *blibbering* meaning *to babble*.

### **Énormus à Babilie (FR)**

As an homage to the original naming, the French translation utilizes the verb *babiller* meaning *to babble*.

### **Vıdıvı Vızvız (TR)**

As an homage to the original naming, the Turkish translation utilizes the phrase *vidı vidı konuşmak* meaning *to babble*.

*Categorization: Linguistic references (meaning-related choices)*

*Translation method: FR – Compensated. TR – Compensated*

#### **4.4.46. Nargle (EN)**

It is a non-existent fantastic beast proposed by Xenophilus Lovegood. In order to emphasize the absurdism around this imagined beast, the name is all gibberish.

### **Nargole (FR)**

In French, the translator creates a similar word more familiar to the French language.

### **Hımhim (TR)**

In French, the translators create a neologism which is also gibberish in Turkish.

*Categorization: Linguistic references (meaning-related choices)*

*Translation method: FR – Translated. TR – Compensated*

#### **4.4.47. Umgubular Slashkilter (EN)**

It is a non-existent fantastic beast proposed by Xenophilus Lovegood. In order to emphasize the absurdism around this imagined beast, the name is all gibberish.

##### **Tranchesac Ongubulaire (FR)**

In line with the original naming, the translator recreates the same style in French creating a French gibberish term.

##### **Homçeren Kırangecen (TR)**

In line with the original naming, the translators recreate the same style in French creating a Turkish gibberish term.

*Categorization: Linguistic references (meaning-related choices)*

*Translation method: FR – Compensated. TR – Compensated*

#### **4.4.48. Flobberworm (EN)**

It is a middle-sized worm mostly used in potions as the thickening agent. Its name is derived from the verb *flobber* meaning *to wobble*, *to sag* referring to its texture and movement like a deflated balloon.

##### **Veracrasse (FR)**

The French term literally means *filth (crasse) worm (ver)*.

##### **Pıtırkurt (TR)**

The Turkish term refers that the creature is a useless worm as *pıtır* is a gibberish word without any specific meaning, and *kurt* means *worm*.

*Categorization: Linguistic references (meaning-related choices)*

*Translation method: FR – Compensated. TR – Compensated*



## 5. FINDINGS AND DISCUSSION

The study has focused on the analysis of the intertextual references in Harry Potter series in its Turkish and French translations. The examples are selected and analyzed as explained in the methodology chapter. The selected examples bearing an intertextual reference are divided into 4 categories in order to have a more detailed and methodical analysis, under the titles of Character Names, General Items, Spells and Creatures as included in the Harry Potter franchise. Then, they are analyzed in terms of the translation strategies given in the methodology section, utilized by Turkish and French translators.

Analyzing the findings, it is important to flash on the determination processes of the translation strategies in French and Turkish translations; on condition that they are not based on British myths, the mythological references are categorized as “does not require translation” due to the fact that the intertextual reference is distant to the British audience as much as it is to the French and Turkish-speaking audience. The real-life references are also categorized as “does not require translation” as long as they are not Britain-specific references as street names or places, or books and movies that aren’t translated into French and/or Turkish. This choice is based on the wish to create a neutral comparison between French and Turkish translations as much as possible. The study depends on the presupposition that the intertextual references are expected to be lost easily when they are being translated into French, which is a language from the same language family as the source language, English. By attributing “does not require translation” for intertextual references that stands in the same distance to all three languages and cultures, the study does not bear a prejudice against the losses in the Turkish translation and claims a neutral stance in the comparison and discussion. It presupposes that some intertextual references are not clear in the original text for the English-speaking target audience as well, which cannot be deemed as translation loss (though compensation in the translation is also an option that is sometimes utilized by the French translator).

Lexical changes strategy in French is not the same as the transcription strategy utilized in Turkish. The former refers to the strategy of changing letters and accents in a word or term that is already existent in the French language and culture (like the accent or letter changes in the example of Penelope to Pénélopé in French, or Ali

Bashir to Ali Beşir in Turkish). Transcription, on the other hand, refers to the transfer of an original word into the target language based on its utterance adapted to the target alphabet (like the transfer of Chimera to Kimera in Turkish). The first one is utilized to enhance the familiarity effect of the translation thanks to the closeness of the source and target cultures. The latter is utilized to lessen the foreignness of the reading material at hand due to the distance between source and target cultures.

The items that specifically belong to British culture and history, especially in the categories of “historical realities references” and “real-life references” and that are not translated or compensated in the translations are deemed “non-translated” as they are comprehensible by the English-speaking audience but not recognizable by other cultures.

The religious references are deemed “does not require translation” for French-speaking audience as the general distribution of religious beliefs is similar in French and British cultures. However, as the culture of Christianity is considered to be rather different from the religious beliefs of the Turkish culture, such references are deemed “non-translated” in Turkish translation due to the fact that none of such references are compensated or transferred through another translation strategy in the Turkish translation.

On condition that a reference solely belongs to the Anglo-Saxon culture, especially in the real-life reference or historical realities categories, and there is not any substantial information in French sources regarding the mentioned reference, the reference is deemed unfamiliar in French culture. On such cases, if the reference is directly transferred to French without any changes or compensation, it is marked as “non-translated.”

The number of strategies utilized in translations as per languages are provided in the Table 5.1 and Table 5.2. The numbers regarding the preferred translation strategies categorized separately based on the intertextual reference types are also provided below. The tables 5.3 to 5.24 shows the strategy preferences according to the intertextual reference types in French and Turkish translations. The consecutive tables belong to the same intertextual reference type, the first one demonstrating the statistics of the French translation and the second one Turkish translation.

| French<br>Translations<br>Strategies | Character<br>Names | General<br>Items | Spells | Creatures | Total | %     |
|--------------------------------------|--------------------|------------------|--------|-----------|-------|-------|
| Non-translated                       | 36                 | 3                | 5      | 2         | 46    | 13.3% |
| Translated                           | 32                 | 20               | 10     | 27        | 89    | 25.7% |
| Compensated                          | 21                 | 25               | 3      | 16        | 65    | 18.8% |
| Lexical Changes                      | 13                 | -                | 6      | 3         | 22    | 6.4%  |
| Transcripted                         | -                  | -                | -      | -         | -     | -     |
| Semi-translated                      | -                  | 2                | 1      | 3         | 6     | 1.7%  |
| Does not require<br>translation      | 58                 | 9                | 50     | 1         | 118   | 34.1% |
| Total                                | 160                | 59               | 75     | 52        | 346   | 100%  |

Table 5.1. The numbers of translation strategies utilized in the French translation presented separately based on the analysis groups.

The above-given Table 5.1 demonstrates the numbers and percentages of the preferred translation strategies in the French translation of Harry Potter series, providing detailed information on the analysis categorizations, which are character names, general magical items, spells and magical creatures.

| Turkish<br>Translations<br>Strategies | Character<br>Names | General<br>Items | Spells | Creatures | Total | %     |
|---------------------------------------|--------------------|------------------|--------|-----------|-------|-------|
| Non-translated                        | 114                | 27               | 60     | 5         | 206   | 63.5% |
| Translated                            | 2                  | 15               | 2      | 14        | 33    | 10.2% |
| Compensated                           | 3                  | 12               | -      | 17        | 32    | 9.9%  |
| Lexical Changes                       | 3                  | -                | -      | -         | 3     | 0.9%  |
| Transcripted                          | -                  | 1                | 2      | 7         | 9     | 2.8%  |
| Semi-translated                       | 1                  | 3                | -      | 5         | 9     | 2.8%  |
| Does not require<br>translation       | 26                 | 1                | 4      | 1         | 32    | 9.9%  |
| Total                                 | 148                | 59               | 68     | 49        | 324   | 100%  |

Table 5.2. The numbers of translation strategies utilized in the Turkish translation presented separately based on the analysis groups.

In the Table 5.2 above, the same statistical information is provided for the Turkish translation in detail.

For an easier analysis of the preferred translation strategies in French and Turkish translations, the total percentages of the utilized translation strategies are provided in a pie chart below:

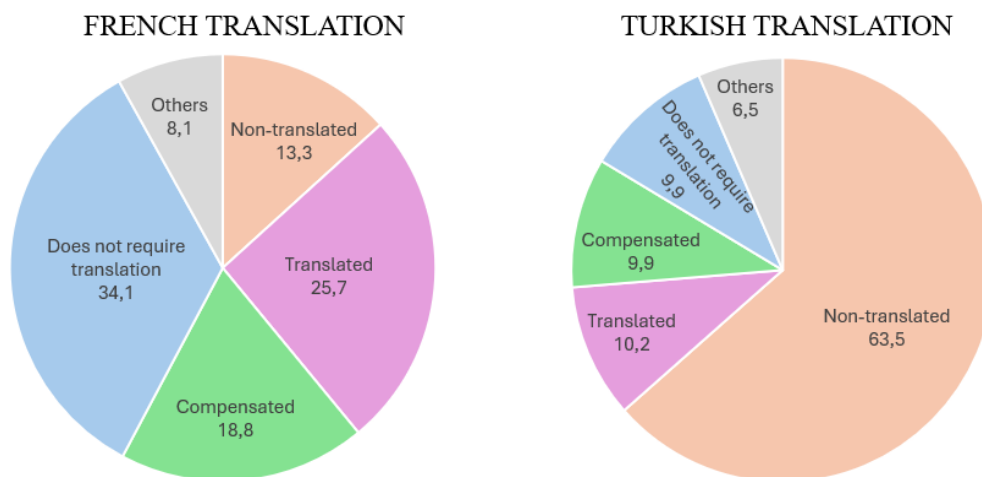


Figure 5.1. Total percentages of the translation strategies in French and Turkish Translations

As can be observed in the Table 1 and Table 2, the number of total translation strategies differ in Turkish and French. The reason of this fact is that some translation choices utilize more than one strategy in the same example, which is more commonly observed in French translation resulting in the higher number of utilized translation strategies.

As mentioned before, although as many of the examples are marked “does not require translation” as possible, it is demonstrated in the Table 1 and 2 that the number of “does not require translation” examples are much higher in French compared to the Turkish translation with 118 examples in French over 32 in Turkish. It might be asserted that this difference results from the cultural similarities between English and French societies and languages. The two cultures have similar, or even shared historical roots. They share similar religious values. It is also important to highlight within the scope of this study that English and French languages belong to the same language family, which results in many shared etymological roots in words and phrases.

As can be seen in the above-given tables, most commonly utilized translation strategy in Turkish translation is “non-translated” (206 out of 324 examples), which is followed by “translated” (33 examples), “does not require translation” (32 examples), “compensated” (31 examples), “semi-translated” (9 examples), “Transcribed” (9 examples), “lexical changes” (3 examples). Compared to that, the most commonly utilized translation strategy in French translation is “does not require translation” (118 out of 346 examples), followed by “translated” (89 examples), “compensated” (65 examples), “non-translated” (46 examples), “lexical changes” (22 examples), “semi-translated” (6 examples).

The significant difference in the numbers of “non-translated” examples (206 out of 324 in Turkish over 46 out of 346 in French) gives the overall comparison with regards to the successful intertextual reference transfer in translation. The Turkish translation has a huge tendency to not translate the examples while it is only the fourth most preferred translation strategy in French translation. Considering the numbers, while 63.5% of the examples are transferred through “non-translated” strategy in Turkish, this percentage is only 13.3% in French translation. It means more than half of the intertextual references are lost in Turkish translation due to non-translation and the distance between source and target languages and cultures.

Another important comparison in this regard is the numbers of the examples transferred through “does not require translation” strategy as it shows the importance of the close relations between source and target cultures in the direct transfer of intertextual references. While this number is 118 out of 346 in French translation, it is only 32 out of 324 examples in Turkish, approximately corresponding to 34.1% in French and 9.8% in Turkish, which means more than one third of the examples, the French translation does not even require any action in the translation process while it corresponds to less than one tenth in the Turkish translation.

Although the similarities are much higher between French and British languages and cultures, the number of examples transferred through “compensated” strategy (65 out of 346 in French over 31 out of 324 in Turkish; 18.8% over 9.9%) is much higher in French translation. When the direct transfer or translation of an intertextual reference is not possible, French translation prefers utilizing new terms and neologisms through compensation strategy introducing new wordplays or new

intertextual references in order to maintain the rich style of the original text. It should also be noted that some of the examples transferred through “compensated” strategy in French introduces in-series references (for example, see 4.1.39) just for the sake of enhancing the intratextually intertwined nature of all the books in the series rather than disregarding the original references and introducing irrelevant references. At this point, the statistical differences between the utilization of the “compensated” strategy frequency in French and Turkish translations may also be analyzed in terms of power relations between the Turkish and French literary markets, and also the power relations between the languages. This non-divergence from the original in Turkish may be resulting from the copyright issues regarding the translations and alterations in the trade-marked terms. As the books belong to a franchise, most of the terms are comprehensively utilized in many different products, which requires a holistic consistency in terms of translations. Divergence from the original might be non-permitted by the copyright holders due to this franchise status. The analysis of this situation may be enlightened through further research in this regard.

It is detected that none of the pet animal names are translated into Turkish, all of which are semantically-loaded. In French, the “non-translation” strategy is not detected. Out of 9 examples, 5 are translated, 3 compensated and 1 lexically changed in the translations of the pet names into French in order to transfer their meanings, or to provide compensatory new pet names with the aim of maintaining the whimsical and cozy writing style of the author.

It is detected in the analysis of the Turkish translation that the Character Names that are transferred through “translated” or “compensated” strategies are not the names of the characters. The two “compensated” examples belong to the nicknames of the characters, which are semantically-loaded references.

In the translation of the creature names, 11 examples in French translation have been transferred through lexical changes due to the close relations between British and French cultures resulting in the similarities in the names of the Creatures derived from zoology or mythology.

Throughout the analysis, there are only 3 examples that are “non-translated” in French but transferred through another strategy in Turkish. 2 of them belongs to the Character Names category and they are transferred through “lexical change” strategy

in Turkish translation belong to eastern-origin names which are originally given in English transcription and transferred to Turkish with lexical changes to make them more familiar to the Turkish-speaking audience as in transforming the original Ali Bashir to Ali Beşir. The remaining one belongs to the Creatures category and transferred through “translated” strategy in Turkish translation.

The only other example that is transferred through lexical change strategy into Turkish is categorized in the Character Names, and it utilizes this strategy not because creating a similarity in Turkish language, but because it recreates the original wordplay by translating the anagram into Turkish (For further information, please see 4.1.3. Tom Marvolo Riddle).

At this point, it must be noted that while French translation utilizes lexical change strategy in 22 examples in total, it does not utilize the transcription strategy at all. Turkish translation, on the other hand, utilizes the lexical changes strategy in 4 examples in total, while it utilizes the transcription strategy in 9 examples in total. Building upon these numbers, it is possible to assume that the familiarity between British and French cultures and languages have contributed to the translation of the source text while the distance between British and Turkish cultures and languages have presented a harder task for the Turkish translators in terms of transferring the intertextual references.

In the following tables, the translation strategies are given as per their frequency in different intertextual references categories observed in the translations. The tables are listed based on their translation language. Tables 5.3 to 5.13 includes the data regarding the French translations while the Tables 5.14 to 5.24 includes the data regarding the Turkish translations. The discussions are carried out by comparing the French and Turkish translations of the same intertextual reference categories. The comments and discussions regarding the tables are given after the tables as the ones referring to the same intertextual reference category stands apart from each other.

*Tables of the Astronomy References*

| Astronomy References in French Translation | Character Names | Items | Spells | Creatures |
|--------------------------------------------|-----------------|-------|--------|-----------|
| Non-translated                             | -               | -     | -      | -         |
| Translated                                 | -               | -     | -      | -         |
| Compensated                                | -               | -     | -      | -         |
| Lexical Changes                            | -               | -     | -      | -         |
| Transcripted                               | -               | -     | -      | -         |
| Semi-translated                            | -               | -     | -      | -         |
| Does not require translation               | 5               | -     | -      | -         |

Table 5.3. The numbers of translation strategies utilized for the astronomy references in the French translation presented separately based on the analysis groups.

| Astronomy References in Turkish Translation | Character Names | Items | Spells | Creatures |
|---------------------------------------------|-----------------|-------|--------|-----------|
| Non-translated                              | -               | -     | -      | -         |
| Translated                                  | -               | -     | -      | -         |
| Compensated                                 | -               | -     | -      | -         |
| Lexical Changes                             | -               | -     | -      | -         |
| Transcripted                                | -               | -     | -      | -         |
| Semi-translated                             | -               | -     | -      | -         |
| Does not require translation                | 5               | -     | -      | -         |

Table 5.4. The numbers of translation strategies utilized for the astronomy references in the Turkish translation presented separately based on the analysis groups.

In the Astronomy references, all of which belong to the Character Names in the series, the examples are all deemed “does not require translation” as they are derived from the names of the stars, which are accessible and known to all three cultures. However, it should also be noted that most of these names are already utilized in French language as person names, but not in Turkish. Thus, it is also possible to assume that the connotations of the names are somehow more comprehensible in French culture compared to the Turkish culture. Except from the fact that the names belong to the stars in the sky, all other meanings and connotations connected to those stars and names are lost in Turkish translation.

*Tables of the Zoology References*

| Zoology References in French Translation | Character Names | Items | Spells | Creatures |
|------------------------------------------|-----------------|-------|--------|-----------|
| Non-translated                           | 1               | -     | -      | -         |
| Translated                               | -               | 1     | -      | 1         |
| Compensated                              | -               | -     | -      | -         |
| Lexical Changes                          | -               | -     | -      | -         |
| Transcripted                             | -               | -     | -      | -         |
| Semi-translated                          | -               | -     | -      | -         |
| Does not require translation             | -               | -     | -      | -         |

Table 5.5. The numbers of translation strategies utilized for the zoology references in the French translation presented separately based on the analysis groups.

| Zoology References in Turkish Translation | Character Names | Items | Spells | Creatures |
|-------------------------------------------|-----------------|-------|--------|-----------|
| Non-translated                            | 1               | -     | -      | -         |
| Translated                                | -               | 1     | -      | 1         |
| Compensated                               | -               | -     | -      | -         |
| Lexical Changes                           | -               | -     | -      | -         |
| Transcripted                              | -               | -     | -      | -         |
| Semi-translated                           | -               | -     | -      | -         |
| Does not require translation              | -               | -     | -      | -         |

Table 5.6. The numbers of translation strategies utilized for the zoology in the Turkish translation presented separately based on the analysis groups.

In the Zoology references, all the examples are transferred utilizing the same strategy in French and Turkish translations. The example in the Character Names is transferred through “non-translation” strategy, the one in Items category through “translated” strategy, and the one in Creatures category also through “translated” strategy. The example from the Creatures category is derived from an animal with mythical connotations, which is existent in all three cultures with the same belief that it can survive fires, and successfully translated into target languages (See 4.4.35. Salamander). Interestingly, the example bearing a zoology reference in Character Names category is an actual zoology reference without any additional reference, which speculatively makes it the easiest example to translate, but it is transferred through “non-translated” strategy. It is acceptable in Turkish translation as it has a huge tendency towards non-translation. But it might be deemed curious that the French translation does not utilize “translated” or “compensated” strategies, which might indicate that the translator may have missed the zoology reference in the example (See 4.1.93. Fenrir Greyback).

### Tables of the Mythology References

| Mythology References in French Translation | Character Names | Items | Spells | Creatures |
|--------------------------------------------|-----------------|-------|--------|-----------|
| Non-translated                             | 5               | -     | -      | 1         |
| Translated                                 | -               | -     | -      | 19        |
| Compensated                                | 1               | -     | -      | 2         |
| Lexical Changes                            | 1               | -     | -      | 2         |
| Transcripted                               | -               | -     | -      | -         |
| Semi-translated                            | -               | -     | -      | 1         |
| Does not require translation               | 19              | -     | -      | 1         |

Table 5.7. The numbers of translation strategies utilized for the mythology references in the French translation presented separately based on the analysis groups.

| Mythology References in Turkish Translation | Character Names | Items | Spells | Creatures |
|---------------------------------------------|-----------------|-------|--------|-----------|
| Non-translated                              | 10              | -     | -      | 4         |
| Translated                                  | -               | -     | -      | 11        |
| Compensated                                 | -               | -     | -      | 5         |
| Lexical Changes                             | -               | -     | -      | -         |
| Transcripted                                | -               | -     | -      | 3         |
| Semi-translated                             | -               | -     | -      | 1         |
| Does not require translation                | 13              | -     | -      | 1         |

Table 5.8. The numbers of translation strategies utilized for the mythology references in the Turkish translation presented separately based on the analysis groups.

In the Mythology references, it is first at utmost importance to mention that although the European culture mostly feeds from the ancient Greek culture and mythology, most of the examples in this category are deemed “does not require translation” as much as possible in both target languages as most of the sources are already translated to different languages, integrated into popular culture, and accessible for the Turkish-speaking audience as well. This choice comes from the objective to avoid any kind of bias against the Turkish translation assuming it loses every kind of intertextual reference due to its distance to the British and European culture in comparison with the French culture. As can be observed in the Table 5 and Table 16, the mythological reference examples are deemed “does not require translation” (13 examples in the Turkish translation, 19 examples in the French translation). However, as some of the examples are in common use in the French language, for example as person names, the number of “non-translated” examples in Turkish is slightly higher than the French translation, which is another result of the distance between the English and Turkish cultures and languages. French translation

utilizes 1 compensation and 1 lexical change in the transfer of Character Names in this category. In the transfer of Mythological References, the interesting numbers are observed in Creatures category. While the Turkish translation refrains from translating or compensating any of the mythological references in the Character Names category, 10 out of 24 examples have been transferred through “translated” strategy, 5 through “compensated” strategy, 1 through “semi-translated” strategy, leaving only 4 “non-translated” and 2 “transcripted” examples that fails to transfer any kind of meaning for the Turkish-speaking audience. It is also the only category in the whole study in which the Turkish translation utilizes the “compensated” strategy more than the French translation (5 to 2), which indicates that the Turkish translation has a freer approach in the choice of translation strategies in the transfer of Mythological References in Creatures category. As mentioned, this is the only part of the study in which the Turkish translation has such a tendency, which might be analyzed in further studies.

#### *Tables of the Botany References*

| Botany References in French Translation | Character Names | Items | Spells | Creatures |
|-----------------------------------------|-----------------|-------|--------|-----------|
| Non-translated                          | -               | -     | -      | -         |
| Translated                              | -               | 1     | -      | -         |
| Compensated                             | -               | -     | -      | -         |
| Lexical Changes                         | -               | -     | -      | -         |
| Transcripted                            | -               | -     | -      | -         |
| Semi-translated                         | -               | -     | -      | -         |
| Does not require translation            | 1               | -     | -      | -         |

Table 5.9. The numbers of translation strategies utilized for the botany references in the French translation presented separately based on the analysis groups.

| Botany References in Turkish Translation | Character Names | Items | Spells | Creatures |
|------------------------------------------|-----------------|-------|--------|-----------|
| Non-translated                           | 1               | -     | -      | -         |
| Translated                               | -               | 1     | -      | -         |
| Compensated                              | -               | -     | -      | -         |
| Lexical Changes                          | -               | -     | -      | -         |
| Transcripted                             | -               | -     | -      | -         |
| Semi-translated                          | -               | -     | -      | -         |
| Does not require translation             | -               | -     | -      | -         |

Table 5.10. The numbers of translation strategies utilized for the botany references in the Turkish translation presented separately based on the analysis groups.

In the Botany references, one of the examples belongs to the Character Names category, which is widely utilized in the British culture due to its semantically-loaded nature and connotations that are also well-known in French language, which is why it is deemed “does not require translation” in the French translation (See 4.1.2. Lily Potter). Another example, on the other hand, is solely derived from the name of a real plant with mythological and cultural connotations, luckily existent in both target cultures and could be duly transferred without any meaning losses (See 4.2.43. Mandrake). Though the number of examples belonging to this categorization seems few, there are many other examples utilized throughout the Harry Potter franchise especially through the video games and online games in potion-making lessons and recipes, which marks the category as important in order to maintain consistency in the translations of the franchise altogether. The intertextual references and connotations of the other botany references in other parts of the franchise falls out of the scope of this study and may be analyzed in further research.

#### *Tables of the Religion References*

| Religion References in French Translation | Character Names | Items | Spells | Creatures |
|-------------------------------------------|-----------------|-------|--------|-----------|
| Non-translated                            | -               | -     | -      | -         |
| Translated                                | -               | -     | -      | -         |
| Compensated                               | -               | -     | -      | -         |
| Lexical Changes                           | -               | -     | -      | -         |
| Transcripted                              | -               | -     | -      | -         |
| Semi-translated                           | -               | -     | -      | -         |
| Does not require translation              | 7               | 2     | -      | -         |

Table 5.11. The numbers of translation strategies utilized for the religion references in the French translation presented separately based on the analysis groups.

| Religion References in Turkish Translation | Character Names | Items | Spells | Creatures |
|--------------------------------------------|-----------------|-------|--------|-----------|
| Non-translated                             | 7               | 1     | -      | -         |
| Translated                                 | -               | -     | -      | -         |
| Compensated                                | -               | 2     | -      | -         |
| Lexical Changes                            | -               | -     | -      | -         |
| Transcripted                               | -               | -     | -      | -         |
| Semi-translated                            | -               | -     | -      | 1         |
| Does not require translation               | -               | -     | -      | -         |

Table 5.12. The numbers of translation strategies utilized for the religion references in the Turkish translation presented separately based on the analysis groups.

In Religion references category, the close relations between British and French cultures plays an important role. In this regard, they share a long history and culture, which makes it much easier for the translators to transfer such references between these two languages. As can be observed in Table 7 and Table 18, all the references in the French translation are deemed “does not require translation” while the most utilized strategy in Turkish translation is “non-translated.” The 2 examples transferred through “compensated” strategy in the Turkish translation contributes to the intertextual nature of the text by introducing elements from Islamic culture to originally non-religious terms just for the sake of maintaining the whimsical style of the author (for example, see 4.2.16. Knight Bus). It might be asserted that, the close relations and shared values between cultures and languages provides an environment for a smoother and more successful transfer of the religion references in translation processes.

*Tables of the Historical Realities References*

| Historical Realities References in French Translation | Character Names | Items | Spells | Creatures |
|-------------------------------------------------------|-----------------|-------|--------|-----------|
| Non-translated                                        | 8               | -     | -      | -         |
| Translated                                            | -               | -     | -      | -         |
| Compensated                                           | 1               | -     | -      | -         |
| Lexical Changes                                       | 2               | -     | -      | -         |
| Transcripted                                          | -               | -     | -      | -         |
| Semi-translated                                       | -               | -     | -      | -         |
| Does not require translation                          | 5               | -     | -      | -         |

Table 5.13. The numbers of translation strategies utilized for the historical realities references in the French translation presented separately based on the analysis groups.

| Historical Realities References in Turkish Translation | Character Names | Items | Spells | Creatures |
|--------------------------------------------------------|-----------------|-------|--------|-----------|
| Non-translated                                         | 12              | -     | -      | -         |
| Translated                                             | -               | -     | -      | -         |
| Compensated                                            | -               | -     | -      | -         |
| Lexical Changes                                        | -               | -     | -      | -         |
| Transcripted                                           | -               | -     | -      | -         |
| Semi-translated                                        | -               | -     | -      | -         |
| Does not require translation                           | 2               | -     | -      | -         |

Table 5.14. The numbers of translation strategies utilized for the historical realities references in the Turkish translation presented separately based on the analysis groups.

In Historical Realities references, there is a slight difference in the number of examples that are marked as “does not require translation” in the French translation due to the shared history between British and French cultures (5 over 2) with the addition of 2 examples transferred through “lexical changes” which emphasizes the mentioned shared history as the examples are also a part of the French culture as well. The number of examples transferred through “non-translated” strategies are similar in both target languages (8 in French and 12 in Turkish). However, the Turkish translation bears only 2 examples transferred through “does not require translation” strategy that successfully transfers the intertextual reference to historical realities and lacks in the number of examples compensated or transferred through any other strategies. The only example transferred through “compensated” strategy in French translation fails to translate the historical reality reference, thus, it creates a new wordplay based on the character in the book as a compensation for the whimsical style (See 4.1.42. Florean Fortescue).

#### *Tables of the Real-life References*

| Real-life References in French Translation | Character Names | Items | Spells | Creatures |
|--------------------------------------------|-----------------|-------|--------|-----------|
| Non-translated                             | 7               | 1     | -      | -         |
| Translated                                 | -               | 1     | -      | -         |
| Compensated                                | 2               | 2     | -      | 1         |
| Lexical Changes                            | -               | -     | -      | -         |
| Transcripted                               | -               | -     | -      | -         |
| Semi-translated                            | -               | 1     | -      | -         |
| Does not require translation               | 7               | 2     | -      | -         |

Table 5.15. The numbers of translation strategies utilized for the real-life references in the French translation presented separately based on the analysis groups.

| Real-life References in Turkish Translation | Character Names | Items | Spells | Creatures |
|---------------------------------------------|-----------------|-------|--------|-----------|
| Non-translated                              | 10              | 4     | -      | -         |
| Translated                                  | -               | -     | -      | -         |
| Compensated                                 | -               | 2     | -      | -         |
| Lexical Changes                             | -               | -     | -      | -         |
| Transcripted                                | -               | -     | -      | -         |
| Semi-translated                             | -               | -     | -      | 1         |
| Does not require translation                | 5               | 1     | -      | -         |

Table 5.16. The numbers of translation strategies utilized for the real-life references in the Turkish translation presented separately based on the analysis groups.

In Real-life references, as can be observed in the Table 9 and Table 20, the character names of the real-life references are mostly deemed “does not require translation” because of the fact that most of the movies and/or books on which the characters are based are either translated into Turkish and French, or stand in the same distance to Turkish and French cultures as the British culture. It can also be seen in the mentioned tables that the number of examples transferred through “non-translated” strategy is again higher in the Turkish translation (14 over 8), while the numbers of the examples transferred through “does not require translation” and “compensated” strategies are higher in the French translation (respectively 9 over 6, and 5 over 2). This is another category in which the similarities between languages and cultures creates an easier atmosphere to transfer the intertextual references. It should also be noted that the French translation again demonstrates a tendency to compensate the untransferable examples in order for a smoother and enjoyable reading experience for the French-speaking audience while Turkish translation prefers sticking to the “non-translated” strategy failing in a somehow higher statistical amount to transfer the real-life references.

*Tables of the In-genre References*

| In-genre References in French Translation | Character Names | Items | Spells | Creatures |
|-------------------------------------------|-----------------|-------|--------|-----------|
| Non-translated                            | 1               | -     | -      | -         |
| Translated                                | -               | -     | -      | 10        |
| Compensated                               | 1               | -     | -      | 4         |
| Lexical Changes                           | -               | -     | -      | 1         |
| Transcripted                              | -               | -     | -      | -         |
| Semi-translated                           | -               | -     | -      | 1         |
| Does not require translation              | 2               | -     | -      | -         |

Table 5.17. The numbers of translation strategies utilized for the in-genre references in the French translation presented separately based on the analysis groups.

| In-genre References in Turkish Translation | Character Names | Items | Spells | Creatures |
|--------------------------------------------|-----------------|-------|--------|-----------|
| Non-translated                             | 2               | -     | -      | 1         |
| Translated                                 | -               | -     | -      | 7         |
| Compensated                                | -               | -     | -      | 4         |
| Lexical Changes                            | -               | -     | -      | -         |
| Transcripted                               | -               | -     | -      | 1         |
| Semi-translated                            | -               | -     | -      | 1         |
| Does not require translation               | 2               | -     | -      | -         |

Table 5.18. The numbers of translation strategies utilized for the in-genre references in the Turkish translation presented separately based on the analysis groups.

In In-genre references, as can be observed in the Table 10 and Table 21, most of the examples belong to the Creatures category. The numbers of “translated” and “compensated” examples are relatively similar in French and Turkish translations (respectively 10 and 4 in the French translation, and 7 and 4 in the Turkish translation). As mentioned before, Creatures category demonstrates the highest tendency to utilize the “translated” and “compensated” strategies in the Turkish translation. In terms of the transfer of the In-genre References, this might be resulting from the already existing speculative fiction translations in the literary and cinematic environment within the Turkish market. In the Turkish translation, the intertextual reference losses are relatively lesser in this category compared to the other reference types. The mentioned losses are statistically similar to the losses in the French translation as well. The translation market contributes to the comprehension of such intertextual references as well as the translator’s background information in this regard. Thus, the awareness of the translator regarding the intertextual reference types in a speculative fiction work may broaden their horizons and change their general attitudes towards their own reception of the genre altogether apart from the text at hand.

*Tables of the In-series References*

| In-series References in French Translation | Character Names | Items | Spells | Creatures |
|--------------------------------------------|-----------------|-------|--------|-----------|
| Non-translated                             | 2               | -     | -      | -         |
| Translated                                 | -               | -     | -      | -         |
| Compensated                                | 2               | -     | -      | 3         |
| Lexical Changes                            | -               | -     | -      | -         |
| Transcripted                               | -               | -     | -      | -         |
| Semi-translated                            | -               | -     | -      | -         |
| Does not require translation               | -               | -     | -      | -         |

Table 5.19. The numbers of translation strategies utilized for the in-series references in the French translation presented separately based on the analysis groups.

| In-series References in Turkish Translation | Character Names | Items | Spells | Creatures |
|---------------------------------------------|-----------------|-------|--------|-----------|
| Non-translated                              | 3               | -     | -      | -         |
| Translated                                  | -               | -     | -      | -         |
| Compensated                                 | -               | -     | -      | -         |
| Lexical Changes                             | -               | -     | -      | -         |
| Transcripted                                | -               | -     | -      | -         |
| Semi-translated                             | -               | -     | -      | 1         |
| Does not require translation                | -               | -     | -      | -         |

Table 5.20. The numbers of translation strategies utilized for the in-series references in the Turkish translation presented separately based on the analysis groups.

In In-series references, the French translation has a clear win over the Turkish translation thanks to the number of examples transferred through “compensated” strategy (5 over 0). The French translation prefers creating new contributions to the in-series references just for the sake of maintaining the general whimsical style of the original author in order to compensate for the losses experienced in other examples (See 4.1.39. Newt Scamander). The Turkish translation does not prefer such additions.

### *Tables of the Etymological References*

| Etymological References in French Translation | Character Names | Items | Spells | Creatures |
|-----------------------------------------------|-----------------|-------|--------|-----------|
| Non-translated                                | 6               | -     | 5      | -         |
| Translated                                    | 1               | -     | 10     | -         |
| Compensated                                   | -               | 5     | 3      | -         |
| Lexical Changes                               | -               | -     | 6      | 1         |
| Transcripted                                  | -               | -     | -      | -         |
| Semi-translated                               | -               | -     | -      | -         |
| Does not require translation                  | 20              | 6     | 50     | -         |

Table 5.21. The numbers of translation strategies utilized for the etymological references in the French translation presented separately based on the analysis groups.

| Etymological References in Turkish Translation | Character Names | Items | Spells | Creatures |
|------------------------------------------------|-----------------|-------|--------|-----------|
| Non-translated                                 | 23              | 7     | 60     | -         |
| Translated                                     | -               | -     | 2      | -         |
| Compensated                                    | -               | 3     | -      | -         |
| Lexical Changes                                | 2               | -     | -      | -         |
| Transcripted                                   | -               | -     | 2      | 1         |
| Semi-translated                                | -               | -     | -      | -         |
| Does not require translation                   | 2               | 1     | 4      | -         |

Table 5.22. The numbers of translation strategies utilized for the etymological references in the Turkish translation presented separately based on the analysis groups.

In the Etymological references, it may be observed in Table 12 and Table 23 that the numbers of examples transferred through “compensated” strategy are respectively 8 and 3 in the French and Turkish translations, which may demonstrate that even with similar roots, the French translation prefers to avoid any kind of incomprehensible meaning-related references and utilizes compensation. It may cause from different objectives of the translator, the literary market, or the expectations of the target readers such as maintaining the original writing style, enhancing the comprehension of the audiences regarding the wordplays that contributes to the storyline, bringing the reader into the fantastic realm in line with the genre, providing a whimsical touch and a deeper reading experience, and so on.

In the same intertextual reference category, the Etymological References also demonstrates in Table 12 that 5 of the examples in the Spells column are transferred through “non-translated” strategy into French while the number of “non-translated”

examples in Turkish translation is 60. Statistically speaking, it is an important difference due to the fact that all the spells are specifically created through etymologically loaded words or wordplays that refer to the function of the spell, which contributes to the better understanding of the spells, and whimsical writing style of the author. Rowling creates her spells through latinized wordplays in order to compose a magical environment within the real world. In French translation, mostly observed translation strategy is “does not require translation” resulting from the fact that French and English languages come from similar etymological roots. However, it is also interesting to observe that the French translator prefers to utilize “lexical change” strategy even in some spells that come from same root for the sake of better fluency and understandability in French. It is also possible that he prefers this strategy in order to create a more whimsical, foreign and spell-like effect when the original text is too familiar in French.

#### *Tables of the Linguistic References*

| Linguistic References in French Translation | Character Names | Items | Spells | Creatures |
|---------------------------------------------|-----------------|-------|--------|-----------|
| Non-translated                              | 20              | 3     | -      | 1         |
| Translated                                  | 31              | 18    | -      | 9         |
| Compensated                                 | 19              | 23    | -      | 11        |
| Lexical Changes                             | 9               | -     | -      | 1         |
| Transcripted                                | -               | -     | -      | -         |
| Semi-translated                             | -               | 1     | -      | 2         |
| Does not require translation                | 12              | 2     | -      | -         |

Table 5.23. The numbers of translation strategies utilized for the linguistic references in the French translation presented separately based on the analysis groups.

| Linguistic References in Turkish Translation | Character Names | Items | Spells | Creatures |
|----------------------------------------------|-----------------|-------|--------|-----------|
| Non-translated                               | 77              | 17    | -      | 1         |
| Translated                                   | 2               | 14    | -      | 4         |
| Compensated                                  | 2               | 12    | -      | 12        |
| Lexical Changes                              | 1               | -     | -      | -         |
| Transcripted                                 | -               | 3     | -      | 2         |
| Semi-translated                              | 1               | 1     | -      | 4         |
| Does not require translation                 | -               | -     | -      | -         |

Table 5.24. The numbers of translation strategies utilized for the linguistic references in the Turkish translation presented separately based on the analysis groups.

In the Linguistic references, as can be observed in Table 5.23 and Table 5.24, the number of examples transferred through “translated” strategy is 31 in the French translation, while this number is 2 in the Turkish translation (both of which are nicknames). As Rowling generally utilizes semantically-loaded names in her characters, it may be speculated that the Turkish translation extensively fails to transfer the meanings attributed to the characters through their names as it generally utilizes “non-translated” strategy in the translation of the Character Names (77 examples in Turkish compared to the 20 examples in French). This situation also applies to the Items category as well. While the French translation shows a tendency to translate and compensate the meanings of the examples (respectively 18 and 23 examples) with only 3 “non-translated” examples, the Turkish translation prefers 17 “non-translated” examples (with 14 “translated” and 12 “compensated” examples). As can be observed in the Case Analysis chapter, it is mostly because of the similarities between the English and French languages, which makes it easier for the French translator to transfer the wordplays and neologisms in the translation act as the source text words and phrases are mostly derived from similar roots in the English and French languages as well. Due to the different roots of the Turkish language, the translation may cause consistency problems in the franchise. The translation and compensation strategies may cause the Turkish text drift away from the original meanings, connotations and intertextual references. As the translations are mostly not carried out by the same people, this divergence from the original may cause inconsistencies in the franchise. Thus, the Turkish translation prefers not to drift away from the original as much as possible as the translation project at hand does not consist of just one book or a series of books. In a larger perspective, the divergences may go beyond repair in terms of comprehension and reception of the Harry Potter franchise products.

In both semantically-loaded reference categories, which are mainly Linguistic References and Etymological References, as can be observed in the Table 5.21, Table 5.22, Table 5.23 and Table 5.24, the number of examples deemed “does not require translation” is respectively 14 and 76 in French translation, and 0 and 7 in Turkish translation. This numbers clearly demonstrates that the meaning-related references are extensively lost in Turkish translation due to the distance between English and Turkish languages as they belong to different family languages and come from different etymological and cultural roots. However, because of the fact that the Turkish

translators utilize “non-translated” strategy in 90 examples of etymological references and 95 examples of linguistic references, these references are lost in the Turkish translation, resulting in a loss of rich and deep meaning that envelops the original text. It may be speculated that translation act between languages from different family languages require extra effort in translation and compensation to transfer the original meanings and connotations with the aim of creating an equivalent reading pleasure for the target readers.

The abovementioned consistency and intertextual reference transfer problems in the translation of the Harry Potter franchise into the Turkish language proves that the given intertextual reference examples in the given categories are hard to transfer into Turkish, which brings the study to the proposal of an intertextual reference taxonomy that exists in the speculative fiction series that may guide the translators regarding what to look for in such a translation project in order to minimize the intertextual reference losses during their transfer to a language belonging to a different language. Below-given taxonomy presents the intertextual references detected in the Harry Potter series proposed as the intertextual references taxonomy in speculative fiction series:

#### *Intertextual References Taxonomy in the Speculative Fiction Series*

- 1) *Astronomy*
- 2) *Zoology*
- 3) *Botany*
- 4) *Mythology*
- 5) *Religion*

The above-given types of intertextual references in the taxonomy mostly include culturally loaded meanings. Throughout the history, different cultures and languages have attributed different meanings to the objects in the sky, animals, types of plants. All these elements take up a huge part in the mythological narratives as well. However, the contribution of mythology is not limited only to these categories. The characters, places and storylines also nourish the speculative fiction settings to great extents. Thus, these references are related to the *conventions and configurations* category in Genette’s intertextual reference taxonomy as they are mostly related to the beliefs,

local histories, cultural attributions and mythological narratives of cultures and societies.

The acquired meanings within the scope of this study also falls under the *paralogues* category of Miola's taxonomy due to the fact that the references are all discussed in detail in the forums and web pages launched and run by volunteering Harry Potter fans.

In the taxonomy proposed within the scope of this study, these categories are presented separately in order to enable an easier detection for the intertextual references in the speculative fiction series.

#### 6) *Historical realities*

This category in the proposed taxonomy may fall under the *paralogues* category of Miola's taxonomy as the examples are discussed in detail in the mentioned forums and web pages by the enthusiasts. However, there is not a direct category in the taxonomies of Genette and Miola. Thus, it is a newly proposed category within the scope of this study.

#### 7) *Real-life references*

This category is related to the *intertextuality* and *conventions and configurations* categories of Genette's taxonomy, along with *paralogues* category of Miola. It includes cultural references such as beliefs, references to local superstitions, real-life places, books, movies, and any item that is familiar to a certain culture in which a piece of literature is written. However, this categorization is expected to provides a clearer boundary for the detection of such references within the scope of this study.

#### 8) *In-genre references*

This category is related to the *intertextuality*, *architextuality*, and *sources* categories of Genette, along with *genres* category of Miola. It consists of references to the previous or contemporary literary works that are written in the same genre. Such references may be in different forms such as creatures, places and character names, or parallelism with storylines. The whimsical language in writing styles may also refer to the *sources* category.

#### 9) *In-series references*

This category is related to the *hypertextuality/hypotextuality*, *metatextuality*, *paratextuality*, *sources* categories of Genette's taxonomy, along with *translation* category of Miola's taxonomy. As the speculative fiction series in question is a literary franchise, it consists of additional texts and visual products including many elements such as movies, games, fan fictions and toys. Thus, its franchise status provides the perfect environment for the emergence of many hypertexts and hypotexts. With the same reason, official and unofficial additional materials enable the emergence of a vast amount of metatextual and paratextual relations within the scope of the franchise. Translations, on the other hand, take up a huge role as they include the intersemiotic translations from books to movies and theater plays, and the interlingual translations from the original language to many different cultures and languages. Detection and accurate comprehension of all these intertextual references are of utmost importance to maintain the consistency within the whole franchise during the translation processes.

#### 10) *Linguistic references*

#### 11) *Etymological references*

These categories are related to the *paralogues* category of Genette's taxonomy, along with the *translation* category of Miola. They fall under the *paralogues* as the references are all discussed in detail in the forums and web pages launched and run by volunteering Harry Potter fans. *Translation*, on the other hand, is the main act which directly affects the comprehension of the linguistic references in other languages and cultures. Such references are presented in many forms such as wordplays, neologisms, and references to root languages like Latin and Greek. Thus, their detection and accurate transfer are of utmost importance in the translation processes in order to maintain the writing style of the author and transfer the underlying meanings that enrich the text.

As can be observed above, the taxonomy proposed within the scope of this study lists the intertextual reference types observed in speculative fiction franchises. It presents some categories similar to the intertextual categorizations of Genette and Miola. However, this new taxonomy lists the intertextual reference types that are detected in speculative fiction genre rather than presenting a general categorization. It

emphasizes and separately presents all the categories observed in the Harry Potter series as a detailed guide for the translators. In this regard, it builds upon the categorizations of Genette and Miola; however, further presents a new and detailed taxonomy especially related to the speculative fiction genre. Lastly, it should also be mentioned that this taxonomy regarding the intertextual references detected in speculative fiction series is always open to further additions, and many of the categories may interlap as the subcategories of the taxonomy are open to intertextual relation within themselves as everything may be associated with each other in line with the general nature of the intertextuality principle.



## 6. CONCLUSION

This research focuses on the translation challenges of speculative fiction series regarding the transfer of intertextual references into other languages and cultures. It is believed that the intertextual references in a literary work get extensively nourished by the cultural and linguistic aspects in which it is written. Due to this interconnectivity between extratextual elements and their reflections in the literary texts, the accurate transfer of intertextual elements requires a high awareness from the translators in order to maintain the rich and deep structures that constructs a literary work.

In this study, so as to analyze the transfer of the intertextual references, Harry Potter series has been selected as the case study. As can be seen in the review of literature part of this study, speculative genre is an umbrella term comprising of many subgenres. Harry Potter series are almost impossible to categorize into one subgenre as it covers many of the subgenres that fall under the roof of speculative fiction genre. Thus, it may be deemed to be a hybrid example and directly categorized under the general term, speculative fiction.

Examining the existing literature, it is observed that the general approach in translation studies is carrying out a translation strategy-based analysis towards genres. However, within the scope of this study which focuses on the transfer of the intertextual references, it is believed that the detection of what might pose a translation challenge and the detection of what to look for in a text is of utmost importance. It is also expected that the transfer of the intertextual references is easier between similar cultures and languages coming from the same linguistic family with similar roots. When translating from English to Turkish, however, or from western literature into Turkish market in general, the intertextual gap between cultures gets bigger as the cultural and linguistic roots differ from each other to a great extent. Thus, it is not unwise to expect that a translator should first know what might constitutes an intertextual reference that contributes to the depth and richness of the text that are so abundant in speculative fiction as in many other genres, which has led this research to look for an intertextual reference taxonomy in speculative fiction series. In this regard, the main question of this research is determined as follows:

- What are the intertextual reference types encountered in speculative fiction franchises? Is it possible to create a taxonomy consisting of such reference categories?

As an answer to this question, the examples carrying intertextual references and their translations are analyzed, categorized, and the following taxonomy is inferred from the analysis of the case study:

### *Intertextual References Taxonomy in the Speculative Fiction Series*

#### *1) Astronomy*

It is one of the sciences that are closely associated with cultural beliefs, myths, legends and traditions. Though it is the science of celestial objects, it should be noted that astronomy references bear connections to the traditions and beliefs dating back to the ancient cultures. Thus, it is always possible to analyze the connotations of astronomical references in different cultures for the sake of a better and deeper translation.

#### *2) Zoology*

This is another category which is an exact positive science but carries certain cultural beliefs and mythological references within itself. There are many connotations attributed to different types of animals such as the unlucky nature of black cats and the owl hoot's association with death, which may change in different cultures. The translation of such references requires additional information regarding the culture-specific knowledge regarding such information.

#### *3) Botany*

In the Botany references categorization, the examples consist of not only the names and translations of the plants, but also their cultural connotations. The terms belonging to the area of botany are utilized in many different parts of cultures from person names to recipes. They are utilized in shamanic acts such as witchcraft and magic. Based on their looks or functions, they are utilized in idioms. Most of all, in each culture, there are meanings attributed to the colors and types of the plants, and the social conventions for which each type of plant is deemed appropriate or inappropriate, which carries and conveys different types of messages that may change

from culture to culture. The translation of such references requires additional information regarding the culture-specific knowledge regarding such information.

#### 4) *Mythology*

The speculative fiction genre gets a huge amount of inspiration from the mythological elements including but not limited to the characters, creatures, places, and plotlines. It might be in the explicit form where the author directly refers to the mythological elements, or it might also be in the implicit form where the reader is supposed to infer from the implied references. The translator is supposed to follow the traces of the mythological elements in the text. Character names, settings in terms of time and space, creatures and beasts, evaluation of the events might depend on the mythological narratives.

#### 5) *Religion*

As a field with a significant amount of storytelling, religion is another source of inspiration for the speculative fiction. In literary works, the authors may derive inspiration from religious names, supernatural elements, their interpretations, doctrines, narratives. As there are many extratextual narratives and interpretational texts regarding the different interpretations of religions, translators are supposed to have a wide range of background information with an open mind to carry out further research in order to detect references, allusions, and parallelisms to religious texts, beliefs, traditions, routines, and so on.

#### 6) *Historical realities*

This category refers to the historical events, prominent people in history, wars, ancient traditions and objects that extensively affected cultures and societies. The intertextual references that fall into this category may be explicit or implicit. They may refer to the people, events, places, objects, etc. by actually mentioning their full names as known in the history. They may also be in different forms such as allusions and parallelisms. Names of the characters, for example, may consist of an intertextual reference to a historical reality in order to create a foreshadowing regarding the character development or plotline in the story; or the plotlines may reveal parallelisms with real historical events for the sake of creating a whimsical atmosphere in the story, or giving hints about the development or ending of the story.

### 7) *Real-life references*

This category consists of the references to real-life items such as places, books, movies, TV shows, song lyrics, games, meals, snacks and any other item that may be included in a literary work. These references enhance the ties between the imagined reality in the book and the actual reality, augmenting the credibility of the events in the storyline by creating parallelisms between the lives of the imagined characters and the actual experience of the author and the audience. In this category, the main important point for a translator is to determine the comprehensibility of the original item in the target culture. The comprehension of the connotations of the real-life reference, if there are any, the determination of its accessibility in the target culture, and lastly the transfer of the mentioned reference create a tricky process for the translator. However, it is certain that the whole process begins with the detection of the reference.

### 8) *In-genre references*

This category consists of the references to the other speculative fiction universes, characters, beasts which create a singularity under a wide umbrella of imagined, real or altered elements affecting the ways a speculative fiction work is perceived and interpreted. As such references deepen and widen the meanings and scope of the literary works and places the literary work into a category in the literary market, the detection of such references, and comprehension of the divergences from the other related universes, if there is any, is of utmost importance for a successful translation process.

### 9) *In-series references*

This category is specific to the universes with books series and preferable other types of media and products creating a whole franchise based on the original literary work. The references in this category intertwines the items, characters, events and places to the prequels, sequels or additional storylines in the same universe. In terms of Harry Potter franchise, there are 7 main books, movies, games, toys, theater plays, theme parks, video games, board games, plush toys, DVDs, clothes, comics, fanfictions, fan-made animations, TV series, cafés, role-playing events, festivals, FRP (fantasy role playing) games, websites, forums, pop-up books, theme parks, all of which are closely related to the consistency in the translation processes. It is of utmost

importance for the translators to detect the in-series references in order to create a consistent translation.

#### *10) Linguistic references*

This category refers to any semantically-loaded word choice in the form of neologisms, portmanteau words, anagrams, puns, any kind of wordplays that may be utilized and convey a meaning to the readers. Such semantically-loaded examples not only enrich the storyline referring to some traits of the characters or presenting ironies to provide a deeper meaning, for example, they may also contribute to the creation of a new atmosphere in line with the style of the author. Rowling, for example, extensively utilizes names, surnames and nicknames loaded with meanings about the character traits, and she provides hints about the forthcoming events in the storyline. Especially in neologisms, on the other hand, the meanings of the newly created elements help the readers to visualize and comprehend the imagined reality. Thus, their accurate and successful transfer in the translation process has utmost importance in order to create the same environment for the target language reader as well.

#### *11) Etymological references*

As a field that extensively utilizes neologisms, whimsical language and wordplays, speculative fiction works employ many different etymological roots. It may be in the form of a newly created language for an imagined society in a fantastic world, or in the form of spells that are derived from ancient roots so as to create a jargon specific to a certain book or series as it is done in the Harry Potter franchise. Within its scope, the author adopts many Latin, Greek and French and Old English-origin words as an inspiration while coining new words or spells. This category may also be included under the linguistic references category, however, due to its extensive use in the speculative fiction series, it is believed to be more useful to add another category under the taxonomy to emphasize its vast use and importance in transferring the semantically-loaded examples. It should also be noted that the derivation from different roots is not limited to Latin or Greek languages, though they are the most utilized ones. To create different universes, an author may derive from any etymological source. An author, for example, may even use archaic and/or obsolete languages or variations of a dialect in order to create an exotic or uncanny atmosphere.

In order to emphasize the importance of such a taxonomy as a guide to the translators regarding what may constitute an intertextual reference in a text, the following subquestions are also included in the research:

The first subquestion of the study is as follows:

- What are the general translation challenges observed in the translations of speculative fiction series?

Based on the readings of the studies dealing with the general translation problems in speculative fiction franchises and based on the deductions acquired from the analysis of the Turkish and French translations of the case study book Harry Potter series, some of the main issues encountered during the translation process of the speculative fiction series that belong to a franchise are determined as follows:

- Maintaining the original stylistics of the author in terms of vernacular language,
- Translations of the wordplays and other humorous elements,
- Translations of the neologisms,
- Translations of the proper names,
- Transferring the representation of symbols and cultural references,
- Transferring the historical references,
- Transferring the daily life references specific to a country or a small group of people,
- Determining the appropriate target age groups which may differ from culture to culture,
- Problems in finding direct or similar counterparts of elements in other languages and cultures such as animals, food, plants, accessories, fruits, etc.
- Problems in transferring the words with loaded etymological references,
- Maintaining a consistency throughout the franchise
- Problems encountered during visual adaptations.

Within the scope of this study, most of these challenges are believed to be stemming from their intertextual connections, and the difficulties encountered during the accurate transfer of these intertextual references. Though the detection of such translation challenges in speculative fiction translations have not been the main focus of this study's research questions, these items are detected as the side products of the case analysis process conducted within the scope of this study, and presented as new findings. Each of these items have the potential to be analyzed in further studies utilizing the same speculative fiction series, or new ones as well.

The second subquestion of this study is as follows:

- What are the preferred translation strategies in French and Turkish translations of speculative fiction series?

In the French translation, the mostly observed translation strategy is detected as “does not require translation” (34.1% of all French examples) which is believed to be resulting from the fact that French and English languages bear similar cultural roots, shared histories, shared beliefs, and similar etymological roots as they belong to the same language family. The second most-utilized strategy is “translated” (25.7% of all French examples) due to the fact that they share similar material and immaterial cultural elements, and the transfer of words and notions experience minimum levels of intertextual loss. The two languages share common signs in real world that are signified through different words from similar etymological roots. Thus, their translation may mostly yield an accurate transfer of the meanings and intertextual references as discussed in the case analysis part of the study. In the Turkish translation, on the other hand, the most common translation strategy is “non-translated” (63.5% of all Turkish examples), which is believed to be resulting from the distance between the two languages and cultures.

The third subquestion of the study is as follows:

- What are the differences of encountered challenges during the translation act in translations between languages within the same language family, and in translations between languages of different language families? Would the intertextual reference taxonomy be a useful tool to eliminate such problems?

As an answer to the this subquestion, it might be asserted that the distance between English and Turkish cultures and languages causes them to have fewer common linguistic signs in real world that are signified through different words from different etymological roots. It might also be stemming from the fact that the books have many intersemiotic translations in visual forms such as movies, tv series, illustrations, video games, and board games as the series belong to a multimedia franchise. As the translations are carried out by different agents, it is possible for the Turkish translators to consciously or unconsciously decide not to translate or localize all the unfamiliar elements in order not to disturb the consistency in the franchise. Other translation strategies utilizing creative solutions may cause the text to diverge from the original reference to a huge extent, which may cause inconsistencies in different texts or other media types. However, this tendency to non-translation causes the translations to fail in the transfer of the intertextual references in more than half of the translations in the Turkish translation. It is also interesting that some of the examples that have counterparts in Turkish are not compensated or translated as well (See 4.1.64. Sybill Trelawney). It might be resulting from the fact that such references have escaped from the attentions of the translators. Based on the analysis of the French translation, it might also be asserted that along with the shared etymological roots, the shared histories, values, and beliefs between English and French cultures has the potential to create a somehow easier transfer for the intertextual references during the translation process. In order to eliminate the difficulties encountered during the transfer of intertextual references into languages from different language families than the source language, or at least assist the translators during the translation act, the study proposes that the intertextual reference taxonomy in the speculative fiction series may constitute a useful guide. The first step of the translation of intertextual references requires the detection of such references. This detection may lead the translators to come up with new translation strategies for the accurate transfer of layered meanings in the forms of intertextual references such as compensation or explication. In this regard, this study presents the above-given taxonomy as a contribution to the field.

As the case analysis carried out within the scope of this study only consists of the original 7 books of the Harry Potter series, it presents itself as a text-based research. The remaining textual, visual and hybrid products of the franchise are not included as it is presented as the first step of a possibly extensive, larger analysis project. The

multimedia content and their translations, along with the translation processes and agents are not included within the scope of this study. It is strictly limited to the original series and their Turkish and French translations.

It should also be noted as the weakness of the study that the translation strategies and reference categorizations are determined through a 3-person peer review process for the sake of reliability. However, in accordance with the liquid nature of intertextuality studies, the reception procedure may alter from person to person. It even has the potential of changing through time for the same receiver as the personal background of a person constantly changes and evolves through momentary experiences. Thus, it is always possible that the translation strategies detected in the Turkish and French translations, and the categorizations of the examples into the intertextual references may differ based on the researcher's point of view. New types of intertextual references may be detected in different examples based on the personal background of each reader, which contributes to the general objective of this study, which is to assert that a literary genre as hybrid as speculative fiction consisting of a huge range of sources of inspiration is constructed through different types of intertextual references, thus, an intertextual reference taxonomy might be useful for the professionals dealing with such literary works.

As mentioned in the limitations, the study is solely based on the original 7-book Harry Potter series as the first step of determining the intertextual reference types in speculative fiction series. For further research, different speculative fiction series might be analyzed through the same methodology utilized in this research in order to detect any additional intertextual reference type. As the speculative fiction genre is an umbrella term consisting of many different subgenres, different speculative fiction series may include a different range of subgenres that has the potential of yielding new sources of inspiration with new intertextual reference categories.

It is also possible that the other textual products of Harry Potter franchise such as prequels and sequels, and the other media types released within the Harry Potter franchise might be analyzed to detect new challenges in translation. Integrating a whole range of interconnected texts and visual sources into a translation research may provide new insights regarding new translation challenges encountered in the translation of multimedia products, if there is any. Such analyses also carry the

potential of detecting new translation strategies utilized by different translators, or may lead the researchers to propose new translation strategies in this regard.

In the age of digitalization, the research may also be furthered in the field of artificial intelligence and machine translation. The studies and discussions regarding whether machine translation will ever be able to carry out literary translations has been gaining more and more attention in time from the experts and researchers. There are studies as mentioned in the literature review chapter of this study that may utilize such taxonomies to apply to artificial intelligence translations. Building upon this study and idea, it is assumed that such a taxonomy would help these potential digital usages allowing a researcher to teach a machine or artificial intelligence what to look for in a text in terms of intertextual references. Such further studies in this regard may someday lead to more accurate translations in literary translation market in the long run.

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## ÖZGEÇMİŞ

### Kişisel Bilgiler

Soyadı, adı : Sezer, Ezgi Su  
Uyruğu : T.C.

### Eğitim

| Derece        | Eğitim Birimi                        | Mezuniyet tarihi |
|---------------|--------------------------------------|------------------|
| Doktora       | Ankara Hacı Bayram Veli Üniversitesi | 2024             |
| Yüksek Lisans | Gazi Üniversitesi                    | 2018             |
| Lisans        | Hacettepe Üniversitesi               | 2014             |

### İş Deneyimi

| Yıl          | Yer                                  | Görev               |
|--------------|--------------------------------------|---------------------|
| 2016-Günümüz | Ankara Hacı Bayram Veli Üniversitesi | Araştırma Görevlisi |

### Yabancı Dil

İngilizce  
Fransızca

### Yayınlar

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### Hobiler

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