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“Don’t worry about it, I’m pretending to be a lovable stray.”

Characterisation through Character Naming in the Harry Potter Book Series  
and Its Representation in the Finnish Translations

Master’s Thesis

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**ABSTRACT:**

Tässä tutkimuksessa tavoitteena oli analysoida, kuinka Harry Potter -kirjasarjassa esiintyvän Sirius Musta -hahmon nimissä esiintyy lisämerkityksiä, ja millä tavoin ne voivat tukea karakterisointia. Tämän lisäksi tavoitteena oli analysoida, miten nämä merkitykset on otettu huomioon nimien suomenkielisissä käännoksissä.

Tutkimuksen ensisijaisena materiaalina käytettiin kirjasarjan kolmea osaa, joissa hahmolla on näkyvämpi osa Harryn elämässä. Niistä analysoitiin hahmon luonnehdinta, teemat jotka toistuivat sekä mitä nimiä hahmolle annettiin. Tämän jälkeen analysoitiin kääntäjän, Jaana-Kapari Jatan, työskentelymenetelmiä käyttäjäkeskeisen kääntämisteorian avulla, minkä jälkeen analysoitiin nimien suomenkielisiä käännoksiä ja niiden vaikuttimia. Tässä analyysissä hyödynnettiin Suvi Isohellan ja Anita Nuopposen teoriaa terminologisesta käytettävyydestä, sillä tutkimuksen aikana nimiä tarkasteltiin kuin termejä, mikä pohjautui olettamukseen, että nimet voivat viitata käsitteisiin varsinaisten tarkoitteiden lisäksi. Lopuksi tutkimuksessa analysoitiin nimissä esiintyviä lisämerkityksiä ja kuinka ne kietoutuivat hahmon karakterisointiin.

Tutkimuksessa ilmeni, että Mustan nimissä esiintyi lisämerkityksiä, jotka pohjautuivat lähdekulttuuriin. Nämä viittaukset liittyivät mm. koiriin, kulttuuriin uskomuksiin ja kansantaruihin, sekä eri erikoisalojen tietämykseen, kuten merinavigointiin ja tähtitieteeseen. Nämä merkitykset oli otettu huomioon nimien suomenkielisissä käännoksissä, ja niissä pyrittiin viittaamaan lähdekulttuurista saataviin tietoihin mm. käännosten selkeän rakenteen avulla.

Kaiken tämän pohjalta voitiin päätellä, että nimien lisämerkitykset ja niiden huomioiminen suomenkielisissä käännoksissä tukevat hahmon karakterisointia, sillä ne tarjoavat lähes yhtä syvällisen tulkinnan Sirius Mustasta kuin lähdetekstikin.

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**KEY WORDS:** Harry Potter, character naming, characterisation, J.K. Rowling, literary translation



## 1 INTRODUCTION

After the entire Harry Potter series had been published and translated into other languages, it has become popular all over the world. Due to this popularity, a number of studies have been conducted about the Harry Potter series as a worldwide phenomenon. It appears that scholars from different fields have made numerous analyses on the Harry Potter novels, films, fan culture<sup>1</sup>, and even about the fandom<sup>2</sup> itself. This specific area intrigued for instance Zoe Alderton (2014), who focused on the fandom that is connected to the series, and how it functions.

It should be noted, that the number of studies about the matter has been increasing, and it seems to suggest that scholars' interest in the series has not diminished. It is apparent that the curiosity about the series has been long lasting, and the most recent studies indicate that these analyses have mainly focused on the novels and their contents. Some scholars, like Avichai Snir and Daniel Levy (2005), have for instance concentrated on the reception of norms, and attitudes of society through the novels, where the focus has been in the people's attitudes towards economic and social issues. Others, like Neil Mulholland (2007) in his book, have also examined and analysed the psychological aspects of the series. Mulholland, for instance, concentrated on how psychologists can apply their psychological theories and practices to the series.

In addition to these study topics, there are some scholars, including Danielle M. Soulliere (2010), who have shown interest in analysing the religious aspects, as well as the religious discussions, that have circled around the series. Since it is assumed that the Harry Potter series has affected adolescent literacy, it should be noted that a number of scholars have also paid attention to this matter. Therefore, it seems that in recent years some attention has been paid to the quality of translations that have been made about the series in different languages. In these studies, the focus has been for instance on the vocabulary used in the original story, as well as in their translations.

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<sup>1</sup> Refers to the culture that is produced by fans.

<sup>2</sup> Refers to everything that circles around fan culture and fan behaviour.

Despite the fact that numerous scholars have shown interest in analysing the Harry Potter series, it appears that few of them have tried to conduct character studies that are based on the novels. In particular, the connection between character names and their associations for character-building have received scarce attention, indicating a gap in the field of research.

Therefore, the aim in this thesis is to analyse how a character's names function as part of characterisation in the Harry Potter novels. Since the series is vast and it contains seven volumes, this study will focus on Sirius Black who appears to have an influential role in Harry Potter's life. The research questions at hand are: do the different names of Sirius Black contain additional meanings that could be regarded as relevant, and do they support his characterisation? Furthermore, the focus will be on the Finnish translations of the given names for Black, where the aim is to analyse whether these additional meanings are present in them as well. Therefore, this thesis will also concentrate on the working process of the translator, Jaana Kapari-Jatta, who seems to apply some features from the user-centered translation method to it.

It should be pointed out that the Cambridge Dictionary (2017) describes the term characterisation as "the way that people are represented in a film, play, or book so that they seem real and natural". For this reason, it could be argued that characterisation can be regarded as an essential factor for making a book rather realistic, appealing, and memorable. Thus, the characterisation will be at the core of attention in this study, since the aim is to indicate how Black's names function as part of his characterisation.

## 1.1 Material

As it was stated earlier, the Harry Potter book series is vast and it contains seven volumes. Therefore, it would make a rather time-consuming task to focus on all character names in the novels to confirm do they contain additional meanings, and whether they could support their characterisation. Thus, it could be argued, that having too many characters under examination creates a situation where it is difficult to

conduct in-depth analysis that would help to understand whether this assumption is valid. For this reason, only one character, Sirius Black, and all the names that are given for him both directly and indirectly, will be focused on. These names will serve as a basis for analysis that will be conducted comprehensively in order to understand how the names could act as part of characterisation in the novels.

Despite the Harry Potter series tells a story about an orphan boy who learns the truth about being a wizard and how he grows up to be one, this study will focus on Sirius Black, the godfather of the main character. This is because his relationship to Harry, and due to the fact he represents family for him that Harry would otherwise lack in his life. With Sirius' aid, Harry is able to grow up to be a responsible man, whose identity is shaped, and influenced, due to their relationship as well. Therefore, it could be argued that Black is being portrayed as someone who represents some sort of a father figure and a brother to Harry throughout the series, and it appears to stress his importance.

The main material for this thesis will be gathered from the novels of the series where attention will be given for the ones where Black's character has a more noticeable role in Harry's life. This narrows down the volumes from seven to three, and they will be examined thoroughly in order to understand how Black is being portrayed and characterised in them. In addition, the names he is being given shall be gathered. By narrowing the novels down to three, it should be possible to have enough data that does not get too vast, and that will be easier to handle. In other words, this makes an in-depth analysis possible to conduct.

After the ways how Black is being characterised, portrayed, and named in the main material are being analysed, the focus moves to examining the Finnish translations of Black's names. First, attention will be given to the translation process of the translator Jaana Kapari-Jatta whose working methods seem to apply some features that are common in the user-centered translation approach. Therefore, this approach will be explained in chapter three, to which Kapari-Jatta's working methods will be tied to in chapter five.



After that, the focus moves on to the names' Finnish translations. In this analysis, the translations will be contrasted to the characterisation and naming that was gathered from the original novels. This should assist in indicating and discovering some of the additional meanings in them.

To facilitate the additional meanings' analysis, Black's names shall be examined with the aid of Suvi Isohella's and Anita Nuopponen's criteria for defining a good term. These criteria will be explained in detail at chapter three. Since the attempt is to analyse whether the additional meanings in Black's names support his characterisation, and furthermore, if they are considered in their Finnish translations, the names will be treated like terms, rather than mere names. This could assist in indicating how the concepts behind the names are present in the target language as well, and how the names can refer to larger concepts beyond the actual name.

After this, the purpose is to analyse how the names themselves contain cultural references. To do this, the secondary material is based on dictionaries, on books, as well as on documentations on the cultural beliefs and mythologies of the source culture. These cultural references and their connection to the names will be examined with the aid of the results that are gathered from the analysis of the Finnish translations of Black's names.

Thus, the possible additional meanings that the names may have, and how they contain references to the source culture, are going to be under scrutiny as well. These references should enable to indicate how these meanings work as part of characterisation, and how they could be connected to it. Analysing this aspect should help to understand whether it supports Black's characterisation, and how it has been taken into account in the Finnish translations as well. Therefore, the results will be tied to the analysis that was made of the main material in order to prove the names' additional meanings' connections and relevancy in the point of view of the characterisation.

## 1.2 Method

As it was pointed out, the Harry Potter book series is vast. Therefore, this thesis will focus on only one character, Sirius Black, in order to see whether his names have additional meanings that could support his characterisation. To do this, only three volumes of the series will be concentrated on, where the focus will be on the ones where Black has more noticeable role in Harry's life. Doing this ensures that the in-depth analysis is possible to conduct, as concentrating only on one character makes the research questions at hand to be easier to answer and handle.

In overall, this thesis will be divided into three distinct analysis parts. Before them, the background of the series, its author, and the Finnish translator will be given. Added to this, an explanation of the theoretical backgrounds will be given, as they help to point out different theories that support the subject matter at hand. In the first analysis, the focus will be on Sirius Black, and more specifically on the various instances of his characterisation in the novels. The focus will not be only on the ways how he is being portrayed and regarded, but also on the names that are given for him both directly and indirectly. In addition, attention will be given to the manner how he is being described, and how certain themes and moods are being underlined, as they may help at deducing the deeper meanings behind his names.

Since the aim is to examine whether the Finnish translations consider these additional meanings in Black's names as well, the next part of the analysis will concentrate on their translations. First, Kapari-Jatta's translation process will be analysed with the aid of the user-centered translation approach. After this, the translated names shall be evaluated according to Suvi Isohella's and Anita Nuopponen's usability approach in terminology, which they have set for defining a good term. This approach will be used in this study because Black's names are going to be treated like terms. That decision is based on the assumption that his names contain additional meanings that can refer to larger concepts beyond their actual referent. Therefore, the translated names have to be analysed in order to understand whether the concepts behind the names support his

characterisation, and moreover, if they are considered in their Finnish translations as well.

After the translations, and how they have been influenced are analysed, the focus will be on the additional meanings that are gathered from the results in the before-mentioned analysis. Concentrating thoroughly on these additional meanings should make it possible to indicate how the characterisation of Sirius Black uses them as aid, and how the themes and moods that are emphasised in the novels support his characterisation. Analysing these aspects could point out the deeper meaning the names contain, and from them it should be possible to draw a connection to his characterisation manner in the novels.

If we regard this study against Koppa's (2015) *Method Map*, we can see that it represents various research strategies. Firstly, it can be seen that this study is a part of an empirical research as it is made with a manner, where the object of interest is analysed according to the observations and experiences that can be made from it. Additionally, this study is also qualitative, as it achieves the overall understanding on how characterisation is supported by additional meanings in Black's names, and how they are considered in their Finnish translations. This study also helps to give a deeper meaning for this subject matter, where the emphasis will be on the language and expressions that would enable to comprehend the possible meanings supporting Black's characterisation.

By observing the materials that are going to be used for the analyses, it could be said that they are gathered from existing materials that are produced by someone else. These include for instance books, studies that are made by other people, as well as documents that are recorded about the cultural mythologies and beliefs. All these materials are collected so, that they are relevant concerning the research questions at hand. In overall, the collected data will be analysed with a qualitative manner, as it enables to achieve the overall understanding of this topic, where the emphasis is on the meanings and language.

## 2 BACKGROUND INFORMATION

As it was pointed out, Harry Potter has become a worldwide phenomenon that has influenced numerous studies. In addition to this, it has also gained popularity among fans all over the world. Therefore, this part shall concentrate on the background of the series, as it would provide a framing for this study topic. Hence, this chapter sheds some light on the author of this series, on the series itself, as well as on the Finnish translator of these novels. This enables to comprehend how noticeable the series has been, who has created it, and who has translated it into Finnish.

### 2.1 The Author, J.K. Rowling

Joanne Rowling was born in the 31<sup>st</sup> of July in 1965 near Bristol, England. As a child, she loved to read, and to acquire knowledge. Therefore, it resulted into her loving school. Later, Rowling attended the Wyedean Comprehensive School and College, and she left the school having A levels in French, English and German. After this, she attended the University of Exeter, where she studied French. Rowling eventually graduated from the school in 1986, and she had BA in French and the Classics. After this, she worked for Amnesty International<sup>3</sup> as a researcher in London. (J.K. Rowling 2016)

In 1990, Rowling came up with an idea for Harry Potter while travelling back to London on a train. According to her:

I did not have a functioning pen with me, but I do think that this was probably a good thing. I simply sat and thought, for four (delayed train) hours, while all the details bubbled up in my brain, and this scrawny, black-haired, bespectacled boy who didn't know he was a wizard became more and more real to me. (J.K. Rowling 2016)

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<sup>3</sup> An organisation that campaigns against human rights abuse.

Later that year Rowling's mother passed away after battling against multiple sclerosis for a decade. It appears that this loss has afterwards influenced her work about a young wizard, who loses his parents at a young age. *Harry Potter and the Philosopher's Stone* was published a couple of years later in 1997, and after that the series has become popular as a result of the books, as well as of their film adaptations. (J.K. Rowling 2016)

It should be pointed out that due to her prosperous career Rowling has received numerous awards and honours. In 2001, for instance, she received from His Royal Highness the Prince of Wales, the Order of the British Empire grade, about her services to children's literature. A couple of years later, Rowling was also bestowed The Prince of Asturias Award for Concord that was given by the Prince of Asturias, who is the heir of throne in Spain. This award is given for individuals, organisations, or entities that have made noticeable achievements in the humanities, public affairs and sciences. (J.K. Rowling 2016)

Furthermore, as Rowling's sixth book in the series, *Harry Potter and the Half-Blood Prince*, was the "Book of the year" in 2006, it eventually resulted into honouring her with the Lifetime Achievement Award in 2008. Two years later, in 2010, Rowling also became the first recipient of a new award, the Hans Christian Andersen Literature Award. This award acknowledges works that are supposedly going to have the same lasting charm as the characters of the author whose name the award carries have. (J.K. Rowling 2016)

## 2.2 The Harry Potter Series' Successfulness

As it has been pointed out, J.K. Rowling has created a series that has become popular both in books, and in film adaptations. The books alone are translated into 79 different languages, and the number of copies that are sold worldwide is more than 450 million.

This in itself makes the book series to be the best-selling in history. (J.K. Rowling 2017<sup>4</sup>)

This all started in 1996, when Rowling tried to find an agent for her work, *Harry Potter and the Philosopher's Stone*. Initially, she handwrote the first three chapters, after which she wrote them with an old manual typewriter and sent them forward. These chapters were first rejected, but on her second attempt, Christopher Little became interested in her book, and requested to see the whole manuscript. After this request, the book was accepted, and Rowling decided to use the initials “J” and “K” as her pen name at her publisher's, Barry Cunningham, request. This request was based on the assumption that young boys would not be interested in the book that was written by a woman. In August 1996 Bloomsbury<sup>5</sup> made then an offer for publishing *Harry Potter and the Philosopher's Stone*, and a year after that the book was published. (J.K. Rowling 2016)

A year later, in 1997, Christopher Little arranged an auction for *Harry Potter and the Philosopher's Stone* for the American publishing rights. This was won by Arthur A. Levine, the editorial director of Scholastic Books, and the book was published in 1998 by the name *Harry Potter and the Sorcerer's Stone*. Meanwhile, Rowling received a donation from the Scottish Arts Council that helped her to take care of her daughter, and to concentrate on her next book, *Harry Potter and the Chamber of Secrets*. The book was published during the same year, and it was a number one in the adult hardback bestseller charts for a month. (J.K. Rowling 2016)

The third book in the series, *Harry Potter and the Prisoner of Azkaban*, was published in 1999, and after that, it was the number one for four weeks in the UK adult hardback bestseller charts. A year later, the fourth book, *Harry Potter and the Goblet of Fire*, was published, and it broke multiple records, having one million copies on first print in the

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<sup>4</sup> Some of the references are from different years because the website that was used as a source reference was modified during 2016 and 2017. Due to this, some information has changed, or slightly altered. Therefore, the year of the reference is different in some points.

<sup>5</sup> Bloomsbury Publishing is an independent publishing house, which was established in 1986.

UK, as well as breaking the record in the UK for having the greatest number of books sold on the publication's launch day. (J.K. Rowling 2016)

In 2001, was the opening of the film adaptation of *Harry Potter and the Philosopher's Stone* in London, and a year after that, in 2002, the next film adaptation was opened both in the UK and the US, making the number of fans grow even further. Besides this success in the film adaptations, the next book in the series, *Harry Potter and the Order of the Phoenix*, was published in 2003 in Australia, Canada, the US and the UK. It should be noted that it broke all the records that the previous book had made, including being the history's fastest selling book. (J.K. Rowling 2016)

In the following year, 2004, the film adaptation of *Harry Potter and the Prisoner of Azkaban* was opened in the UK, and in 2005, the sixth book in the series, *Harry Potter and the Half-Blood Prince*, was published in the English-speaking countries that made record sales as well. In this same year, the fourth film adaptation of the series was released in the UK, and two years later, in 2007, *Harry Potter and the Order of the Phoenix* was opened. During this year, the final book, *Harry Potter and the Deathly Hallows* was being published, and in addition, Rowling produced seven individual copies of *The Tales of Beedle the Bard*<sup>6</sup>. (J.K. Rowling 2016)

In 2009, the sixth film adaptation, *Harry Potter and the Half-Blood Prince*, was opened, and on the following year, *Harry Potter and the Deathly Hallows - Part I* was opened in the UK and the US. The last film, *Harry Potter and the Deathly Hallows – Part II*, was opened in 2011, and was both internationally and domestically, the biggest opening weekend. During this year, Rowling also launched a website called Pottermore where the fans could discover more about the world of Harry Potter, and access to content that was exclusive. It contained, for instance, new information about the places, objects, and characters of the series. (J.K. Rowling 2016)

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<sup>6</sup> A collection of fairy tales of the wizarding world.

Besides writing the Harry Potter series, Rowling has also written two books called *Fantastic Beasts and Where to Find Them*, and *Quidditch Through the Ages*. These books are slightly connected to the Harry Potter series, as they are the titles of the schoolbooks that Harry had. They were first time published in 2001, but they have been republished since 2009. It should be pointed out that each of the Bloomsbury's editions that are sold donates £1.15 to charity. (J.K. Rowling 2016)

### 2.3 The Translator, Jaana Kapari-Jatta

Jaana Kapari-Jatta was born in 1955 in Turku, Finland. Regardless of being good at school, she encountered the rebellion stage during her teens, and therefore, she interrupted her studies at high school. Regardless of this, Kapari-Jatta had her matriculation examination after attending adult high school and from there she continued to university. There she studied economic geography and physics. It should be noted, that according to Kapari-Jatta, she does not have an educational background that would have prepared her to be a translator, but rather how her own life has done this. (Kerttula 2016)

Kapari-Jatta ended up being a translator after loaning a book that was written in English, and from which she translated twenty pages. She sent these pages for Tammi Publishers, and after that, her career began. (Kerttula 2016) During it, Kapari-Jatta has translated over one hundred works that include, for instance, the short stories by Edgar Allan Poe, and the essays by Virginia Woolf. She translated the Harry Potter novels during the years 1997 to 2007. (Kaijärvi 2015)

Besides being a translator, Kapari-Jatta has also established a vocational school with her husband, Sam Jatta, to the largest city in Gambia, in Serekunda. This school provides courses where the students are able to study information technology, English, Mathematics, sewing, and clothes designing. (Ora 2012) Regardless of this, Kapari-Jatta's occupation as a translator has received more attention. Therefore, it should be mentioned, that her noticeable career has rewarded her with numerous awards. Kapari-



Jatta has received, for instance, a diploma from the International Board on Books For Young People<sup>7</sup> in 2000, a recognition from WSOY:n kirjallisuussäätiö<sup>8</sup> in 2001, the International Astrid Lindgren translation prize from the International Federation of Translators in 2002, and the Arts Council State Award in Children's Culture in 2007 (Tiuraniemi 2016).

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<sup>7</sup> Known as IBBY. The organisation is non-governmental and its main aim is to ensure that every child in the world can be a reader, and has an access to books. The organisation's awards try to uphold these rights, and they try to encourage quality in children's literature.

<sup>8</sup> Private institution that gives foundations for different areas of literature. Its aim is to enhance the Finnish literature, support reading as a hobby, and to maintain the art collection of authors and literature. The institution name could be translated into the literature institution of WSOY.

### 3 DIFFERENT THEORIES BEHIND THIS STUDY

As it has been pointed out earlier, this study concentrates on analysing Sirius Black's names, how they may support his characterisation, and how they have been taken into account in their Finnish translations as well. Thus, the focus will be on the character, in his characterisation, and how that is tied to his names' cultural references.

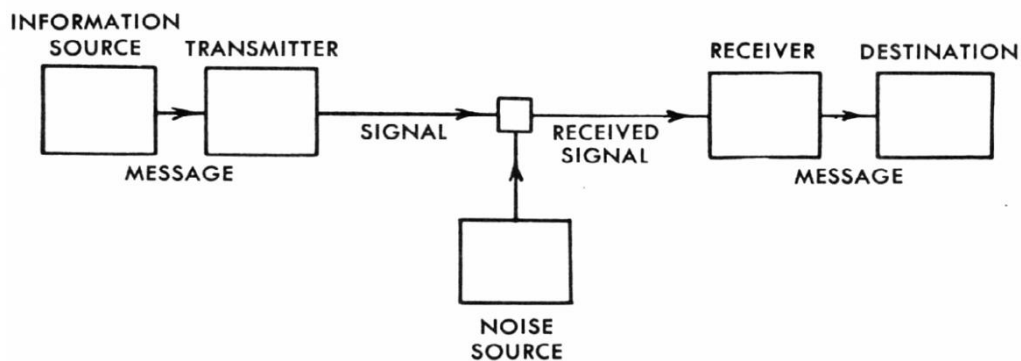
For this reason, this chapter describes how the theoretical model of communication by Shannon and Weaver concretises the way characterisation is usually transmitted, and how it may be influenced. It could be argued that this influence can be the result from the denotative and connotative sides of the message. Thus, Roland Barthes' theory for connotation and denotation shall be looked at.

Related to this, the model of defining a good term will be looked into, since Black's names shall be analysed like terms in this study. This is based on the assumption that his names contain additional meanings, and that means that the names can refer to the larger concepts beyond their actual referent, making them act like terms. Hence, this has to be taken into account in the Finnish translations as well, and so, the translator's working methods have to be analysed. Therefore, the approach of user-centered translation will also be discussed.

#### 3.1 Theoretical Model of Communication

In their book, *The Mathematical Theory of Communication*, Claude E. Shannon and Warren Weaver (1964) have presented a theoretical model that presents how communication generally happens. In this model, which is presented on the next page, the information source is a place where the message being sent is selected. After the message is transmitted, the transmitter changes it into signals that travel through communication channel for the receiver. In this model, the receiver acts like the transmitter, but instead of sending the message, the receiver changes the received signals into a message again, and moves it to the destination. This destination is the

intended receiver of the message. It should be noted that in this communication process something could be added to the signal that was not intended by the information source. This addition is called as the noise, and it means that these changes include things that may occur in the signal that is being transmitted. (Shannon & Weaver 1964: 7–8, 34)



**Figure 1.** The theoretical model of communication by Shannon and Weaver

From the point of view of this thesis, the information source is the author of the book, J.K. Rowling, whose message is the story. The essential part for the story is to have a realistic characterisation that ensures the message is memorable. This message is transmitted by the transmitter, in other words by the translator, Jaana Kapari-Jatta, who translates this message. This is changed into a signal, that is the translation, and it is sent through the communication channel for the publisher, who is the receiver of this message. The publisher changes this signal, which is the Finnish translation, into a message again. After this, the message is transmitted for the reader who is the intended receiver of the message.

It should be pointed out that the possible noise in this process can be, for instance, differences in the cultural backgrounds, as well as between the source and the target language. Added to this, the noise can be also the lack of awareness about the additional meanings in the Finnish translated names, and even the translator's working methods if

they are not suitable for the purpose. For this reason, attention will be given in this communication process to the message, and to be more specific, on the characterisation of Sirius Black.

### 3.2 Denotation and Connotation

Since decoding a message includes understanding that may appear as a noise in the process of communicating, it would be vital to concentrate on the message itself, where the attention will be on its denotation and connotation. These terms were used by Roland Barthes (1964) in the *Elements of Semiology*, where he concentrated on the sign, and its interpreting. In this book he explains how the signification happens when two planes, expression and content, correspond with one another. In the system of signification, there are two types of systems. The coincident of expression and content makes the first system, making it the expression, whereas the second system consists of plane of connotation that is connected to the first system. In this sense, the first system is called as the denotation, whereas the second system is called as the connotation. The difference between these planes is that the connotation constitutes by the signifying system, in other words by the denotation, but it is also constituted by complex systems, where the language is merely one of them. (Barthes 1964: 90)

In the system of connotation, the signification happens when the signified is united with the signifier. The connotation's signifier, that is the connotator, is made out of a sign. The sign belongs to the system of denoted system, and in this sign the signified and the signifier are united. This means that the size of the units in the connoted system may not be the same as in the denoted system. During analysing, the connotators are the last thing to be analysed, because there always remains denoted language that carries the connotator. This means that the connotation does not exhaust the analysis of the message. It should be noted that the connotation's signified is characteristically diffuse, global, and general, or to put it simply: it is ideology's fragment. Therefore, these signifieds are closely connected to knowledge, culture, and history, where the world invades this system. (Barthes 1964: 91–92)

As it was noted, the message has its denotation, in other words its actual meaning, and its connotation, that is its additional meaning. Therefore, this study concentrates on Sirius Black's names' connotations in order to show how the names function as a part of his characterisation. It should be noticed that from now on this thesis will refer to additional meanings instead of to connotations. As the aim is to prove that Black's names function as a characterisation tool, the emphasis will be on decoding characterisation, where the attention will be on the additional meanings.

To do this, the characterisation manner of Black is analysed in order to understand how it has been constructed. After that, the focus is on the Finnish translations of Black's names. The translations enable to indicate how they have been made, as well as how they have been influenced. To put it simply, this would make it possible to point out the additional meanings the names may contain, and how they have been considered in their Finnish translations. These meanings will be analysed with the aid of their cultural references, where their connection to the ways in which Black is being portrayed in the novels is shown.

### 3.3 Defining a Good Term and the Relationship between Terms and Names

According to *Terminologian sanasto*<sup>9</sup>, a term is a linguistic sign of a concept that can assist in referring to the concept's intension in a short possible way if it is a well-known. The concept's intension refers to the group of characteristics that specify a certain extension, whereas the concept refers to the mental models that person has about objects of the surrounding world. These objects can be either abstract, or concrete. (Sanastokeskus TSK ry 2006: 6, 10) For this reason, as a context has an impact for understanding the use of terminology, this means that Black's names have to be regarded as terms, rather than mere names in this study.

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<sup>9</sup> The Finnish version of Nordterm's dictionary of *Terminologins terminologi på nordiska*, which is based on the Nordterm's dictionary of *Terminologins terminologi*. This dictionary was assembled by The Finnish Terminology Centre TSK, and it contains almost 80 concepts that are related to terminology and terminology work.

In their article *Terminologia kohtaa käytettävyyden: Terminologisen käytettävyyden ydintä rakentamassa*<sup>10</sup>, Isohella and Nuopponen (2016) have discussed about usability, its basic principles, and how they could be applied to the terminology in order to define a good term. For this purpose, they have set out different criteria that included: 1) the form and structure of a term, 2) the relation between a term and a concept, 3) how the term suits for its purpose, and 4) how the term is being used. About the form and structure of a term, Isohella and Nuopponen mention how the term should differ from other terms by its pronunciation and spelling. Added to this, the term should also follow the grammatical rules of word and term formation, derivations should be made easily from it, and the term should be prudent by taking into account its length and transparency. (Isohella & Nuopponen 2016: 229)

While focusing on the relation between a term and a concept, the term can be examined from two different perspectives, and those are according to their transparency and unambiguousness. The former mentioned perspective is closely connected to the form of the term, whereas the latter one is closely tied to the connection between the term and its concept. When the focus is on the unambiguousness, it is important to analyse does the term refer to only one concept, or does the concept has alternative terms as well. If the term is used for different concepts, then one is dealing with polysemy, whereas when the term is used about only one concept, then one is dealing with monosemy. It should also be noted how homonymy refers to terms that have coincidentally the same form, and synonymy refers to the concepts that have multiple term alternatives. (Isohella & Nuopponen 2016: 230)

In order to define how the term suits for its purpose, the researcher can ask several questions regarding this suitability. These questions can be, for instance, does the term fit into the language or the culture, how well does it take into account the target audience, is the term new or familiar, and does it consider the register, that is the language layers. To be more specific, the researcher can also pay attention to the terms' connotations, and examine whether they are negative or neutral, in other words, is the term's structure

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<sup>10</sup> Could be translated as *Terminology Encounters Usability: Building up the Core of the Usability of Terminology*.

clear. The last criterion, how the term is being used, has to be also analysed. This means that the researcher should pay attention to how the term is being used, and examine whether that use is consistent. (Isohella & Nuopponen 2016: 231–232)

With the aid of these before-mentioned criteria, it should be possible to define how Black's names are being translated. The names will be analysed according to their surface level in order to understand do they fulfil outlines that are set for defining a good term. In addition, the purpose is to analyse how these additional meanings have influenced the translations. Doing this assists to comprehend the possible additional meanings the names contain, and they will be examined more in detail so that their connection to characterisation can be evaluated.

### 3.4 User-Centered Translation

As it was pointed out, the message can sometimes be interfered by a so-called noise, and that can be the result of the additional meanings in the message. However, these meanings can go unnoticed, and so, they could possibly alter the message's comprehending. Since this study concentrates on analysing these meanings in Black's names, it should be considered how their understanding depends on the language use that is shared by the target audience. Therefore, the working methods of the translator have to consider the readers during the translation process, so that the translation will be successful.

It could be claimed that the translator has to be able to provide a translation that is able to carry out the same meaning as the original one has had. This means that the intended audience of the translation has to be taken into account. For this reason, it should be pointed out how the user-centered translation (UCT), for instance, pays attention to the recipients of the translation during the translation process. According to Tytti Suojanen, Kaisa Koskinen and Tiina Tuominen (2012), this happens from the start by defining the translation need at first, and after that, the specifications are made for the translation. These specifications can include factors like the target audience, and the aimed quality

for the translation. In addition, as the translator receives feedback throughout the translation process, it enables them to refine the text during it. (Suojanen, Koskinen & Tuominen 2012: 131–132)

When the translation proceeds, the usability and quality of the text can be evaluated by using different kinds of tactics. The most essential ones of these are the heuristic evaluation and the usability testing, and they can be done right after the process as well. Using different evaluation methods can provide feedback, and it can be used as an advantage in the future translation processes as well, as it helps to define more specifically the user of the text. In addition, the feedback also assist the translator to make right decisions regarding the translating. The before-mentioned methods include analyses that are made before the translation process begins, analyses that are made during it, and analyses that are made after it. (Suojanen et al. 2012: 131–132)

According to Suojanen et al. (2012), the starting point for the user-centered design is in the needs of the real users. By understanding these needs, it is possible to ensure that the end product corresponds to the purposes, and skills of the different users. Since the actual users create a somewhat heterogeneous group, the designing process requires tools to classify it, for instance personas, which refer to creating imaginary characters that represent these groups. This helps to bring the end users in a concrete way to the all parts of the translation process. (Suojanen et al. 2012: 55–56)

Suojanen et al. also point out how several theories that deal with translating, or interpreting, start from the basic idea that translating is foremost a communication task, where the message has to be conveyed for the target audience's language. Therefore, it is essential to understand the purpose of the translation, and why it is needed. (Suojanen et al. 2012: 37, 39) Hence, the translator has to make constant evaluation for their work, and keep their target audience in mind, so that the translation corresponds to these requirements.

To do this kind of evaluation, Suojanen et al. mention Gouadec, who made a list about a successful translation. He argued that the successful translation should be accurate,



meaningful, easy to understand, effective, ergonomic, according to requirements, as well as to be economical, and in addition, it should correspond to the client's purposes. (Suojanen et al. 2012: 111) With the aid of these criteria, the translator can make a quality assessment to their work.

Added to this, Suojanen et al. (2012) state in their work that in most of the translation processes the translator's quality assessment is followed by revision of the translation. This is basically an expert evaluation about the usability of the translation. When the translator and the reviser have done this quality assessment, as well as the usability evaluation, the client can make the quality assessment to it as well. (Suojanen et al. 2012: 112, 115)

Due to the fact that the selected translation strategy has an impact on the usability of the text, it means that the user-centered translation and choosing the translation strategy go hand in hand. Since the translators are experts in intercultural communication, they are considered to have special subtlety to recognise the different users' ways of perceiving the world, and that they can locate the possible pitfalls at communication. In this process, the culture is present in all points. (Suojanen et al. 2012: 133)

As it can be seen, the UCT method has an emphasis on the recipients of the text who are taken into account throughout the translation process. This means that the translation is constantly evaluated during the process, and it is assessed for instance by the translator, peer reviewer, publisher, and even by the readers themselves. As the recipients are considered throughout the process, it can be assured that the translator will meet the user's needs and skills. Therefore, the meaning of the original message should be able to convey to the target language.

As this study examines how the additional meanings in Sirius Black's names are taken into consideration in their Finnish translations as well, some attention should also be given for the translator's working manner. For this reason, the chapter five will explore the translation methods that Kapari-Jatta has used in her working process, as they seem to apply some features from UCT approach to it.

#### 4 THE CHARACTER OF SIRIUS BLACK

As it was pointed out, Harry Potter tells a story about an orphan boy, who learns how to be a wizard without his parents. Regardless of this, this chapter will concentrate on Sirius Black, the main character's godfather, who could be argued to have a great influence on Harry's life. With Black's aid, Harry is able to have a connection to his past, as well as to shape his own identity. Therefore, it could be argued that Black could be regarded as a strong and influential person in Harry's life, who inevitably shapes Harry's way of looking at life.

For this reason, this chapter will focus on examining Black's characterisation manner, as well as the different themes that seem to repeat. In addition, the names that are given for Black both directly, and indirectly, will be pointed out. It should be noted that the series is written from Harry's point of view, and that means the characterisation and the knowledge of Black are based on his viewpoint.

##### 4.1 Animagus Form as Part of Characterisation

The first mention of Sirius Black happens briefly already in *Harry Potter and the Sorcerer's Stone* where Hagrid, the groundkeeper of Hogwarts<sup>11</sup>, transports Harry with the aid of Black's motorbike to his aunt and uncle, after Harry's parents were killed (Rowling 1999: 14). Regardless of his help, Black is properly presented in *Harry Potter and the Prisoner of Azkaban* (Rowling 2001a: 38), where the first impression of him is given as a serious threat to not only for wizards and witches, but to Muggles<sup>12</sup> as well. However, the first proper encounter with him happens in a dark alley, where Harry sees Black's Animagus<sup>13</sup> form:

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<sup>11</sup> A magical school of witches and wizards.

<sup>12</sup> A person who cannot perform magic.

<sup>13</sup> Animagus refers to a wizard or a witch who can change their appearance to an animal by willpower.

[...] the garage door gleamed, and between them Harry saw, quite distinctly, the hulking outline of something very big, with wide, gleaming eyes. (Rowling 2001a: 33)

Later, Harry familiarises himself with a book about omens that is needed at school, and in there he sees a picture of a big, giant dog, which supposedly is an omen for death. From this, the immediate connection is made to the stray dog Harry has seen in the alley. Added to this, the emphasis of danger and death is present, as it is revealed how Black is supposedly after Harry, and therefore he broke off from Azkaban<sup>14</sup>. This revelation makes Black's dangerousness to be more vivid and immediate, making him be serious threat in the novel. (Rowling 2001a: 54, 65)

The omen of death later repeats itself during the divination lessons, and that seems to underline Harry's connection to the dog and its association to death. Similarly, this threat is embodied when Black keeps getting nearer the school, and tries to break into the Gryffindor's common room<sup>15</sup>. Added to this, he gets away from the common room just in time without being caught. This stresses the immediate threat that the character represents in the novel, as the school is regarded to be highly protected, and therefore, Black is portrayed as mad. (Rowling 2001a: 107, 161, 163)

Harry's believing in the omen of death, which is referred as the Grim, and its connection with the dog eventually changes as it is described how Harry sees the dog running towards Forbidden Forest next to the school:

And just then, it emerged – a gigantic, shaggy black dog, moving stealthily across the lawn, Crookshanks trotting at its side. (Rowling 2001a: 303–304)

As Harry first believes in the Grim, and as the omen is being connected to Black's Animagus form in the beginning of the novel, it could be argued that the Grim could be regarded as an indirect reference for Black up to this point. Therefore, the Grim will be considered in this thesis as one of the names that are given for the character.

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<sup>14</sup> Wizarding world's prison.

<sup>15</sup> Common room of the House in which Harry was sorted in his first year at Hogwarts.

Added to this, Black's Animagus form itself could be seen to work as a characterisation tool that seems to underline his behaviour. This concretises already in *Harry Potter and the Prisoner of Azkaban* (Rowling 2001a) when Black is portrayed to feel guilty about Harry's parents' deaths, and how he shows no mercy for the person who was responsible for it. (Rowling 2001a: 369–372) When his loyalty is doubted, the connection to the Animagus form seems to underline how seriously Black takes it:

“How dare you,” he growled, sounding suddenly like the bear-sized dog he had been. (Rowling 2001a: 369)

Later, in *Harry Potter and the Goblet of Fire* (Rowling 2002), the Animagus form seems to work as a characterisation tool for stressing Black's protective attitude towards Harry. This is apparent when Black insists to stay with Harry after Harry's life is directly been threatened by Lord Voldemort's<sup>16</sup> return:

“You are – er – prepared to take Harry's word on this, are you, Dumbledore?” There was a moment's silence, which was broken by Sirius growling. His hackles were raised, and he was baring his teeth at Fudge. (Rowling 2002: 704–705)

Similarly, in *Harry Potter and the Order of the Phoenix* (Rowling 2004), as the warmer side of the character is being portrayed, the connection to the Animagus form seems to be stressed. This happens while Black recalls his and his friends' time at Hogwarts during a nice dinner with the others on the night before the children are returning back to school. The characterisation manner that wants to emphasise him being merry, makes his laughter to be described in a way that has a clear connection to his Animagus form:

Sirius, who was right beside Harry, let out his usual barklike laugh. (Rowling 2004: 170)

This similar kind of characterisation manner is repeated later while Black escorts Harry and his friends to the school train, where the Animagus form concretely indicates his emotions:

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<sup>16</sup> Antagonist of the story who wants to be the most powerful wizard of all time.

But the great black dog gave a joyful bark and gamboled around them, snapping at pigeons, and chasing its own tail. Harry couldn't help laughing. Sirius had been trapped inside for a very long time. (Rowling 2004: 181)

#### 4.2 The Presence of Death

In *Harry Potter and the Prisoner of Azkaban* (Rowling 2001a), the theme of death is present from the start, as Black is characterised to be a murderer, and a big supporter of Lord Voldemort. The novel also reveals how Black was supposedly going to take over after Voldemort was gone. In addition, Black's connection to death is stressed when the novel portrays how he was locked into Azkaban after murdering people in broad daylight. It is explained how Black enjoyed doing this, and he did not feel remorse about it. (Rowling 2001a: 38–39)

Additionally, the death seems to be also connected to the appearance of Black:

Harry looked into the shadowed eyes of Sirius Black, the only part of the sunken face that seemed alive. Harry had never met a vampire, but he had seen pictures of them in his Defense Against the Dark Arts classes, and Black, with his waxy white skin, looked just like one. (Rowling 2001a: 38)

Besides of this, the emphasis of death and its presence seems to be tied to Black's dangerousness. This is stressed in the description of his time served in the Azkaban, where dementors guarded him<sup>17</sup>:

“[...] I was shocked at how *normal* Black seemed. He spoke quite rationally to me. It was unnerving.” (Rowling 2001a: 209)

This portraying manner seems to emphasise Black's characterisation manner, and it could be argued to highlight the threat he represents. Similarly, this characterisation manner could suggest that Black cannot be influenced by death, which could raise a question why this happens.

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<sup>17</sup> Guards in Azkaban who are said to be worse than death, as they can suck the soul out of a person.

Regardless of the fact that Black is later explained to be innocent, and he is able to prove it, his characterisation manner does not diminish the guilt he feels about Harry's parents' deaths. The novel portrays the revenge to be the sole thing that has kept Black going, and his characterisation manner emphasises his willingness to commit the murder he had been accused for. (Rowling 2001a: 361–363, 365, 367) Even in this moment the death seems to be close by:

Black's face looked more skull-like than ever as he stared at Pettigrew with his fathomless eyes. (Rowling 2001a: 367)

It appears that in *Harry Potter and the Prisoner of Azkaban* (2001a) Rowling addresses Sirius' character as Black when she wants to emphasise his madness, the dark side of him. This in return seems to emphasise the gloominess of his character, which appears to have a connection to death.

#### 4.3 Deep Character Flaws

Even though Black's character consistently provides a sense of family to Harry, it could be argued that his character has also deep character flaws that can be regarded as influencing Harry's actions. This first time concretises in *Harry Potter and the Goblet of Fire* (Rowling 2002), when Black contacts Harry and tries to provide him comfort:

If Sirius came back and got caught, it would be his, Harry's, fault. Why hadn't he kept his mouth shut? A few seconds' pain and he'd had to blab.... If he'd just had the sense to keep it to himself.... (Rowling 2002: 227)

This fear influences Harry's behaviour throughout the novel, making him want to avoid Black from getting into trouble. This in return makes Harry try desperately to keep him safe.

Regardless Black's sincere attempts to look after Harry, his actions make Harry to worry over him, instead of receiving parental advice from Black that would soothe him. This indicates a first deep character flaw in Black, as it is portrayed how Harry

experiences disappointment of the outcome when he would need someone to calm his nerves instead of making him be more agitated. Similarly, when Black returns to Harry's life and is determined to keep him safe, it is obvious that fearing for Black's actions colours Harry's decisions relevantly. Therefore, Harry is characterised as trying not to concern Black in order to avoid it resulting into a situation where Black would do something stupid while attempting to keep Harry safe. (Rowling 2002: 228–231, 240–242, 290–292)

The controversial setting of who is taking care of whom is similarly present when Harry discusses about a private class with Snape<sup>18</sup>, whose purpose is to teach him to block the mental connection Harry has with Voldemort. Since these lessons horrify Harry, he seeks support from Black, who is present when the discussion is had. Controversially, this encounter escalates into a situation where the heated past is evident with Snape and Black. Therefore, the novel portrays the characters to be willing to disobey commands that are given for them, and instead of that, they want to harm one another. This portraying manner indicates how Black lacks adult behaviour, as he behaves heatedly in the moment, and it forces Harry to act like an adult, who has to try calm Black from doing anything rash. (Rowling 2004: 517–521)

Afterwards, the novel shows how this incident influences Harry's worrying over Sirius, where he starts paying attention to Black's depression, how it affects Black's behaviour. (Rowling 2004: 522–523) Similarly, this worrying is present when Harry's behaviour is portrayed after Black has given him a gift before Harry returns to school:

[...] he knew he would never use whatever it was. It would not be he, Harry, who lured Sirius from his place of safety, no matter how foully Snape treated him in their forthcoming Occlumency classes. (Rowling 2004: 523)

Besides of the controversial parenting scenario between Harry and Black, it could be argued that Black's behaviour is also coloured by misjudgement. This comes apparent as Black's frustration about the lack of information results into him using Harry and his

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<sup>18</sup> Severus Snape went to school at the same time with Harry's father and friends, besides of which he had romantic interest in Harry's mother.

friends as a source of information about happenings. Regardless Black is characterised as trying to make sure the trio<sup>19</sup> will not take unnecessary risks to get it for him, it is noticeable how his behaviour has its effect. Added to this, as the youngsters have seen the state Black has been living in, they begin helping him with every possible way, from giving him information to sending him food. (Rowling 2002: 532–533, 548–549) This indicates a controversial setting with the characters as well, as the teens are acting like grown-ups, whereas Black, who is supposed to be the adult and to be able to take care of himself, fails to behave like one.

In addition, it seems that Black also lacks the sense of subtlety. He makes misjudgements for instance by treating the trio like grown-ups where in fact he should take into account their young age and treat them as such. This becomes clear when Black's lack of self-preservation causes the trio to worry over his safety, and they try to make him worry about it too. (Rowling 2004: 302–305) This concern is however overlooked by Black, and instead of that, it causes him to behave juvenily:

“You're less like your father than I thought,” he said finally, a definite coolness in his voice. “The risk would've been what made it fun for James.” (Rowling 2004: 305)

The novel also shows how Black uses Harry's idolising of his father and his friends as a benefit. This happens when Black refers Harry's actions to the behaviour of his own, and to Harry's father, as they lacked the sense of obeying the rules as well. In addition, Black openly shows pride for Harry, after he has despised the school's rules and organised an illegal and secret defence club with his friends. In this club, the purpose was to teach other students to defend themselves against dark magic. (Rowling 2004: 371–372)

But he looked neither angry nor worried; on the contrary, he was looking at Harry with distinct pride. (Rowling 2004: 370)

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<sup>19</sup> Harry, Ron and Hermione.



Added to these flaws, Black also fails to act like a parenting model when Harry would need it the most. This first time concretises after Voldemort's return that represents danger for everyone. Therefore, Black's help is required as well, and he has to leave Harry's life to do his duty. Controversially, even though Black tries to do that he is expected to do, this means that Harry has to face his inner demons alone that the encounter with Lord Voldemort has caused. (Rowling 2002: 712–713) In other words, Harry has to lose the sense of safety that Sirius has been able to provide:

He wanted Sirius to stay. He did not want to have to say goodbye again so quickly. (Rowling 2002: 713)

Similarly, in *Harry Potter and the Order of the Phoenix* (Rowling 2004), as Harry and his friend would need Sirius to behave like a responsible grown-up, and to provide them safety and comfort after Harry's friends' father is being attacked during a secret mission, his description manner underlines how poorly Black takes care of himself. (Rowling 2004: 473–475) This becomes apparent from his state when the children arrive to his family home:

[...] Sirius was hurrying toward them all, looking anxious. He was unshaven and still in his day clothes; there was also a slightly Mundungus-like whiff of stale drink about him. (Rowling 2004: 475)

Regardless the novel characterises Black as trying to act reassuringly, to calm, and to reason with the children when they need it, the moment reveals the flaw in him, as these attempts turn out empty, and he gets insults in return. Added to this, Black fails to act as a parenting figure for Harry, who would desperately need someone to listen to him after he realises has seen the attack indirectly, and he feels horrified over the sensation. In this moment, Black fails to act reassuringly with a parenting effect, as he leaves Harry to deal with the fear by himself. (Rowling 2004: 476–481)

It should also be pointed out how the portraying manner of Black changes in the later novels. For instance, in *Harry Potter and the Order of the Phoenix* (Rowling 2004),

Black's character is being directly criticised through Harry's comment after he would have wanted to lash out on Dudley<sup>20</sup>, and instead of that decides to resist these urges:

*There you go, Sirius, Harry thought dully. Nothing rash. Kept my nose clean. Exactly the opposite of what you'd have done...* (Rowling 2004: 12)

Similarly, the novel describes a tension that creates between Black and the motherly figure Molly Weasley<sup>21</sup> who treats Harry like one of her sons. Her opinion that comes apparent through her criticising comment seems to question Black's responsibilities of acting like a grown-up when it comes to being Harry's legal guardian. (Rowling 2004: 87–89) This as well makes Black's behaviour to be under a scrutiny:

“Sometimes, the way you talk about him, it's as though you think you've got your best friend back!” (Rowling 2004: 89)

These kinds of comments seem to act like preconceptions on how Black's character and his behaviour should be regarded, and how they should be evaluated. Up to this point, Black has been portrayed as someone, who can be regarded as a role model, and as someone, who can be trusted on.

#### 4.4 Betrayal and Its Connection with Black

The aspect of betrayal appears to be connected with Black's character in three different instances. The first instance of betrayal is given when Black's part in Harry's parents' deaths is been described in *Harry Potter and the Prisoner of Azkaban* (Rowling 2001a). The novel explains how Black was responsible for their deaths by giving away information of their whereabouts. In addition, it is revealed that Black was close friends with Harry's father at school, and how he was also Harry's godfather. These aspects solely emphasises the betrayal, as after this revelation Harry is described to be

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<sup>20</sup> Harry's cousin.

<sup>21</sup> Harry's best friend's mother.

devastated, and how Black is portrayed as having no conscience. (Rowling 2001a: 203–209, 213)

Even though Black is first described to be a murderous wizard who did not feel remorse or have conscience, this characterisation manner eventually changes when it is explained that Black did not betray Harry's parents. Instead of this, the novel reveals how their other close friend had betrayed them, and whose alleged murder Black had been accused for and convicted for. This changes Black's characterisation manner, as he is thereafter portrayed to be innocent. In addition, Black is also characterised as trying to keep Harry safe, as this old friend has been alive and close by. Although this revelation is first dealt with as madness of the character, the novel afterwards represents this as the truth, and shows how Black has had no malevolent intentions. (Rowling 2001a: 343–356, 362–372)

The third instance of betrayal is given in *Harry Potter and the Order of the Phoenix* (Rowling 2004), where Harry's idolising of his father and his friends' shatters, and causes him to lose his admiration. This happens after Harry sees in first-hand Snape's memories in Pensieve<sup>22</sup> about his past during school time. This memory portrays Harry's father and Black bullying and humiliating Snape publicly, as well as in front of Harry's mother who used to be friends with Snape. Up to this point, Harry has looked up to his father whom he resembles outwardly. When he sees the memory, this admiration changes, as he sees how his father felt merely embarrassed of the situation after being lectured by Harry's mother, whereas Black did not feel any remorse about it, and found it solely hilarious. (Rowling 2004: 640–649) In other words, the way how Harry looks up to his father and Black shatters. Therefore, as this revelation causes Harry to lose the role models that he has looked up to, the situation resembles betrayal.

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<sup>22</sup> A stone basin in which one can restore their memories, and contemplate them like a film.

#### 4.5 Hope and How It Is Portrayed

It could be argued that Black represents hope for Harry as well, and it becomes apparent in some instances. This comes indirectly apparent in *Harry Potter and the Prisoner of Azkaban* (Rowling 2001a), where Harry's life is characterised as highly protected because the threat that Black represents. Therefore, his life is somewhat under scrutiny by the people who want to keep him safe. This also means that Harry is restricted from going to the local magical village as other students do, as he lacks guardian's permission to do this. Regardless of this, Harry learns about the secret passages at the school, after his friends give him the Marauder's Map<sup>23</sup> that is made by Prongs, Padfoot<sup>24</sup>, Wormtail and Moony. With the aid of this Map Harry is able to get outside the school without anyone's knowledge. (Rowling 2001a: 189–193) Since it is revealed that Harry's father along his friends made the Map, it could be argued that Black provides indirectly hope for Harry. It could be claimed, that the Map provides more freedom in Harry's life, as he uses it in the later novels as well. Thus, as Padfoot was Black's nickname with his friends, it can be regarded as one of his names.

The direct resemblance of hope happens when Black provides a possibility of change in Harry's life. This concretises as Black offers Harry a new home, and to live with him. (Rowling 2001a: 379) Similarly, as the proposition provides hope for Harry, it means hope for Black as well. This becomes evident in the novel, as Black's character is described rather optimistically in the moment that seems to be the result from having a new reason to live:

Sirius's gaunt face broke into the first true smile Harry had seen upon it. The difference it made was startling, as though a person ten years younger were shining through the starved mask; for a moment, he was recognizable as the man who had laughed at Harry's parents' wedding. (Rowling 2001a: 379)

However, this hope is taken away from them, as Black has to leave Harry's life to keep himself safe, and to stay alive. Thus, the possibility of having a new, better life, and

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<sup>23</sup> A magical map of Hogwarts that shows where everyone is during that specific moment. The map is protected with a spell, and therefore it reveals its content to its owner only.

<sup>24</sup> Sirius' nickname.

finding a connection to his father's past makes this outcome to be described devastatingly:

For maybe half an hour, a glorious half hour, he had believed he would be living with Sirius from now on... his parents' best friend.... It would have been the next best thing to having his own father back. [...] Harry couldn't help feeling miserable when he thought of the home he might have had, and the fact that it was now impossible. (Rowling 2001a: 429)

Added to this, the hope seems to be present in *Harry Potter and the Goblet of Fire* as well (Rowling 2002) where Black is portrayed with a manner that seems to speak of gaining respect in Harry's eyes. This seems to be the result from Black making Harry's life a little easier, even though he cannot be with him. The novel characterises Harry having more freedom at the Dursleys<sup>25</sup>, where he is treated differently as they assume Black is a murderer, and Harry does not straighten that up. In addition, Black's character is seen as a father figure to Harry, whom Harry repeatedly contacts when he needs someone to listen to him, or to provide him comfort when he does not feel safe. This is underlined when Harry starts to have sudden pains in the old scar that cause him to feel anxious. Therefore, he trusts Sirius' knowledge about the subject, and whom he wants to talk to instead of worrying his friends. (Rowling 2002: 23–25, 64, 150)

Similarly, Black's value is not diminished in the novel, as he constantly seems to provide comfort to Harry when it is needed the most:

The prospect of talking face-to-face with Sirius was all that sustained Harry over the next fortnight, the only bright spot on a horizon that had never looked darker. (Rowling 2002: 313)

Additionally, Sirius' character gets more emphasis as a solid ground for Harry when Harry's anxiety is stressed in the novel. In these moments, Black is more present, and he is regarded as someone who Harry can trust on, and whose priority is Harry's safety. This becomes apparent through their correspondence, where Black seems to try his best to provide comfort and the sense of safety:

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<sup>25</sup> Harry's only living relatives.

He reminded Harry in every letter that whatever might be going on outside the walls of Hogwarts was not Harry's responsibility, nor was it within his power to influence it. *If Voldemort is really getting stronger again, he wrote, my priority is to ensure your safety.* (Rowling 2002: 609)

Since Black reminds Harry of home, and whom Harry cares about, the novel also stresses this importance. This is concretised when Harry wants to keep in contact with Black, even though the Ministry of Magic regulates all connections to the outside world from school. Therefore, Harry starts using a code name for Sirius in case something happens to his letters, and that means he refers to Black as Snuffles. (Rowling 2004: 225, 278–280) For this reason, Snuffles can be regarded as one of the names that are given for Black in the novels.

#### 4.6 Protective Manner Emphasised in the Character

As it has been noted, the novels seem to underline the importance of the connection Black and Harry share, and that is emphasised when Harry feels most vulnerable and alone. In *Harry Potter and the Goblet of Fire* (Rowling 2002: 321, 329), this is present through Harry's desperation to talk with Sirius, to share his thoughts, and to have someone to talk to. It is evident that Harry's safety is a priority to Black, and it is stressed how Black wants to know everything that happens to Harry. This manner seems to underline his protective manner and in the novel it is shown with the following manner:

Sirius looked at him, eyes full of concern, eyes that had not yet lost the look that Azkaban had given them – that deadened, haunted look. (Rowling 2002: 331)

Black's protective nature seems to repeat in the novel, as he risks his life to provide Harry advice and comfort. This is shown, for instance, when Black insists to meet Harry and his friends in person at the local magical village, and they end up doing it regardless of Harry's concerns over Black's safety. Overlooking this fear seems to indicate how the novel portrays Harry desperately seeking for the comfort of a family, someone to rely on when he needs it the most. Similarly, like Black, Harry is willing to risk being

caught, so that he can have someone to talk to. (Rowling 2002: 483, 510–511, 520–521) Therefore, this connection seems to underline the protective manner that the characters feel for one another.

The need to feel safe is later underlined after Harry's life is directly threatened by Voldemort's return in *Harry Potter and the Goblet of Fire* (Rowling 2002). After the traumatising encounter Harry has with Voldemort, Black is portrayed as someone who is able to provide Harry the sense of security in the moment. (Rowling 2002: 694–696) Regardless the chance of being caught, Black is there for him, and the description of his emotions is made with a following manner that appears to emphasise his worry over Harry, and towards the situation:

His face was white and gaunt as it had been when he had escaped Azkaban. (Rowling 2002: 694)

In *Harry Potter and the Order of Phoenix* (Rowling 2004), Black's importance for Harry is likewise present. When Harry is kept in the dark about happenings in the wizarding world for his own safety, it is stressed how Black shows signs of concern for Harry's well-being, and how his letters provide comfort to Harry. (Rowling 2004: 9–10)

In addition, Black seems to also represent a solid ground for Harry after Harry has seen Snape's memory. After seeing the memory, Harry feels horrible and he loses the sense of pride over his father and his friends. This causes Harry to need Black to be there for him. During this moment, the novel describes Black as someone who teaches Harry a vital lesson of the situation, and that is how his parents were humans as well, and made mistakes. This moment portrays Black as succeeding to act like a parenting role model, who can reason and calm Harry when it is needed. (Rowling 2004: 669–671) Therefore, it could be argued that this moment indicates how Black is able to provide Harry the safety he seeks in his life, something solid and constant when he seems lost and alone.

Similarly, in *Harry Potter and the Order of the Phoenix* (Rowling 2004), Black's protective nature is present. This is evident in the final moments of his life that take

place in the Ministry of Magic, in the Department of Mysteries, where he and the other members of the Order<sup>26</sup> have to go in order to save Harry and his friends from the Death Eaters<sup>27</sup>. Harry along his friend has gone to the place after seeing a vision of Voldemort torturing Black in the above-mentioned place. Since Harry believes in this vision, he and his friends have gone to the Ministry of Magic to rescue Sirius. (Rowling 2004: 729–741, 759–763) It could be claimed, that this vision in itself stresses the protective nature that seems to characterise the relationship between Black and Harry. This claim is based on the fact that both of the characters seem to value each other's lives above their own, and who would do anything to keep one another safe.

Regardless of these good intentions, it is later revealed that the vision was a trap, and Black had been safe. Hence, the fear for Black's life changes into realisation how Harry has put his friends' lives into danger. For this reason, the novel portraying manner emphasises how all the hope is lost, as Harry with his friends has to try rescuing themselves from the Death Eaters that have lured them into a trap. However, the characterisation manner changes when Black with other members of the Order come and rescues them, due to which the novel emphasises the protective atmosphere, and how the hope is regained. This moment indicates Black to be fighting furiously to keep Harry safe and who is determined to do so. Added to this, Black's characterisation stresses him being proud of Harry, enjoying himself during the fight, and being fearless during it. This, however, leads into a situation where Black gets too confident, and therefore he loses his life in front of Harry. (Rowling 2004: 778–782, 801–806)

#### 4.7 Family Home's Part in Characterisation

It should be pointed out how in *Harry Potter and the Order of the Phoenix* (Rowling 2004) the family home of Black seems to influence his characterisation manner as well.

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<sup>26</sup> Shortened from the Order of the Phoenix that is a secretive group of witches and wizards that fight against Voldemort.

<sup>27</sup> Supporters of Lord Voldemort.



When the house is first the time dealt with, its description seems to emphasise darkness and death that appears to set the outline for the novel's atmosphere:

The others' hushed voices were giving Harry an odd feeling of foreboding; it was as though they had just entered the house of a dying person. (Rowling 2004: 60)

Underlining how the people that Harry holds dear to him behave almost like mourning for someone makes the weight of the house deepen and it frames the general atmosphere. Details that are given of the house stress the dark side of it, portraying plaques on the wall that have heads of house-elves, and a side table where the candelabra and chandelier are shaped like serpents. (Rowling 2004: 60–62) Even the description of Harry's curiosity seems to guide how the place is regarded:

Harry's bewilderment deepened with every step he took. What on earth were they doing in a house that looked as though it belonged to the Darkest of wizards? (Rowling 2004: 62)

Later, the novel stresses how Black has lived in the old family home that he owns now, as he is the only one left in the bloodline. It could be argued that the house seems to be tied to Black's state of mind, where the desperation to do something is evident. This desperation is also connected to bitterness about not being able to help more in the war against Voldemort, where the only useful act on Black's behalf has seemed to be offering his house to be used as the Order's headquarters in this war. (Rowling 2004: 79, 82, 94)

The house appears to work as a part of Black's characterisation as it has a connection to his mood that seems to be influenced by it. The house's descriptions seem to reflect and highlight the origin of Black's family, and its impact on Black. Adjectives like "darker", "gloomier" and "chilly" are used while the house is concerned, and the novel underlines how Black does not have warm feelings about the place. It is made clear that

he is ashamed over his family's supreme behaviour of being pure-bloods<sup>28</sup>, and how he does not share this attitude. (Rowling 2004: 98, 109–116)

This behaviour and attitude is later concretised through Kreacher the house-elf, who has served the Black family for decades:

“...Smells like a drain and a criminal to boot, but she's no better, nasty old blood traitor with her brats messing up my Mistress's house, oh my poor Mistress, if she knew, if she knew the scum they've let in her house, what would she say to old Kreacher, oh the shame of it, Mudbloods and werewolves and traitors and thieves, poor old Kreacher, what can he do....” (Rowling 2004: 107–108)

The novel portrays the relationship between Kreacher and Black as stormy, and how Kreacher's behaviour towards Black is not as respectful as house-elves usually have with their masters. Through Kreacher's comments and behaviour it becomes clear how Black was considered to be a shame, and a disappointment for the family as he hated their pure-blood obsession. After the novel reveals how some of Black's family members were Death Eaters, the characterisation of Black changes into offensive about the matter, and it is emphasised how he feels ashamed of being related to them. Therefore, it could be argued that the family house has a clear connection to Black's characterisation, as it makes him to feel agitated, like a prisoner again. (Rowling 2004: 109–115)

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<sup>28</sup> Refers to witches and wizards whose heritage is purely magical. This means that they do not have any Muggle blood.

## 5 TRANSLATING BLACK'S NAMES

As it was seen in the previous chapter, the Harry Potter novels have portrayed Black's character as a rather influential person in Harry's life. This could be noted in his way of providing comfort and safety for Harry, as well as who influences Harry's behaviour and identity shaping. It could be argued that Black's Animagus form seems to be a consistent part of his characterisation manner, as it is constantly present throughout the novels.

In this chapter, attention will be given to the Finnish translations of Black's names, as well as on the working methods of the translator, Jaana Kapari-Jatta. At first, the focus will be on the different work stages the translation process has included, and how they can be tied with the user-centered translation approach that was described in the chapter three. After this, the purpose is to analyse Black's names by using the criteria that was set for usability of a good term by Suvi Isohella and Anita Nuopponen, that were described in detail in the chapter three as well. This should provide clues for the cultural references that have influenced the Finnish translations, and those can be used as an advantage in the chapter six where they will be analysed in depth.

### 5.1 Jaana Kapari-Jatta's Translating Method

This chapter focuses on analysing the Finnish translations of Black's names, but first, it would be reasonable to shed some light on the translator's, Jaana Kapari-Jatta's, working methods. These methods seem to have connections to the user-centered translation approach that was discussed in the chapter three. In her book, *Pollomuhku ja Posityyhtynen*<sup>29</sup>, Kapari-Jatta (2008) has provided information about her translation process during the Harry Potter series, and that she wanted to elaborate on. From this book, it is possible to have an overall understanding of her working methods.

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<sup>29</sup> Could be translated as *Bubotuber and Pigwidgeon*.

According to Kapari-Jatta, her translation work starts by reading the book as if she is not intending to translate it. With this, she is able to gain an overall picture of the book, about its tone and mood, and she is able to catch the aftertaste that is left after finishing the book. After this, Kapari-Jatta reads the book again, but now with the eyes of a translator. This means that she tries to find the author's idea and feeling behind the words as well. Added to this, Kapari-Jatta also pays attention to the hints that Rowling has provided, since they have to be translated with a manner where the Finnish reader will have the similar clues the original book's reader has had. This means that the clue cannot be too obvious, but not too difficult either. According to Kapari-Jatta, the difficult part is not while translating the imaginative words, but rather while trying to translate the right tone, atmosphere, and rhythm. (Kapari-Jatta 2008: 10–11, 15–16)

After the first draft is made, Kapari-Jatta concentrates on the text, empathises with it, and tries to understand it thoroughly. As it was pointed out, Rowling's works include small, hidden clues, and sometimes obvious ones that are there either deliberately, or sometimes without meaning to, but which cannot go unnoticed. On the other hand, Kapari-Jatta cannot bring them up too easily either. Therefore, she mostly tries to empathise with the right atmosphere, rhythm, and tone because they come beforehand. Hence, the content, in other words the meaning, is a fundamental element that comes before the so-called right or wrong translation. For this same reason, Kapari-Jatta goes through the first draft once more, and tries to revise it, making the translation to fit with the mental images that Rowling has intended. In other words, Kapari-Jatta has attempted to translate the mental images so that they will be transmitted for the reader as they are supposed to. (Kapari-Jatta 2008: 18–19, 21)

This is followed by the cleaning stage. During this, Kapari-Jatta pays attention to the overly colourful parts, and she takes away the unnecessarily funny parts, as well as the expressions that are out of ordinary. When this is done, the focus will be on the singular imaginative words, and on the names that still need to be solved. Afterwards, Kapari-Jatta takes a print of her work, and marks with her pen the points that stand out, and that are not intended to by Rowling. Afterwards, she compares these markings to the notes she has made after the first draft. (Kapari-Jatta 2008: 23–24)

When the changes are done, Kapari-Jatta goes through the translation with the computer. This time she skims through the text in order to see quickly the parts that still stand out. After the final changes are done, the translation is sent to the editor, who reads it from a print with a pen. As the editor has finished reading the translation and made suggestions for editing, the text comes back to Kapari-Jatta, who reads it again bearing these suggestions in mind. (Kapari-Jatta 2008: 24–25)

When the possible changes are made, the translation goes back to the editor, and after that it moves on to the case room. From there it comes back to Kapari-Jatta as a proof that is read by a proofreader. The proofreader makes sure everything is right, and makes comments on parts that could possibly need changing. Therefore, Kapari-Jatta goes through the text again, or she does this with the proofreader. After this, the editor combines the changes. This happens after the editor has consulted Kapari-Jatta about the points that the proofreader has wanted to change, but the final word, and that means the responsibility, is Kapari-Jatta's. When the translation is finished, it will be spread out. (Kapari-Jatta 2008: 26–27)

About the names' translating, Kapari-Jatta points out in her book that whether they are translated, or not, is based on that kind of name is required. According to her, the name sometimes has a clear meaning that carries the story, and sometimes it can create a certain atmosphere, or give mental images. Thus, she has tried to translate these kinds of names with a manner that has approximately the same atmosphere and tone. Furthermore, Kapari-Jatta mentions how there were names that did not need translation even though they were meaningful, or that were not translated even though they meant something. Regardless of this, she has processed everything, and the names are as if translated, even though the form remains the same. This is because the translator always has to know that is below the surface. Therefore, everything, even the untranslated names, has existed in the thinking cap of the translator, who has defined which names need to be translated. (Kapari-Jatta 2008: 71–72)

If we regard Kapari-Jatta's working manner against the user-centered translation (UCT) approach that was explained in the chapter three, it could be argued that her translation

process applies some features from it. As it was pointed out, she has taken into account the target audience throughout her translating process, and that is emphasised repeatedly in her working manner. In this process, she has tried to put herself into the shoes of the reader, where she has paid attention to the novels' style and atmosphere that she has tried to convey for the reader. To put it simply, she has tried her best to make the novels suit for the target audience, as well as to convey and respect the author's intentions.

Therefore, it could be argued that Kapari-Jatta's working method appears to have similarities with the UCT approach. The resemblance is that she receives ongoing feedback, makes revision based on it, and she makes constant evaluation to her work throughout the process. Since Kapari-Jatta makes quality assessment for her work, and revises it after she has received feedback, it could be claimed that her working methods consider the target audience from the start. Her working method seems to underline the importance of respecting the author's intentions, and conveying the similar meaning for the reader.

For these reasons, it could be stated that her translation is made with a manner that makes the translation suit for its purpose, as well as for its target audience. Thus, it could be reasoned that Kapari-Jatta's working methods concretise the essential element from the UCT approach, and that is the importance of the target audience. Her working method stresses how the target audience should be taken into account throughout the process in order to make a successful translation, where the constant evaluation has to be done.

## 5.2 The Names that Are Under Scrutiny

As it was noted in the chapter four where the characterisation manner of Sirius Black was analysed in depth, the novels have contained direct and indirect names for the character. Therefore, these names shall be used for a deeper analysis, so that the connection of the names to the characterisation could be established. To do this demonstration, the names have to be analysed thoroughly, in order to provide a starting

point to comprehend the additional meanings that may be relevant in regard to the characterisation.

**Table 1.** Sirius Black's names both in English and in Finnish

<b>Name of the book</b>	<b>Original name</b>	<b>Name of the Finnish book</b>	<b>Finnish translation</b>
Harry Potter and the Sorcerer's Stone	Sirius Black	Harry Potter ja viisasten kivi	Sirius Musta
Harry Potter and the Prisoner of Azkaban	Padfoot	Harry Potter ja Azkabanin vanki	Anturajalka
Harry Potter and the Goblet of Fire	Snuffles	Harry Potter ja liekehtivä pikari	Nuuhku
Harry Potter and the Prisoner of Azkaban	the Grim	Harry Potter ja Azkabanin vanki	Kalmakoira

These names that can be seen in the Table 1. above, were gathered from the English novels published by Scholastic, and from the Finnish translations of the novels. This table illustrates these names, as well as the name of the book where the names were being given both in English and in Finnish. The first name on the table, Sirius Black, was given in Rowling's premiere novel *Harry Potter and the Sorcerer's Stone* (Rowling 1999), and its Finnish equivalent, Sirius Musta, was given in its translation *Harry Potter ja viisasten kivi* (Rowling 2007). Names Padfoot and the Grim were mentioned in *Harry Potter and the Prisoner of Azkaban* (Rowling 2001a), and their Finnish translations Anturajalka and Kalmakoira were gathered from the book's translated version *Harry Potter ja Azkabanin vanki* (Rowling 2001b). The last name, Snuffles, was used in *Harry Potter and the Goblet of Fire* (Rowling 2002), and for that reason, its Finnish equivalent, Nuuhku, was taken from the book's translation *Harry Potter ja liekehtivä pikari* (Rowling 2001c).

It should be noted that the first three names in the table were given for the character directly, whereas the latter one was given for him indirectly. This is because Black's

Animagus form was first believed to be connected to the omen of death, and it was referred to in the novel as the Grim. For this reason, it could be argued that the Grim was used indirectly of the character, as Harry first believed that he had seen the omen's embodiment, making the name to be connected to Black's physical appearance. Therefore, as these names are tied to the character directly and indirectly, their Finnish translations will be analysed now more in depth with the aid of criteria that was set for defining of a good term. These criteria were explained in detail in the chapter three.

### 5.3 The Form and Structure of the Names

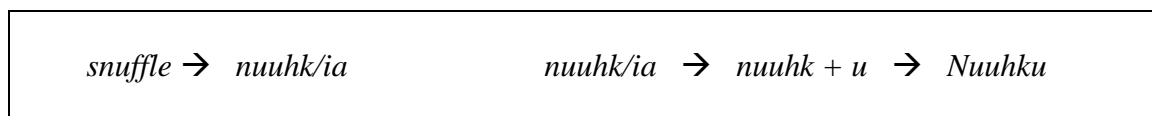
While comparing Black's names to their Finnish translations with the aid of the Table 1., it can be seen that they differ from each other according to their pronunciation and spelling. Where the English names follow the grammatical guidelines of spelling that are set in English, the Finnish translated names follow the similar guidelines that are established in Finnish. Similarly, the original names compared to their translated ones differ from each other according to their pronunciation as well. It could be argued that the Finnish translated names are pronounced according to their spelling, whereas the English ones follow the pronunciation rules that are commonly used in English.

While giving attention to the grammatical rules of word formation, it seems that *Sirius Black* has been translated from word to word in Finnish, where the translation equivalent is taken literally. This can be seen as the name Sirius is translated from word to word, maintaining its literal form Sirius, and the surname, Black, is translated according to its Finnish equivalent, Musta. Therefore, it could be stated that the name, and its Finnish equivalent, are literally the same.

Unlike Sirius Black, the names Snuffles and the Grim are translated by using two different kinds of tactics. As it can be seen in the Figure 2. on the next page, Snuffles is translated with a manner where the basic term *snuffle* is translated according to its Finnish meaning *nuuhkia*. This form is then cut: *nuuhk – ia*, where the derivation is made by eliminating the end of the term, and replacing it with *u*: *nuuhk – u*. This



meaning is quite similar with the original one, as *snuffle* literally means “make sniffing sounds” (Illustrated Oxford Dictionary 1998: 787).



**Figure 2.** How the name is formed in the Finnish translation

The Grim that is translated into Kalmakoira is made by approaching the meaning behind the actual name. In this translation manner, it seems that Kapari-Jatta has used the folklore behind the original name as an advantage. This means that the translation attempts to refer to the original meaning by indicating that the folklore is about, and it provides the reader an opportunity to be aware of its meaning. This specific folklore is explained more elaborately in the chapter six where the Grim’s additional meanings will be gathered.

If we examine the name Anturajalka, that is Padfoot in English, the meaning of the name seems to have connection to the appearance of the Animagus form of the character. As it was pointed out earlier, Black can change into a huge, black dog, and the Finnish word *antura* literally refers to a part in a dog’s paw. In English, the word *pad* means “the fleshy underpart of an animal’s foot or of a human finger”, but in addition to this, it also means “walk with a soft dull steady step” (Illustrated Oxford Dictionary 1998: 586). Similarly, according to MOT Englanti (2017), the word *pad* in Finnish means “tallustaa, patikoida”. This literally refers to the way how someone walks.

In addition, it should be noted that both of these meanings are associated with dogs as well, where the former one is closely connected to their appearance, whereas the latter one is tied to the manner how dogs walk. Added to this, Snuffles can also be seen as a direct reference to dogs, as they can make sniffing sounds while breathing. Therefore, it

could be argued that the translator has wanted to emphasise the characteristics of dogs, making the connection to the Animagus form of the character to be present.

#### 5.4 Relation between Names and Concepts

While analysing the translations' transparency, a concept that was briefly mentioned in the chapter three, it could be argued that the names are transparent because they have relatively short forms. This means that the names are easy to remember, and to learn, and that in return helps to follow the storyline without significant problems. Similarly, having short names that resemble one another by their form and meaning also indicates that Kapari-Jatta has tried to follow a similar kind of style, and manner as Rowling has had in the novels. It could be argued that the names contain additional meanings besides of actually referring to Black, and these meanings appear to be connected to the way he is being characterised in overall.

If we regard the names Sirius Musta, that is Sirius Black in English, and Kalmakoirra, that is the Grim, it seems that these names contain additional meanings as they refer to the actual character, but at the same time, they can also refer to larger concepts beyond the name. Sirius, for instance, can refer to the character of the novel, but as a term, it can also refer to the constellation of Canis Major, where Sirius is the brightest star (Encyclopaedia Britannica 2010). The star in itself could be associated with navigation, which in return can metaphorically lead into an association that someone is lost, and who needs to find their way. The term Black, that is Musta in Finnish, can refer to the character itself, but in addition, it can also refer to the colour of black, and that in return can be associated with death and grief.

If we regard the name Kalmakoirra, that is the Grim, and separate the name into two parts, into *kalma* and *koira*, it could be argued that the name contains controversial associations. For instance, according to MOT Synonymisanakirja<sup>30</sup> (2016) synonyms

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<sup>30</sup> A Finnish online synonym dictionary.

for *kalma* are “kuolema (kuolema): surma, kuolo, tuoni, kalma, noutaja, viikatemies”. Controversially, the term *koira* can refer to an actual dog, but additionally it can have deeper associations that people have about canines, that can be for instance the sense of protection, safety, and guardians, where they are closely connected to domestication and dog’s taming (Irvine & Bekoff 2008: 13).

Taking into account all of the given names, and their references to different concepts, it could be argued that the Finnish translated names refer to the actual character, but they can have additional meanings as well that contain associations derived from the source culture. Due to this polysemy, it could be stated that the translations have been made with a manner where the source culture has been taken into account, and they attempt to transfer the names into the target culture as well.

Therefore, this means that there is a possibility that Black’s names contain additional meanings, and those results from the awareness of the source culture. From these meanings, it could be possible to deduce how they are emphasised in the novels’ contexts, and how they support Black’s characterisation. These associations, and their connections to the novels, will be analysed more in depth in the chapter six.

### 5.5 Names’ Suitability for Their Purpose and Their Usage

While analysing Black’s different names and their translation equivalents in Finnish, it could be argued that the translations have been made with a manner that makes them to be suitable for the target culture and language. As it was noted earlier, the names seem to take into account both the source culture and the target culture. Therefore, the translated names seem to apply terms, that are familiar for the target audience, and those terms try to consider the source information.

Even though Kapari-Jatta has used familiar terms as an advantage, it appears that she has made derivations from them so that they would suit the style, and atmosphere of the text. Thus, the used terms appear as new, and they seem to attempt to follow the novels’

style. Hence, it could be said that the terms for the translations are selected so that they consider the register of the target audience. For this reason, it should be possible to draw conclusions of the names' additional meanings, as these meanings are closely connected to the names' structure. Therefore, the names' clear form helps to deduce their additional meanings with the help of their context.

Paying attention to the manner how the names are used, it becomes apparent that it is consistent. Throughout the novels, the whole name Sirius Musta, that is Sirius Black, is being used when the character is addressed with a formal manner, and while putting some distance to him. The character's surname, Musta, that is Black, seems to be commonly used when the character is addressed by others who do not have warm feelings towards him. This is noticeable and consistent for instance with Severus Snape. This similar addressing manner seems to also happen when the character's madness, or its possibility, is being underlined, or emphasised. It appears that of the names Sirius seems to be the only one that is commonly used by those who show him affection, and who have a close connection to him, as Harry does.

Snuffles, which was translated into Nuuhku, was a codename that Harry used while keeping in contact with Black in secret when the Hogwarts was under the Ministry of Magic's scrutiny. In other words, this name is used for the character's own protection, as a precaution. Of the names, the Grim, that is Kalmakoirra, is the only one that is used of the character indirectly. This happens because Harry first time encounters Black in a dark alley, when Black was in his Animagus form at that time. As Harry learns at school about the Grim, the omen of death, it makes him to believe that he has seen the omen's personification, and this creates a connection with the dog and the omen from the start. In addition, this connection is also stressed with a repeated manner in the novel, underlining its meaning.

## 6 NAMES' ADDITIONAL MEANINGS

As it was noted in the previous chapter, it appears that Kapari-Jatta has used as an advantage the cultural knowledge behind the original names while translating them into Finnish. This seems to suggest that the translations contain additional meanings that can be derived from the source culture. Therefore, these meanings shall be examined now more in detail, where the connection to the characterisation will be pointed out.

Since these meanings seem to be tied to the cultural references, as well as to the physical appearances of canines, these additional meanings and their connections to Black's names will be assessed now more in detail. This should assist afterwards while drawing conclusions whether this connection supports Black's characterisation. Thus, this chapter concentrates on these references, and the aim is to explore the associations and meanings that the original names convey. Moreover, the purpose is to indicate how Black's names' additional meanings are connected to his characterisation, and whether they support it.

### 6.1 Sirius

If we first regard the name Sirius, it should be noted that it is also the name of the brightest star that can be seen in the night sky especially during the winter season. The only star that is brighter than Sirius, and that can be seen with plain eyes, is the Sun. In addition to being the brightest star, Sirius is also the most noticeable star in the constellation of Canis Major, and it is known as the Greater Dog. (Kanipe 1999: 17) For this reason, Sirius is sometimes called as the Dog Star (Kaler 2012: 164).

Analysing Sirius from this point of view it could be argued that the connection to the constellation of Canis Major appears to be present, and that has been applied to his characterisation. This connection is present from the start as Sirius was able to change into a dog by sheer willpower. Therefore, it could be claimed that his Animagus form

seems to have a clear connection to the constellation, as well as to the star's reference as the Dog Star.

As it was pointed out, Rowling has portrayed Black's Animagus form to be a gigantic, big, shaggy dog with gleaming eyes, and his manners in overall seem to have similarities with a doglike behaviour, as well as with dogs' characteristics. This doglike behaviour is emphasised in the novels through Black's protective attitude towards Harry, and through his loyalty that is characterised to be taken seriously. As pointed out already in the chapter four, this is evidently stressed when Black's loyalty is being under scrutiny, where the Animagus form underlines his attitude.

In addition, the emphasis of the dog is present in the references that make the resemblance to his Animagus form to be evident. This happens when his manners are being referred with doglike characteristics, for instance "sounding suddenly like the bear-sized dog he had been" (Rowling 2001a: 369), and "let out his usual barklike laugh" (Rowling 2004: 170). These kinds of references maintain the close connection to his Animagus form, even when the character is being human.

Regardless of the fact that the Sun is more visible in plain eyes, it should be noted that Sirius is still brighter than the Sun, if the two of them would be in an equal distance away from Earth. This happens because Sirius is nearly double the size of the Sun, and as a star, it is much hotter, and therefore brighter. Since Sirius has a powerful glowing, and it does not rise very high at the sky, this brightness creates an illusion of nearness, even though the star itself is not that near. (Kanipe 1999: 17–18)

Similarly, it could be regarded that Sirius in the novels acts like Sirius the star, because he as well is present in Harry's life throughout the novels, even though he physically cannot be close by. The illusion of nearness seems to be underlined in his correspondence with Harry, as it happens on a regular basis, and its aim is to maintain their close relationship. In other words, like the star itself, Sirius seems always to be close by, even if there are obstacles that make him to stay at a distance, to observe Harry's life without actually being able to take part in it in person.

In addition, another similarity with the star and the character could be claimed to be in their hotness. Even though the star is physically described as hot, this heat could be regarded to be likewise present in Sirius' behaviour. In the novels, Black's attitude and behaviour can be considered to be as sometimes reckless, as he repetitively makes decisions that overlook others worrying over his safety. This recklessness is apparent throughout the novels through his flaws where he lacks adult behaviour, subtlety, and the sense of responsibility. In other words, Sirius' actions can be argued to be guided by his passion that makes his behaviour to be characterised as temperamental, and it makes the connection to hotness to be evident.

Since Sirius is a noticeable star at a night sky during the winter season for its brightness, and as it is part of the constellation Canis Major, it could be argued that the star represents something constant, and therefore something solid. Hence, this was also noticeable at sea navigation, where in fact it was utilized and used as an advantage. It should be noted that in astronomy, the celestial bodies' motions and their positions are being studied, where the aim is to understand their physical properties, as well as to explain them, whereas the navigational astronomy takes advantage of the celestial bodies' motions, coordinates, and time (Bowditch 2002: 217).

In a way, Sirius could be seen to represent Harry a way of navigating through his life. This assumption is based on the fact how Black is portrayed as someone who Harry can trust on, and whom Harry can see as a part of his family. As Black is something between a brother, and a father to Harry, he could be regarded as a solid ground for Harry, being someone who can help Harry through rough times because he can provide him advice when it is needed. This close bond is emphasised for instance when Harry feels scared about things happening in his life that he cannot interfere. During these moments, Sirius is the one who Harry considers to be able to keep him safe, and therefore, Harry does not feel utterly alone. In other words, it could be argued that Sirius acts like a bright star in Harry's life as he helps him to navigate through the dark times in it. In addition, the novels keep portraying Black to be able to provide Harry comfort, safety, and protection that seems to speak for this navigating aspect as well.

It should be noted that the constellations were noticeable to ancient people as well, and so, they were commonly supplied with myths and names. For this reason, the constellation of Canis Major, to which Sirius is part of, is thought to be the great hunting dog of Orion, whereas starting from Sirius is a curved line that extends to the constellation of Canis Minor, which is regarded as the small hunting dog. (Bowditch 2002: 224, 254) Therefore, as both of these constellations are regarded as Orion's hunting dogs, it could be argued that these myths underline as well how Sirius is sometimes referred as the Dog Star.

If the term Sirius is analysed according to its pronunciation /'sɪrɪəs/, it can be seen that the closest resemblance to it is an adjective serious, that is pronounced as /'sɪəriəs/ (MOT Collins English Dictionary 2017). According to MOT Collins English Dictionary serious as an adjective, for instance, refers to:

- 1 grave in nature of disposition; thoughtful: *a serious person*
- 2 marked by deep feeling; in earnest; sincere: *is he serious or joking?*
- 3 concerned with important matters: *a serious conversation*

(MOT Collins English Dictionary 2017)

From this point of view, it could be argued that Black's nature as well is portrayed as rather serious, and his manners seem to follow similar kind of pattern. This seriousness is stressed for instance in *Harry Potter and the Order of the Phoenix* (Rowling 2004), where the characterisation manner of Black reveals a clear change in his behaviour. From the earlier novels in the series, Black's portraying manner has changed from hopeful and bright to broody and melancholy. It appears that his characterisation is influenced by the surroundings of his family home. The family home itself appears to stress the atmospheres of seriousness, and depression that are heavily connected to it. Added to this, death and downfall are repeatedly emphasised through the house's descriptions, and they seem to be tied to the seriousness as well.

Added to this, Black's behaviour in the novels could be regarded as grave, and it appears that the character seems to have difficulties to find happiness and joy in his life. This seems to be the result of his time served in the Azkaban. Therefore, it could



be claimed, that this time has taken away his bright and vibrant attitude that has seemed to be the case with him as younger. This characterisation change is evident through Snape's memory, in *Harry Potter and the Order of the Phoenix* (Rowling 2004), that provides a stark contrast to the character's current behaviour. This memory indicates how profound the change has been, as Black is characterised in the novel as more depressed, sulky, and gloomy, and these traits are the opposite compared to his younger self. Therefore, it could be argued that Black's characterisation manner speaks for giving up on life, where his downfall is nearby.

## 6.2 Black

It should be noted that in the western culture, the common feature for animals that stand for wicked intent, ill-boding, or melancholy, is that they are black in colour. Curiously enough, the early medieval medicines featured canines that were commonly associated to death and melancholy. In addition, the black dogs had also symbolic association for transition from life to death, but they contained religious symbolism as well, where they were thought to be associated with evil, being either familiars of witches, or devil's personifications. Besides of these negative connotations, dogs were also seen as guardians who watched over the transient spaces like roadways and portals, and this belief was connected to the idea of life to death transition. (Monaghan 2004: 37, 40–41) In addition to these associations, black dogs can also be seen as a reference for mental depression, after this expression was popularised by Winston Churchill (Bennett 2012).

From this point of view, it can be noted that there are couple of similarities to Black's character, and those are closely connected to the association of death and melancholy. These in return are associated with the colour of black. As it has been pointed out, Black's Animagus form was a gigantic, black dog, and for that reason, it can be seen that the the colour is already present from the starts besides of his surname Black, that is Musta in Finnish.

Similarly, the atmospheres of melancholy and death are present in Black's characterisation manner when his stay at the family home in *Harry Potter and the Order of the Phoenix* (Rowling 2004) is being characterised. It appears that the interiors of the house, as well as its descriptions, are closely tied to death and depression. In addition, the surroundings of the place seem to have an influence on Black's behaviour, as well as on the others that are staying with him there, making them all more serious, almost like mourning for someone.

This depression is present throughout *Harry Potter and the Order of the Phoenix* (Rowling 2004), where the family home could be argued to have connection to the mental state of Black. The house seems to influence his behaviour, and it emphasises the melancholy, gloomy side of his past, stressing themes of death and depression, that seem to have a hold on the character. In addition, the house itself has a clear connection to death, as the novel reveals how some of Black's family members were Death Eaters, and big supporters of Voldemort. This revelation alone makes the death to be a consistent feature in Black's bloodline. Therefore, it could be claimed that the house's descriptions appear to be tied with the downfall of Black, giving a clear clue of his fate in advance.

As it seems, the association with evil runs through at Black's family home, as the rest of the family were big supporters of Lord Voldemort, the antagonist of the story, who valued wizards to be pure-bloods, and so, being superior to other magical beings. Since Lord Voldemort can be regarded as the personification of evil, the connection of Black's family to him could be said to underline this association. As it was noted, the family home's atmosphere influenced Black's attitude, making him more depressed, and sulky the more time he spent there.

Furthermore, it appears that consistent with premodern symbolism of black dogs are the sightings. These sightings are usually those of two types that are either transient paths like gates or laneways, or those that had obvious connotations to death, like churches, murder sites, or graves. Usually the black dogs seemed to be associated with omens as

well where they preceded death for instance. Very typical was that the black dogs were portrayed as dangerous and ominous. (Monaghan 2004: 45, 52)

It could be argued that the resemblance with the before-mentioned sighting manner happens in *Harry Potter and the Prisoner Azkaban* (Rowling 2001a) as well. It could be said that this resemblance is present in the first encounter that Harry has with Black. If the encounter is regarded against the above-mentioned belief, it seems to follow a similar kind of pattern, as this encounter happens in a dark alley. During this moment, Harry is characterised to experience fear, and the eerie atmosphere is present as the outline of the dog is not entirely visible, and Harry only sees its silhouette by himself right after he has run away from the Dursleys. Likewise, the ominous atmosphere is present, as the dog suddenly disappears when Harry's focus momentarily halts. This alone makes the dog seem eerie, and appear as supernatural. Therefore, it could be argued that the atmosphere, and the sighting manner, seems to resemble the belief associated with black dogs.

### 6.3 Padfoot and Snuffles

As it was seen in the chapter five, the common feature for the names Padfoot, that is Anturajalka in Finnish, and Snuffles, that is Nuuhku in Finnish, was that they seemed to apply information that is commonly associated with dogs both in their characteristic, and in their manner. According to Patricia Monaghan (2004), dogs are seen as symbolic animals in Celtic lands' folklore and myths. Therefore, in the sculptured altars that are dedicated for different goddesses, like Nehalennia and Sirona, dogs are considered as symbols for wealth and fertility, as well as for healing. The association with healing came from the belief that dogs can heal themselves by licking their wounds, and therefore they could do that same for humans as well. (Monaghan 2004: 132)

Based on this, it could be argued that this kind of connection to healing can also be seen in Harry's life that Black influences in different ways. This becomes clear from the start, as the change is apparent both in Harry's personal and in school life. After

participating Harry's life, it can be noticed how Harry's life gets easier with the Dursleys, as he is allowed to have more freedom that he has not had before. Similarly, Harry gets more freedom at school in *Harry Potter and the Prisoner of Azkaban* (Rowling 2001a), after Black grants him a permission to visit the local magical village that Harry otherwise would not have had.

Besides providing more freedom for Harry in his personal and school life, it could be argued that Sirius also heals Harry inwardly. This concretises as Harry, who has never had anyone in his life who would take care of him, and who would openly care about his well-being, has now someone who is able provide him the sense of protection and comfort. In other words, Sirius represents a better life for Harry in all aspects of his life, as he makes Harry to feel happier than he has been, to feel connected to someone that resembles family, and to have someone who takes care of him.

In addition being symbols for wealth, fertility and healing, dogs seemed to be associated with death as well, which in Celtic worldview however lead to rebirth. It should be noted that in Scotland, dogs were also considered to have some supernatural powers. For instance, if the dog was howling at a moon, or it was growling at nothing in particular, they were believed to be warning about a presence of a supernatural. Similarly, dogs were also considered to have an ability to see the ghosts of the witches, other people who were visible to those who had the second sight, as well as ghosts in general. (Monaghan 2004: 132)

The connection of dogs having supernatural powers seems to be connected to Black as well. This is emphasised when his time served at Azkaban is being characterised in *Harry Potter and the Prisoner of Azkaban* (Rowling 2001a). Eerily enough, this time in Azkaban where he was guarded by dementors, is portrayed as having no influence on Black, unlike it had done to other prisoners. It could be argued that this revelation could make an association that Black has resistance against the evil, and against the death itself. This assumption is based on the way how the novel has portrayed the dementors to be worse than death as they can suck the soul out of a person. Therefore, it could be

assumed that Black could be regarded as either worse than death, or as a supernatural being himself.

Besides of this, it can be seen that the aspect of rebirth could be associated with Black. As it was noted earlier, his involvement in Harry's life means a change for Harry's personal and school life, where Black provides him more freedom and happiness in them. Therefore, it could be claimed that Black's participation in Harry's life resembles rebirth, as the novels show how Harry's lives change for better as Black influences them.

It should be mentioned, that in addition of several Celtic gods that are connected with dogs, the dogs are also associated with many heroic warriors. These warriors usually had hunting hounds whose purpose was to emphasise its owner's masculine strength and so, the dogs had rarely their own personalities. Regardless of this, these hounds embodied the cycle of life and death in their hunting. This association was also closely connected to the Black Dog as well, whose appearance was fearsome with its terrifying howl and burning eyes, that were usually considered to be a warning for death or war. (Monaghan 2004: 132)

If we observe Black from this point of view, it could be argued that he can be regarded as the story's hero's hunting hound. This concretises as Black constantly tries to keep Harry safe, and he risks his own life while doing so. It could be seen that Black behaves like a dog who tries to protect its master, and he does that without fearing for his life. This manner and behaviour is underlined in the final moments of Black's life, where he attempts to keep Harry safe without backing down.

Thus, Black's last moments in *Harry Potter and the Order of the Phoenix* (Rowling 2004) can be regarded as protective, and fearless. These qualities could be seen to resemble those of a hunting hound. In addition, the embodiment of the cycle of life and death is tied to Black, as he eventually loses his life while keeping Harry safe and alive. This embodies in the moment because Black loses his life to ensure that Harry can spare his. Similarly, bearing the omen of the Black Dog in mind, it could be argued that

Black's Animagus form has served in the novels as an omen for his downfall, as an omen for his fate.

#### 6.4 The Grim

As it was pointed out, the black dogs are sometimes associated with omens. For instance, in his book *Folk-lore of the northern counties of England and the borders*, William Henderson (1879) writes about a creature called Padfoot that resembles the characteristics that are akin for a Barguest as well. Similarly, Padfoot is seen to precede death, but the difference is that Padfoot is sometimes said to be visible, sometimes not. Regardless of this, it is believed that its light padding can be heard nearby when people are walking, and that it makes a roar that is not typical to any other animal. Added to this, the light sound of padding is accompanied with the sound of a chain, and the creature's size is said to be larger than a sheep. In addition, Padfoot was believed to have a smooth, long hair. Similarly, like the Barguest, Padfoot is considered to be dangerous, because making any contact with it, be that of a word, or a physical contact, would give it a power over you. It was also believed that Padfoot would follow and attack people during night time on the roads that they had to pass. (Henderson 1879: 273–274)

Henderson assumed that the folklore of Padfoot was similar with Barguest, whose shape could be that of “a headless man (who disappears in a flame), a headless woman, a white rabbit, or a dog, or a black dog”. (Henderson 1897: 274–275) The reason why Henderson made this assumption was that:

On the death of any person of local importance in the neighbourhood, the creature would come forth, a large black dog with flaming eyes as big as saucers, followed by all the dogs of the pace howling and barking. If any one came in its way the Barguest would strike out with its paw and inflict on man or beast a wound which would never heal. (Henderson 1897: 275)

Thus, it could be debated, whether this belief is used in *Harry Potter and the Prisoner of Azkaban* (Rowling 2001a) with the Grim, because Black's Animagus form of a black

dog could make a connection to the description of the Barguest. In addition, this assumption is based on the novel's portraying manner, as the Grim was said to be an omen for death.

It could be argued that this kind of threatening sensation that is stressed in both of these beliefs influences how *Harry Potter and the Prisoner of Azkaban* (Rowling 2001a) could be regarded. This threat seems to be present from the very moment Harry first time encounters Black's Animagus form in the dark alley. As it was noted earlier, before Harry learns the truth about Black and him being an Animagus, his shape of a black dog is portrayed as ominous and eerie. After Harry learns about the omen of death, and that it is associated with Grim, the connection is immediately made to Black's Animagus form of the gigantic, black, shaggy dog with gleaming eyes. Therefore, it could be claimed that the belief behind the omen is present in the novel from the start.

The omen and its meaning are repeated throughout the novel where the connection to the black dog is evident. This manner could be said to work as part of Black's characterisation, as his menacing presence is connected to this gloominess. The omen's meaning is emphasised in the novel as it directly refers to it with repeated manner. Therefore, that makes the omen's eerie atmosphere to be present, and the connection to the belief behind the omen could be considered as tangible, and easy to drawn, as it is concretised through Harry's perception. Since Harry first believes in the omen of death, and its connection with the dog, it can be seen that this influences his actions and behaviour accordingly. It could be argued that the superstition seems to play a role in it, as this belief causes him to be afraid, as well as to be scared for his life.

Added to the omen's meaning, Black's Animagus form of the black dog is possible to take as an omen for the character himself, as it could be said to give an indirect clue about the character's downfall, and of the fate that lies ahead. In other words, the omen of death acts as a part of his characterisation, as it supports the plot and it gives additional meaning behind the name that can assist in predicting the eventual outcome. Besides giving hints about Black's fate, the omen also supports his character, as his

depression and melancholy are apparent, and take over before his death. These both were closely to believe to be connected to the black dogs, and to their symbolic meaning.



## 7 CONCLUSIONS

In this thesis, the aim has been to analyse how the direct and indirect names that are given for Sirius Black in the Harry Potter novels support his characterisation, and how they have been taken into account in their Finnish translations. The research questions were: did Sirius Black's names contain additional meanings that could be considered as relevant, and do they support his characterisation. In addition, the focus was given for the Finnish translations of Black's names where the purpose was to analyse whether the additional meanings were present in them as well. Therefore, the working methods of the translator Jaana Kapari-Jatta were also analysed in order to indicate how they applied some features from the user-centered translation approach.

As the Harry Potter book series is vast, and it contains seven volumes, this study concentrated on only three volumes of it, where the focus was on Sirius Black, the main character's godfather. The reason why this study focused only on one character instead of several ones was that concentrating on a specific character would make it possible to conduct in-depth analysis, where the data would be easier to handle. Therefore, the main material for this thesis was gathered from the novels where Black had more noticeable role in Harry's life. In addition, the secondary material that was used for this thesis contained studies that were made by other people, different kinds of books and dictionaries, as well as documents about the cultural beliefs and mythologies.

In overall, this study can be regarded as being part of empirical research, because the main aim was to analyse additional meanings in Black's names, and their supporting his characterisation, as well as whether they had been considered in the Finnish translation. Therefore, observations and experiences were made out of this topic. Additionally, this thesis can be seen as qualitative in its nature, as the emphasis was on the language and expressions, in order to understand how the characterisations were supported by the additional meanings, and how they were conveyed in their Finnish equivalents. Thus, the material that were used for the analyses were gathered from existing materials, and the analyses were made of them with a qualitative manner. This ensured that this subject matter could be thoroughly comprehended.

After Sirius Black's characterisation manner was analysed from the novels, it appeared that the character's ability to change into a dog by willpower is constantly present in his characterisation. This came out, for instance, in his behaviour that seemed to be portrayed as loyal, yet run by his passion, and that in return influenced his judgement. This animalistic feature could also be seen in his characteristics that were described with doglike qualities. Similarly, the association to dogs appeared through his manners that seemed to resemble those of a dog protecting its master. In addition, the novels seemed to emphasise the gloomy and dark atmospheres that were tied with melancholy and death. These themes seemed to be stressed with a repeated manner, and they appeared to be closely connected to the character.

When the Finnish translations of the given names for Sirius Black were analysed, it seemed that the names tried to convey the same meaning, atmosphere, and tone as the original names had had in the novels. This assumption was supported after the translation manner of Jaana Kapari-Jatta was being examined. Through her working methods it became obvious that during the translation process she has done constant quality assessment to her work. In addition, she has also done constant evaluation, revised the text after feedback, as well as tried to make her work suit for the target audience. These seem to suggest that her working manner applies some features from the UCT method, as the user is present during her translation process. Therefore, this has ensured that the translations will fit for the target culture, and they will respect the author's intentions.

Since Kapari-Jatta has tried to ensure that her translations respect J.K. Rowling's intentions by conveying the same ideas and meanings as the original story has had, it could be said that it supports the assumption that the names' additional meanings are conveyed to the translated ones as well. Therefore, the Finnish translated names were analysed according to Suvi Isohella's and Anita Nuopponen's usability approach in terminology that they had set for defining a good term. The names were analysed like terms because it was assumed that the names referred to concepts beyond their actual referent.

After this analysis, it appeared that Kapari-Jatta had used the names' additional meanings as an aid, and she had tried to refer to these meanings by using a clear structure in the translated names. This assisted in deducing their meanings either according to their appearance, or in relation to their context where the characterisation contributed. Based on these results, the original names seemed to convey additional meanings that were derived from the source culture. These included references to the cultural beliefs and mythologies, to dictionary meanings, as well as to general knowledge, that were based on different kinds of expertise, like to the domestication of canines, and even on sea navigation.

In order to indicate how the additional meanings supported Black's characterisation, these references were analysed according to their connection to the characterisation manner. Based on these connections, it could be argued that the additional meanings in Black's names had deep and relevant connections to his characterisation as they supported it and provided deeper interpretations of the character.

Rest on these results, it could be claimed that Black's names in the Harry Potter book series do contain additional meanings that give deeper interpretations of the character. Therefore, this appears to confirm the assumption that these meanings support characterisation. Similarly, these additional meanings were also taken into account in their Finnish translations, where their aim had been to convey the same meaning, tone and atmosphere as the author had intended. Therefore, the names were translated structurally so that the reader is able to deduce their meanings, where the names' clear and understandable form seemed to assist.

Thus, it could be argued that the different names that are given for Sirius Black both directly and indirectly contain additional meanings that are relevant concerning his characterisation. These meanings are relevant because they seem to give more information about the character, and they appear to be connected to his general characterisation manner in the novels. Therefore, it could be claimed that these meanings support his characterisation, as they are closely tied to it, and they provide a deeper understanding of the character.

Similarly, it could be said that the Finnish translations have taken these meanings and their connections to the characterisation manner of Black into account. This comes apparent in the structural form of the names, as they are clear, and they seem to refer to the concepts beyond the names. Based on these results, it could be argued that the research questions that were set in the beginning of this study are being answered to.

However, it should be noted that even though the additional meanings seem to support the characterisation in a way of giving a deeper understanding of Black, it could be still debated whether they actually influence how the character could be regarded. These meanings, for instance, can go unnoticed by an unexperienced reader, who may not be able to recognise the subtle hints that the names may provide. Therefore, it could be questioned do these additional meanings influence how the character is regarded, or even perceived in overall. To put it simply, the additional meanings can provide more information of the character, but it should also be pointed out that they may not influence the characterisation on the whole, as the plot creates the general picture of the character, where characterisation is intertwined. Thus, additional meanings in the names can support characterisation but they can go unnoticed as well, and that it may not affect the storyline's perceiving.

In order to pay a close attention to the additional meanings in Black's names, and how they have been conveyed to the target culture, this thesis has applied theories from terminology and communication studies, as well as from translation studies. These theories have been assembled together in order to define how the translations have been made, and how they have considered the original message, to be more specific, the characterisation. With the purpose of understanding how Black's names contain additional meanings that could support his characterisation, it was clear from the start that theories from different fields should be used, so that the research questions in this study could be assessed.

With the aid of different theories, it was possible to point out how translating is a foremost a communicational task, where the aim is to carry out the original meaning to the target language as well, and where the possible shortcomings should be avoided.

Even though this study has only briefly looked into the translator's working process, and instead of that concentrated on the meaning of the message, it could be argued that a new way of analysing translations has emerged. Regardless of this, it is apparent that this study has merely touched the surface of this subject matter.

As it was pointed out, this thesis concentrated on the novels where Black had a more noticeable role in Harry's life. Therefore, it should be also noted that this study did not take into account the aftermath of Black's death, how that was being portrayed in the novels, and how that influenced the main character in a long run. For this reason, it could be argued, that this makes the material to be limited in a sense, because Black influences Harry's life after his death as well. Therefore, it could be questioned does Black's characterisation and portraying manner change after his death, to that extent it shapes Harry's identity, and would that portraying manner turn the results of this thesis on the whole.

Added to this, the second noticeable limitation is related to the main material. Since this study has merely focused on one character, this can question the validity of these results that attempt to generalise the use of names as part of characterisation. Since the novels do contain multiple characters that are portrayed with equal kind of depth as Sirius Black was, it could be questioned whether these kinds of results could be drawn from them. Therefore, this kind of study could be possible to conduct with them as well, in order to prove names' additional meanings' support concerning characterisation. This would enable generalising this subject matter, where the connection between names' additional meanings to supporting characterisation could be drawn.

As it has been stated, the additional meanings are present in Black's names, and they are taken into account in their Finnish translations as well. In addition, they seem to support his characterisation by giving a deeper understanding of his character. Based on this, it could be said that it would be possible to conduct similar kinds of studies with other characters in the series, as well as with other kinds of book series. Doing this could provide an opportunity to find patterns, and similarities between naming and characterisation in fiction. Additionally, this could also provide a thorough answer to

the question whether character naming supports characterisation, and how that is considered in the target culture. In the future, this could provide data that would make it possible to conduct similar kinds of studies, where new ones may occur.

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