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《哈利波特(5)：鳳凰會的密令》之繁中翻譯

Revisiting the Traditional Chinese Translation of

*Harry Potter and the Order of the Phoenix* from

Descriptive Translation Studies

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## 摘要



臺灣的《哈利波特》系列小說譯本由皇冠文化出版社出版，原著小說第一集於1997年出版，皇冠在2000年至2002年間出版前四集譯本，皆由彭倩文獨自翻譯完成。2003年6月，原著第五集出版，為了盡快出版中譯本，皇冠召集彭倩文與另外五名譯者花兩個月翻譯完逾25萬字的內容，以「皇冠編譯組」之名於9月底出版中譯本《哈利波特(5)：鳳凰會的密令》。

《哈利波特》系列出版時，網路論壇如雨後春筍般興起，第五集譯本出版後，許多書迷在博客來書店網站、批踢踢實業坊，以及非官方粉絲網站「哈利波特仙境」留言，指出第五集中譯版存在翻譯問題，例如翻譯品質不佳、翻譯風格不連貫、誤譯和漏譯等，更有許多讀者將翻譯問題歸咎於「皇冠編譯組」。

本文比對了第五集小說中英版本，確認讀者提出的翻譯問題確實存在，而翻譯問題可能是受到許多影響而產生，讀者的評價也可能受到其他因素影響，故本文採用描述性翻譯研究方法，以及結合社會學家 Pierre Bourdieu 的「場域」、「資本」和「慣習」社會學概念的翻譯理論，討論《哈利波特(5)：鳳凰會的密令》的出版過程，將出版社、譯者、編輯、讀者、時間、行銷等各個因素對翻譯過程的影響納入考量，尤其著重讀者在翻譯決策過程中扮演的角色，以期作為日後翻譯系列小說出版之參考。

關鍵字：哈利波特、描述性翻譯研究、Pierre Bourdieu、翻譯社會學

## Abstract



The first *Harry Potter* book was published in 1997. The Crown Publishing House in Taiwan published the translated version of the first four books of the series between 2000 to 2002, translated by Peng Qianwen. The fifth book, *Harry Potter and the Order of Phoenix*, was published in June 2003. To speed up the publication of the translated version, the Crown gathered six translators, including Peng, to translate over 250 thousand words in two months. The translated version was published in September, and the translator was marked as “the translating and editing team.”

The *Harry Potter* series came out at a time when online forums started to thrive. After the translated version was published, many readers left their comments about the translated fifth book on Books.com.tw, PTT Bulletin Board System, and the non-official fandom website Harry Potter Fairy Land. They pointed out many translation problems, such as poor quality, inconsistent style, mistranslation, and missing translation, to name a few. Many of them blamed the problems on the translating and editing team.

This thesis compares the original and translated version of the fifth book, confirming that the problems pointed out by the readers do exist. However, translation issues may result from various factors, not solely from the translator(s). This study uses the descriptive translation studies approach and sociologist Pierre Bourdieu’s concepts of field, capitals, and habitus to consider the effect of various factors: the publisher,

translators, editors, readers, time constraints, and marketing, to name a few, on the publication process. This study aims to serve as a reference and recommendation for future novel series translations.

Keywords: Harry Potter, descriptive translation studies, Pierre Bourdieu, the sociological turn in translation studies



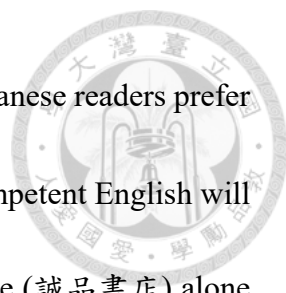
## Chapter 1 Introduction



The *Harry Potter* series by J.K. Rowling is undoubtedly one of the most popular and discussed story sagas ever published. The fascinating magic world, the exciting and adventurous stories, the choices and development of the characters, and the debate about the power of love and the fear of death attracted readers worldwide. The series was not only welcomed when the books were published but remained its popularity twenty years after the publication. Not to mention the movies, games, theme parks, books, and merchandise derived from the series and the immense profit it generated.


The rapid rise of the Internet in the 1990s led to a breakthrough in home computing, and computers were widely used for recreational purposes (Chung 67). The publication of the *Harry Potter* series coincided with the trend, and the Internet provided more options for readers to discuss and research everything about the books. The series is abundant with details for readers to explore and debate, for example, the background and history of the fictional wizarding world, the story plot, the characters' personalities and choices, the magical creatures and gadgets, and the possible plot twist in the latter books, to name a few. Various online platforms and fandom forums rose at that time, offering *Harry Potter* fans worldwide more channels to exchange their ideas with one another.

Among all the discussions around the series, one of them was the translation. The *Harry Potter* series in Taiwan was translated and published by the Crown Publishing



House (皇冠文化出版社, hereafter the Crown). Although most Taiwanese readers prefer the translated version since it is easier to read, some readers with competent English will read the original version. According to the news, the Eslite Bookstore (誠品書店) alone had sold 120 thousand copies of the English version of the first four *Harry Potter* books in three years, and the pre-order of *Harry Potter and the Order of the Phoenix* (hereafter the HP5) reached four thousand copies (徐開塵 “誠品首次加入全球首賣 台灣與世界閱讀零時差.”). Since many readers had finished reading the original version before the translated version came out, some would compare the two versions and express their opinions on the translation. The most discussed topics were translating the characters’ names, spells, charms, places, magical objects, and creatures, to name a few. Thus, many previous studies on the *Harry Potter* series focused on the translation of cultural specific items and comparing Taiwan and Mainland China’s versions, which will be further explored in the next chapter.

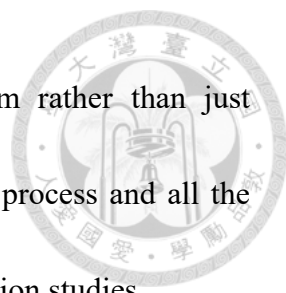
The major online platforms for Harry Potter readers to share comments included online bookstore Books.com.tw (博客來), non-official fandom website Harry Potter Fairyland (哈利波特仙境), and forum PTT Bulletin Board System (hereafter PTT). When browsing the reader’s discussion of the translation of the series on several online platforms, I realized many of them mentioned the low quality and translation problems of the Traditional Chinese version of the HP5. Some readers said the translation was not fluent



enough, making the sentences challenging to grasp (“哈利波特系列 中文翻譯好壞.” [“The Traditional Chinese translation quality of the *Harry Potter* series.”]). Some pointed out that the translation style was inconsistent, although they could understand that the Crown had to gather a group of translators to speed up the process. Some readers argued that the fifth book seemed less attractive than the previous one may result from the change in J.K. Rowling’s writing style, the shift in narrative, and plot design. However, several readers who had finished the English version disagreed with them. They left comments on Books.com claiming that the original novel was a pleasure to read while the translated version was “terrible, bizarre, or incorrect.” The readers’ comments found online will be further introduced and examined in the later chapter.

Many readers brought up the translation problems, indicating that this was not a matter of personal preference among some readers but an issue worth exploring. As Chung Yu-Ling argued in her work *Translation and Fantasy Literature in Taiwan: Translators as Cultural Brokers and Social Networkers*, most readers and reviews of translated books in Taiwan focus on the linguistic level, which is the word-for-word comparison between the source text and target text. Another quality assessment standard is the readability or naturalness at the syntax level. However, only a few readers or reviews examine the translated books beyond the translatorial level and look into the broader aspects, such as proofreading, editing, and even the publication process behind the translated books







(Chung 103). To get a bigger picture of the translation problem rather than just concentrating on the text itself, we should consider the translation process and all the factors involved, which is referred to as the “cultural turn” in translation studies.

The approach of examining the translation work beyond the textual level dates back to the 1970s when Itamar Even-Zohar proposed the “literary polysystem” theory. The concept led to examining translated literature under the social context and its relations within the literature system and even the other systems. In the 1990s, the term “cultural turn” was used to describe the shift of the translation study’s focus from linguistics to the cultural and social factors involved and impacted during the translation process. After the cultural turn, translation scholars approached the social aspect of translation and related issues. Pierre Bourdieu’s concepts of field, capitals, and habitus have been introduced into translation studies since the late 1990s to examine the translators’ habitus and the nature of the translation field to analyze the relations and conflicts between the translation process and other social agents.

This study uses the descriptive translation studies approach to elaborate on the publishing and translating process, the translation issues, and readers’ opinions of the translated version of the HP5. The factors and agents involved in the process and their impact will be analyzed from the perspective of Pierre Bourdieu for a comprehensive understanding. The *Harry Potter* series in Taiwan has been translated and published by



the Crown Publishing House, one of Taiwan's largest publishing houses, thus with abundant economic and symbolic capital. The Traditional Chinese version of the first *Harry Potter* novel was published three years after the original version and became a hit in Taiwan. The Crown Publishing House published the translated version of the series within two years, and the translation was solely done by experienced translator Peng Qianwen (彭倩文). When the English version of the fifth book came out in 2003, to meet the needs of eager readers, the Crown Publishing House gathered a group of translators to publish the translated version in three months. The tight publishing schedule resulted in inadequate time for translating and editing, and changing translators of series novels also raised some problems. After the publication of the translated version of the fifth book, many readers pointed out the translation issues on online platforms, and they also expressed their expectations for the translation of the series. The *Harry Potter* series held huge economic and symbolic capital with its fame and business opportunity. After introducing the series in Taiwan, it accumulated many enthusiastic fans. Peng, the translator of the first four books with rich cultural and symbolic capital, helped construct the magical fictional world for readers in Taiwan, which may be one of the reasons why many readers could not accept that the translator was not her since they were so familiar with Peng's habitus. Besides the change of translators and styles, the readers also pointed out the problems of the translation of the HP5. The translated text will be further analyzed



in the later chapter to see whether the readers' complaints were legit. However, the translation problems are not simply literal issues resulting from translators' competence but may be due to various reasons. Elaborating on every phase of the publication with sociological translation study perspectives may give us a better understanding of the translation problems and the readers' thoughts and anticipation.

This research aims to analyze *Harry Potter and the Order of the Phoenix*'s translation process from the sociological translation study perspective to understand the cause of the translation problems and readers' complaints. The problems of multiple translators and the hastiness of the publication process of the series will also be discussed to serve as a reference and recommendation for future novel series translations.


## Chapter 2 Literature Review



The publication of the Tradition Chinese version of the *Harry Potter* series has triggered many studies. In this chapter, I will categorize the studies regarding the translation of the series to indicate the gap in research. I will then introduce the cultural turn and the application of Pierre Bourdieu's sociological perspectives in translation studies and elaborate on the studies of three scholars who analyzed the translation of the *Harry Potter* series from sociological perspectives.

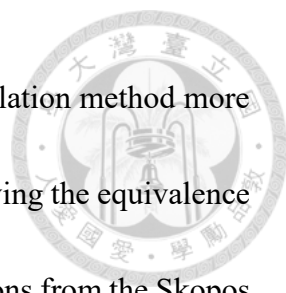
Previous studies took several approaches to Taiwan's translation of the *Harry Potter* series; the first approach compares Taiwan's and China's Chinese translation versions. Cai Xue-Qing discussed the differences in the series' translation strategies for thirty-two characters in 2015. Lin Cindy Pei-Jung concentrated on the strategies used by Taiwanese and Mainland Chinese translators of the first four books in 2004. She concluded that Taiwanese translators prefer domestication and short names and terms for easy memorization, whereas mainland Chinese use foreignization more frequently. Zhou Wangyue and Zhou Yue focused on spell translations of the two versions from the perspective of Skopos theory in 2013. They discovered that Taiwan's translation was children-oriented while the mainland Chinese version was suitable for all ages. Cultural differences may be one of the reasons for the difference in translations.

The second approach focused on textual-level analysis. Liang Wayne Wen-Chun



examined the translation strategies for culture-specific items in the Harry Potter series in 2005, 2010, and 2016, which will be detailed later. In 2013, Kao Shih-Hsiang studied the translation of wordplay, emphasizing puns and riddles, and proposed four techniques for translating puns: addition, free translation, original expression, and Chinese translation in parenthesis. He suggested providing clues by three methods for rendering riddles: addition, annotation, and original expression in parenthesis. Huang Peggy H.Y. assessed the translation quality of *Harry Potter and the Chamber of Secrets* by collecting responses from children to understand the difficulty they encountered while reading translated literature in 2004. She also invited linguists, experienced translators, and elementary teachers to review and modify the text and compare it with the original target text. The results confirmed that secondary text modification was required for children's readership, and the translator should consider children's reading level.

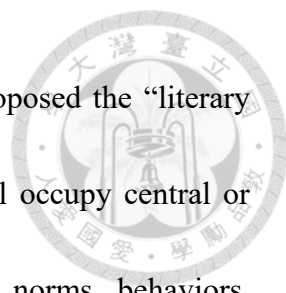
Other approaches include observing the translation strategies from the perspective of functional translation theory by Tsai Wen-Ting in 2020. She concluded that the translation reflected Harry's changes in psychology, character, and social status before and after he attended the school with the same functions and effects as the original, achieving the ideal translation proposed by Christiane Nord. Tsai Cheng Jung studied modality translations in *Harry Potter and the Deathly Hollows* in 2013. She argued that the modal operators and adjuncts have three functions: mental change, description of personality, and



revelation of relationship, and the translators used the semantic translation method more frequently to convey the meaning and mood of the source text, achieving the equivalence effect. Yueh Jung-Ching compared the Chinese and German translations from the Skopos theory and functional translation theory perspective in 2007. He also adopted Lawrence Venuti's concepts of "domesticating" and "foreignizing," concluding that Taiwanese translators prefer the former strategy, whereas German translators tend to use foreignization.

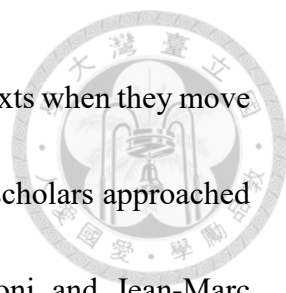
The above studies mainly focused on comparing the translated text, the strategies for specific terms, and the strategies to achieve equivalence between the source text and the target text, which were linguistic problems at the textual level. Some researchers like Lin, Zhou, and Yueh, to name a few, suggested that strategy preference may result from cultural differences; however, culture is not the only factor that will influence the translator's decision and the translation quality. The translation is a process that many agents are involved in, such as publishers, editors, readers, and reviewers, to name a few. If the translation work has some mistakes or issues worth discussing, we could get a deeper understanding by examining the translation process through sociological approaches rather than just concentrating on the text itself.

Shifting the focus from the textual to the sociological context level offers a bigger picture to understand the translation process and related problems, a trend in translation



studies from the 1970s to recent years. Itamar Even-Zohar first proposed the “literary polysystem” in the 1970s, arguing that the translated literature will occupy central or peripheral positions in the systems, influencing the translation’s norms, behaviors, policies, and function (Even-Zohar “The Position of Translated Literature within the Literary Polysystem.” 50). The polysystem also made possible the integration of different fields. Thus, for instance, the literature for children would be related to literature for adults, and the translated literature would not be disconnected from “original” literature (Even-Zohar “Polysystem Theory.” 292). The concept led to examining translated literature under the social context and its relations within the literature system and even the other systems.

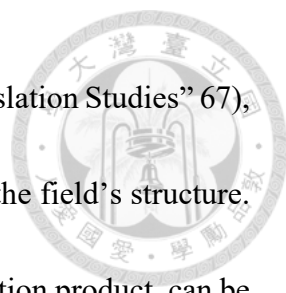
In the 1990s, the term “cultural turn” was used to describe the shift of the translation study’s focus from linguistics to the complex cultural dimensions involved and impacted during the translation process. Susan Bassnett and Andre Lefevere suggested that translation was not just the change of language for words but was “emblematic of its cultural context and a cultural entity emerging from two divergent cultural universes” (Liang, “Constructing the Role of Human Agents in Translation Studies” 27). Bassnett also emphasized that although translation is about transferring a text from one language to another, language is embedded in culture, and the translator is a product of a specific time and context, just like the author. The cultural turn of translation studies helped us



understand the complexities of textual transfer and what happens to texts when they move into a new context. (Bassnett 23) After the cultural turn, translation scholars approached the social aspect of translation and related issues. Daniel Simeoni and Jean-Marc Gouanvic were the first translation scholars to apply Pierre Bourdieu's sociological idea of "field, capital, and habitus" to study translation problems. Simeoni attempted to employ Bourdieu's concept of habitus in polysystem theory, and Gouanvic argued that Bourdieu's fundamental notions of field, habitus, and capital were applicable to translation studies. The sociological perspective viewed the text as a production in the process of being carried out and of its consumption in the social fields, and the research in translation studies became the analysis of the different relationships between the habitus of translation agents, including publishers and critics, to name a few (Gouanvic, "A Bourdieusian Theory of Translation" 148). Bourdieu's concepts have been introduced into translation studies since the late 1990s to examine the translators' habitus and the nature of the translation field to analyze the relations and conflicts between the translation process and other social agents.

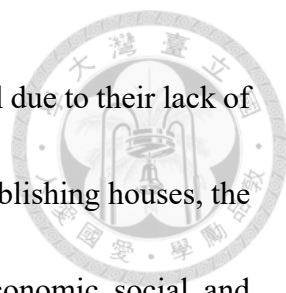
Bourdieu's theory comprised three concepts: fields, capitals, and habitus. He believed that a society is composed of a hierarchically organized series of fields, for example, the cultural and literature fields (Bourdieu, *The Field of Cultural Production* 6). A field "is a historically constituted social space, which functions with its own laws and specific





institutions” (Liang, “Constructing the Role of Human Agents in Translation Studies” 67), and the relations between the agents and the institutions determined the field’s structure. Through the concept of field, a cultural product, in this case, a translation product, can be understood in a complex network of relations. According to Liang in “Constructing the Role of Human Agents in Translation Studies,” before 2000, fantasy fiction fans mainly produced and promoted the translations of fantasy fiction. This “field of restricted production” produced translation for their appreciation and did not aim for economic success (Liang 72). However, after the massive success of translations of the *Lord of the Rings* and the *Harry Potter* books, the production of fantasy fiction translations started to be governed by economic and social factors.

The agents in the field would acquire values to determine their position, and Bourdieu referred to those values as “capital,” which needed time to be accumulated through social and cultural practices (Liang, “Constructing the Role of Human Agents in Translation Studies” 74). For example, the material form of money or economic resources agents earned appears as “economic capital.” The knowledge and titles agents gained through education are “cultural capital.” The networks of family relationships, friends, and colleagues, to name a few, and valued social relationships are “social capital.” The social honor and prestige earned by the agents are considered “symbolic capital.” In the case of translators, veteran translators tend to hold more cultural and symbolic capital. In contrast,




novice translators tend to be deprived of cultural and symbolic capital due to their lack of translation experience and knowledge (Chung 142). In the case of publishing houses, the largest, oldest, and most prestigious houses possess all the forms of economic, social, and symbolic capital (Chung 76). This type of publishing house will consider the economic and symbolic capitals of the books and the cultural and symbolic capitals of the translator before translating and publishing.

Bourdieu asserted that our socialization experiences would internalize and become our mode of perception, actions, manners, attitudes, behaviors, and tastes, which was the concept of habitus. In the case of translation, the translators' habitus, including their choices of texts and translation styles, may result from their education, social backgrounds, language learning experiences, and attitudes toward translation. If the translators worked in a relatively young genre or have experienced careers, their life-long habitus may influence the development of their field. The translators' habitus may be reflected in their writing tones, choice of words, and types of mistakes. Thus, readers may notice the inconsistency of the work done by multiple translators.

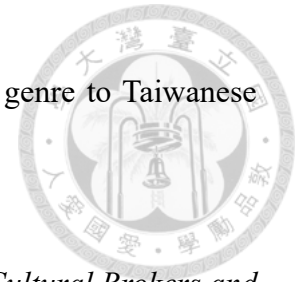
In Taiwan, several scholars also decided to bring in Bourdieu's theory to take on the *Harry Potter* series and fantasy literature translation. Liang Wayne Wen-Chun, Chung Yu-Ling, and Kung Szu-Wen observed and discussed the translated text from cultural and social aspects, analyzing the environment and publication process from sociological

perspectives for a more comprehensive understanding of translation production.



Liang's two works, *Constructing the Role of Human Agents in Translation Studies: Translation of Fantasy Fiction in Taiwan from a Bourdieusian Perspective* in 2010 and "Translators' Behaviors From a Sociological Perspective – a Parallel Corpus Study of Fantasy Fiction Translation in Taiwan" in 2016, both adopted a sociological approach. He discussed the translators' strategies when translating cultural-specific items from the concept of "habitus," proposed by the sociologist Pierre Bourdieu. He discovered that fantasy fiction translators tended to translate cultural-specific items by foreignizing, a collective behavior driven by socio-cultural determinants. Liang found that many translators and editors were influenced by Yan Fu's (嚴復) three criteria of translation, faithfulness, comprehensibility, and elegance (信達雅), which were converted to their translatorial habitus, and foreignization became a way to achieve faithfulness. Globalization was another major determinant that constructs translators' habitus. The development of globalization stimulated cross-cultural interactions and fostered a borderless world. With the influence of globalization, Taiwanese people became acquainted with foreign cultures and thus were more willing to accept source-oriented approaches in fantasy fiction translation. He also argued that translators' consideration of other actors, such as editors and readers, would interfere with their translation strategies. Liang marked the *Harry Potter* and *The Lord of the Rings* series as the first successful


translated fantasy work in Taiwan, introducing the relatively alien genre to Taiwanese readers.



In *Translation and Fantasy Literature in Taiwan: Translators as Cultural Brokers and Social Networkers* in 2013, Chung Yu-Ling also adopted Bourdieu's theory, emphasizing the concept of "field." She assumed that there is a translation field between the literary, publishing, and academic fields in the Taiwanese book market, and translation could be viewed as a field because it is a space with a high concentration of powers. Three areas constitute the translation field-- publishing, translating, and reviewing-- and the interaction between publishers, editors, translators, and reviewers significantly impacts the translation's formation. She deliberately discussed the publication process of fantasy literature in Taiwan, from publishing strategies and selecting translators to readers' feedback. Chung discovered that publishing houses often regarded translators as the experts in the case of fantasy literature translation, and the translators may heavily influence the publication decision. The publishing houses tend to work with fantasy computer game players who better understand the target audience's taste and word choice preferences. She also observed that most reviews of translated books in Taiwan focused on the accuracy of the translation and fluency, or so-called readability or naturalness, because most Taiwanese understand English. Many Taiwanese readers who read the original text before the translated text would realize the difference in the style and tone


and bring up discussions online. As for fantasy literature readers, most were picky about translating terminologies and settings in the book instead of the rhetoric and poetic issues.

Kung's "A Sociological Turn to Research of Chinese Translation Practice: With Reference to the Translation Production of Harry Potter" in 2018 analyzed the Taiwanese and Mainland Chinese versions of the *Harry Potter and the Order of the Phoenix* translation from the perspective of Bourdieu's theory and Latour's actor-network theory. Latour argued that a product could only be adequately understood when the process was examined, so every factor interplayed in the production of a translation must be considered. The *Harry Potter* series was highly successful and beloved by readers worldwide, and the potential reputation and profits gained from publishing the translated version became the primary reason for the publishing houses in Taiwan and China. Both the Taiwanese translator Peng Qianwen and the Chinese translators Ma Ainong (馬愛農) and Ma Aixin (馬愛新) were experienced translators. They had a well-earned reputation with reasonable amounts of cultural and social capital that the publishing houses desired. The series' popularity led to the rise of fandom translation on the Internet; their translation speed of ten thousand words per day pressed the publishing house to accelerate the translation process. The publishing houses adjusted the strategy from sole translator to a translation team to race against the unauthorized fandom translation and meet the readers' demand for the new book. The hastiness of the translation process may result in several



issues. Kung observed some mistranslations in the translated version by Ainong Ma and Aixin Ma and published by the People's Literature Publishing House (人民文學出版社). She pointed out that some basic mistakes, such as mistranslating Sunday to Saturday, could result from a lack of time for translators and editors to double-check. Kung's study showed that the translation was not a translator's solo work but a product influenced by many factors combined.

The above studies have thoroughly described the fantasy literature translation market in Taiwan, the publication and promotion strategies of the publishing houses, the consideration of choosing translators for fantasy literature, the translating strategies for cultural-specific items, the unique readers' fandom of fantasy works, however, they did not pay enough attention to the readers' reaction to the translated works. As the target audience of the translated text, the readers' preferences for and opinions on the books should be considered. Although reaching a higher selling number than the previous book, the publication of the HP5 translation was very different from the others. The translated version of the fifth book was forced to publish quickly to meet readers' anticipation, so the publishing house had to gather a group of translators to work on the book. The complete publication process will be discussed in a later chapter. After the publication, many readers pointed out the translation problems of the translated HP5 on online platforms. However, the problems may not simply result from the translators'



incompetence since they were all experienced translators. The descriptive translation theories with sociological perspectives considered the interaction and influence of various actors involved in translation production, for example, the time pressure, readers' anticipation, and the collaboration of multiple translators, to name a few. Bourdieu's theory further offered the concept of fields and capitals for detailed analysis. Examining the publishing background and conditions of the translated fifth book from the descriptive and sociological perspectives may be a way to understand why the book received more complaints than the previous books. I will collect and analyze the readers' comments online to understand the main concerns of the readers and the issues that they pointed out. I will also examine and analyze the Chinese version of HP5 to see if the readers' opinions are legit and whether the problems exist in the target text.


### Chapter 3 Publication Process of *Harry Potter* in Taiwan



Since the debut of *Harry Potter and the Philosopher's Stone*, the *Harry Potter* series by J.K. Rowling has become one of the most published and translated fantasy literature for children and adults. Statistics show that by 2020, the series had sold over 500 million copies worldwide (Radford-Wattley) and translated into more than 80 languages (Kirk). As one of the world's most successful and famous book series, the amount of economic capital it gained is impressive. As of June 2020, J.K. Rowling is the world's second highest-paid author; her estimated net worth is between \$650 million and \$1.2 billion ("J.K. Rowling Is Worth at Least \$670 Million, Though Some Say She's A Billionaire."). The *Harry Potter* franchise, including books, movies, merchandise, computer and mobile games, and theme parks, made her a fortune; the publishing houses worldwide that published the *Harry Potter* series also benefited from the phenomenal success. Besides its financial achievements, the series also received numerous prestigious literary awards, such as the National Book Awards Children's Book of the Year (1999), British Book Awards Author of the Year (2000), and Hugo Award for Best Novel (2001), to name but a few, gaining a large amount of symbolic capital (Honors and Awards - J.K. Rowling).

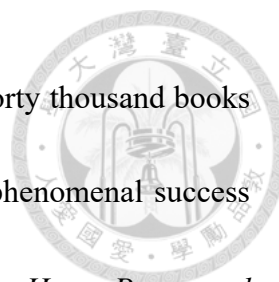
Around 1997 and 1998, when the first *Harry Potter* book enjoyed success in the English-speaking world, fantasy literature was still an unpopular genre among Taiwanese readers. However, the economic and symbolic capital that the *Harry Potter* series





accumulated eventually attracted the attention of publishing houses in Taiwan. The *Harry Potter* series in Taiwan has been translated and published by the Crown Publishing House (皇冠文化出版社, hereafter the Crown) under the Crown Culture Corporation (皇冠文化集團), one of the largest publishing conglomerates in Taiwan. Established in 1954, the Crown Culture Corporation has five subsidiary corporations to publish books of different genres, and the Crown is one of the oldest publishing houses for translated literature in Taiwan. According to Bourdieu's categorization of publishing houses, the Crown belongs to the first type as one of the largest, oldest, and most prestigious publishing houses (Chung 76). The first type of publishing house possesses much financial and symbolic capital and tends to translate more awarded works from prestigious writers. The Crown has published many works from world-famous writers, including Patrick Süskind, Darren Shan, Salman Rushdie, Milan Kundera, Jeffery Deaver, and Peter Mayle, to name but a few. Seeing the popularity of the *Harry Potter* series in the Western world and its marketing potential in the Taiwanese market, the editorial team for foreign literature at the Crown decided to select Harry Potter for publication (Kung 194).

Taiwan's translation of *Harry Potter and the Philosopher's Stone* was published in 2000, three years after the debut of the original version (see Figure 1). Since the series was already famous worldwide, the Crown did not need much effort to promote the book (Chung 149). Taiwanese readers widely welcomed the first book, selling out twenty



thousand copies in two weeks, and the Crown had to print another forty thousand books to meet the demand (徐開塵 “哈利波特魔法旋風颯來了.”). The phenomenal success drove the Crown to pick up the pace to publish the second book. The *Harry Potter and the Chamber of Secrets* translation was published six months after the first book, while the original version was published two years earlier. The third book, *Harry Potter and the Prisoner of Azkaban*, was published in 1999, and the translated version was published in 2001. The first three books sold over a million copies, occupying the top-selling list of every bookstore in Taiwan; the popularity was rarely seen in recent years (劉惠臨). *Harry Potter and the Goblet of Fire*, the thickest book among the first four books, was published in 2000, while the translated version was published in 2001. According to the news, the Crown has printed 600 thousand copies of the first addition to meet the demand, breaking the record of the previous book (呂玲玲).

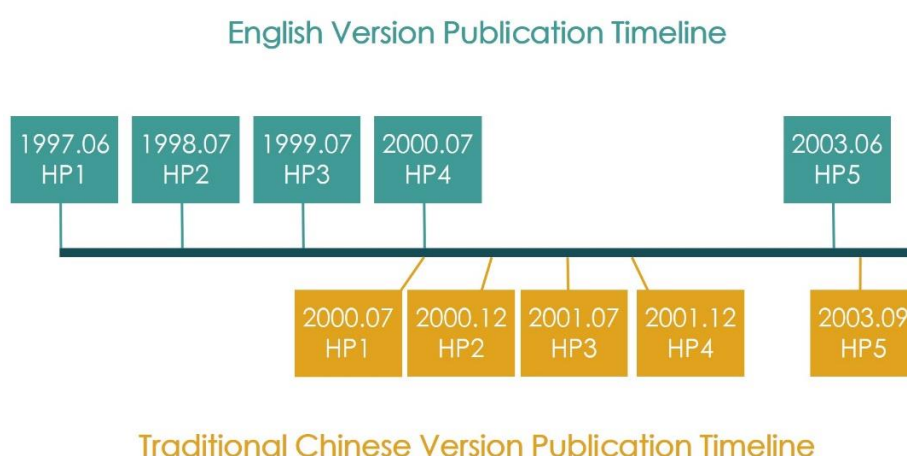

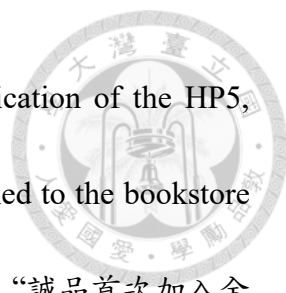


Figure 1. The publication timeline of the English and the Tradition Chinese versions of the *Harry Potter* series



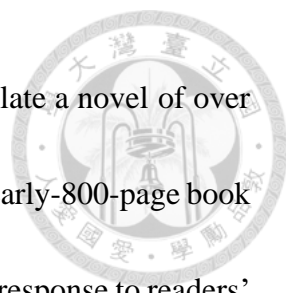
The translator of the first four books, Peng Qianwen, was already experienced before translating the Harry Potter series. According to the book flap introduction, Peng majored in Chinese Literature at Tamkang University and studied at the City University of New York. Her previous translation works listed in the introduction included *Fassbinder: Film Maker* (*Fassupinta te shihchieh* 法斯賓達的世界), *Schindler's List* (*Hsintele te mingtan* 辛德勒的名單), *The Man Who Fell in Love with the Moon* (*Ai shang yueliang de nanjen* 愛上月亮的男人), *Neither Here Nor There - Travel In Europe* (*Ouchou tsai fahsiao* 歐洲在發酵), and *A Walk in the Woods* (*Pieh ken shan kuo buch'u* 別跟山過不去), to name a few. Peng also translated the first three books of *The Chronicles of Narnia* for Titan Publishing (大田出版) around 2002, gaining her symbolic capital in fantasy literature translation. Peng's cultural and symbolic capitals, which, respectively, are her educational background and her literary fame accumulated through her translated works, were accessible to the readers and probably the reason the publishing house chose to work with her. Peng's symbolic capitals kept piling up while translating the *Harry Potter* series, gaining readers' trust. Since the series was just introduced to Taiwanese readers and the demands were low, Peng could translate the first four books without worrying about time pressure. However, as the original version of the fifth book came out in 2003, the previous books became so popular in Taiwan that readers could not wait to read the latest book as fast as possible. Another reason for the readers' longing is that J.K. Rowling had revealed



that a significant role would die in her new book before the publication of the HP5, arousing readers' curiosity worldwide. Therefore, many readers rushed to the bookstore on the day of publication to find out "who died" themselves (徐開塵 "誠品首次加入全球首賣 台灣與世界閱讀零時差." ["Eslite Bookstore firstly joins in Global debut."]). Hoping to read the new book as soon as possible and to avoid spoilers, the Crown had received overwhelming phone calls, letters, and emails from eager readers, asking them to speed up in publication (王蘭芬).

The Crown had a newsletter dedicated to Harry Potter fans called the *Prophet News* (*Yuyenchiak'uaipao* 預言家快報), obviously named after the *Daily Prophet*, the newspaper from the fantasy series. The newsletter provided news and information about the Harry Potter franchise, including original books, movies, and Taiwan's translated version. The *Prophet News* Vol.41 documented how fans worldwide were eager for the publication of the HP5 on June 21, 2003. Readers waited in line for hours to buy and read the book as soon as possible. The HP5 also hit a record-breaking 1.3 million pre-orders on Amazon and sold eight books every second on the first publication day in the UK, becoming the quickest-selling book in British history. Eslite Bookstore (誠品書店), one of the largest retail bookstore chains in Taiwan, sold out two thousand copies in less than a day on June 21, showing the readers' eagerness for the new book ("第 41 期").

The *Prophet News* Vol.47 revealed the complete process of publishing HP5 in merely



three months, while it usually requires more than six months to translate a novel of over 250 thousand words (see Figure 2). Since Peng could not translate a nearly-800-page book quickly, the Crown gathered a group of translators to work on HP5 in response to readers' anticipation. After the English version was published on June 21, the Crown's editors finished reading the new book and distributing the works to the translators. During the translating process, editors had to collect proper nouns and terms from the previous books to create a glossary for consistency while discussing and adding new terms from the new book simultaneously. The translators and the editors have to meet weekly to discuss translation strategies, the translation of new terms, and solve problems. The editors even had to reach the publisher of the original novel for answers when there were unsolvable problems. Besides, they would ensure the translation quality and check the translators' progress during the weekly meeting (“第 47 期”). Initially estimated to publish the book at the end of December, the Crown then announced in August that the translated version of HP5 “has moved up to publish on September 29” (“第 42 期”). The revising and editing works started in mid-July while continuing to translate (“第 47 期”), and on August 19, the translation of HP5 was complete and “going through editing” (“第 43 期”), meaning translators took merely two months to complete translating over 250 thousand words. The English editors did the initial review before handing the translated text to the editor-in-chief Yu Guofang (余國芳), for revision and integration. After the revision, the English



editors repeatedly proofread and corrected errors to avoid mistakes and problems. The translated text was revised 13 times by the foreign editors and the editor-in-chief before publishing, four times more than usual.

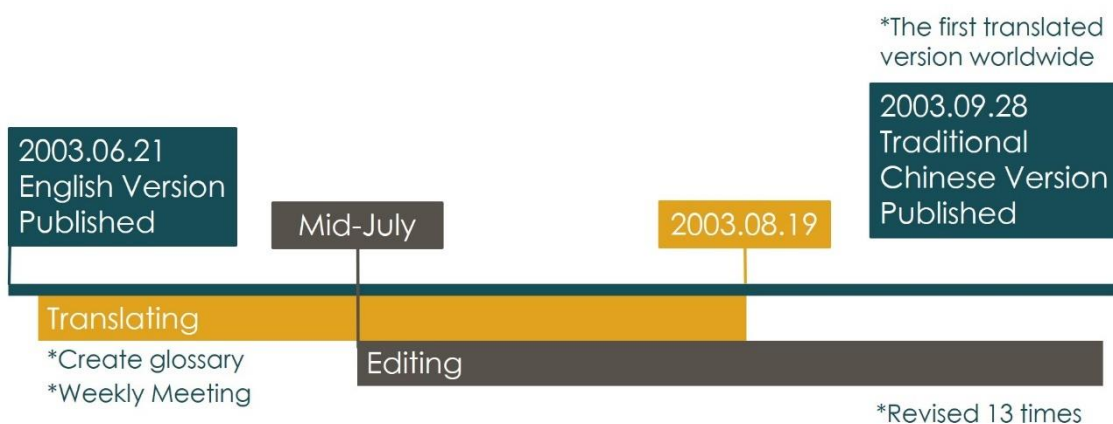



Figure 2. The translation and publication process of the Traditional Chinese version of *Harry Potter and the Order of the Phoenix*

On September 29, 2003, the 944-page Traditional Chinese version of HP5 was published, and the Crown proudly announced that this was the first translated version of HP5 worldwide, followed by the French and German versions estimated to come out in November (“第 46 期”). The translator of the Traditional Chinese version was marked as “the translating and editing team of the Crown Culture Corporation” (*Huangkuan pienitsu* 皇冠編譯組, hereafter the translating and editing team). The name of the translators remained invisible until the 20th-anniversary special edition of the HP5 published in May 2021, revealing the identity of the six translators: Wu Junhong (吳俊宏), Li Jiashan (李佳嫻), Lin Jinghua (林靜華), Zhuang Jingjun (莊靜君), Luo Yuanxiang (羅源祥), and



Peng. Wu was the translator of *The Saga of Darren Shan* (*Hsiangtalun tamaohsien* 向達倫大冒險), published by the Crown. Li was the translator of the historical novel *Girl with a Pearl Earring* by Tracy Chevalier (*Tai chenchu erhluan te shaonü* 戴珍珠耳環的少女), also published by the Crown. Lin has translated several books for the Crown and even partnered with Peng to translate *A Walk in the Woods*. Lin was also one of the translators of the sixth and seventh books of the *Harry Potter* series. Zhuang was an experienced translator and the editor of the Crown. The translators possess abundant cultural and symbolic capital; however, neither their names nor previous works were shown in the book, so the readers had no idea who the translators were and their experiences.

## Chapter 4 Analysis of Readers' Comments



Taiwan's *Harry Potter and the Philosopher's Stone* translation was published in 2000 when the Internet became normal in Taiwanese families. Since the late 1990s, personal computers, multimedia, virtual reality, and the Internet have increasingly become part of Taiwanese lives (Chung 112). Statistics show that by the end of 2002, the popularity of the home computer in Taiwan was as high as 56.8 percent, and Internet users also increased to 8.59 million in 2002 (Chung 111). As *Harry Potter* immediately became the most famous and trendy novel among teenagers and adults, the readers turned to the Internet to search for more information and look for other Harry Potter fans. The magical world and the characters created by J.K. Rowling were so fascinating that the readers longed for platforms to exchange ideas and discuss every detail with fellow Harry Potter fans around the country.

The major online platforms for *Harry Potter* readers to share comments included Books.com.tw (博客來), Harry Potter Fairyland (哈利波特仙境), and PTT Bulletin Board System (hereafter PTT). Books.com.tw is an online bookstore where readers can leave comments and reviews on the product page of the book they read. Harry Potter Fairyland is a fandom website dedicated to Harry Potter fans where users can create threads on anything related to the series and leave comments. PTT is the largest online forum in Taiwan, with an estimated 1.5 million registered users and over 20

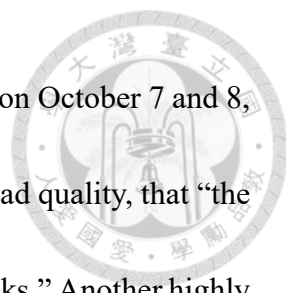


thousand“board” (看板) covering all kinds of topics (李易紓整理). The registered users of Harry Potter Fairyland and PTT can repost and comment on others’ posts to expand the discussion.



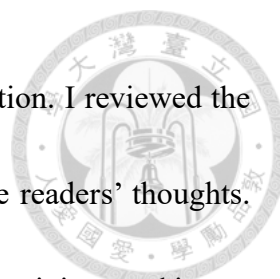
Books.com.tw was launched in 1995 as one of the first online bookstores in Taiwan, where readers can buy books and leave comments and reviews on the website. The translated version of HP5 was published on September 28, 2003, with seventy comments left on the buying page (fourteen readers left the comments before reading the book, thus not included). The first review of the translated HP5 was left on September 30, 2003, and the last was on January 22, 2017 (“哈利波特(5): 鳳凰會的密令.”). After reading through every comment, I found twenty-one readers left comments to express their opinion of the translation, and only two thought the translation was fine.

Among the reviews regarding the translation of the HP5, nine readers mentioned that the sentence was not fluent, which was the most mentioned issue, and the problem affected the overall translation quality. Given that the translated version was published three months after the original novel came out, seven readers pointed out that the lousy translation quality resulted from the haste of the publishing house. A reader posted on October 5, 2003, said they hoped the Crown “does not neglect the translation quality to speed up the publishing process next time.” They do not mind that the translated version comes out late as long as “the quality is good.” Another reader also said they are willing



to wait for a better translation. Two other readers who left comments on October 7 and 8, 2003, also pointed out that the hasty publication process resulted in bad quality, that “the sentences are not fluent enough” and “not as fluent as the previous books.” Another highly mentioned problem is the inconsistency of style, brought up by six out of twenty-one readers. They complained that the translating and editing team did not continue the fluent and fascinating writing style of the previous books translated by Peng. Three readers who had read the English and Traditional Chinese versions pointed out that the translation “do exist some problems.”

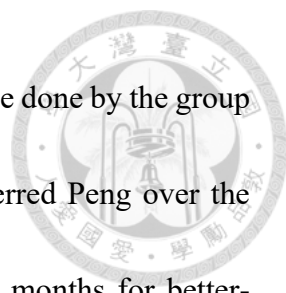
Harry Potter Fairyland is a non-official fandom website created and operated by Harry Potter fans to discuss series-related movies, products, events, and games, and only registered members can post a thread and leave comments on the website. Established in July 2000, Harry Potter Fairyland has become the biggest Chinese-speaking Harry Potter fandom forum and online community, reaching 20 million visits in 2013, according to the website. Harry Potter Fairyland has a section dedicated to the discussion of the book series, and the oldest discussion thread can only date back to December 2005; some posts may be lost due to the website revision. The HP5 was the first in the series translated by the translating and editing team, and the next and last two books were all translated by the team to meet the urgent demand. Since then, the translation quality has been a repeatedly discussed topic, and HP5 being the first case, was still at the center of the debate and was



being compared with the following two books after years of publication. I reviewed the threads and found six threads about the translation that reflected the readers' thoughts. Since the translating team completed the last three books, most of the opinions and issues proposed by readers were related to the translation of the HP5 and the following books.

The earliest thread about the translation problem of the fifth book I found on Harry Potter Fairyland was posted on December 21, 2005. The poster asked if anyone also thought that the translation of the HP5 was not fluent and hard to understand and that Peng's translation was better than the translating and editing group's. Most of the users who commented agreed with the poster; two of them recognized the effort of the translating group, knowing that they had severe time pressure (“哈利波特系列 中文翻譯好壞.”). The second thread was posted on July 21, 2006, asking whether Peng was the translator for the fifth and sixth books. Other users replied that Peng was one of the translating and editing group members, and they also pointed out the problems of inconsistency in style and not-fluent sentences. However, four out of fourteen users stated they did not notice any translation issues with the latest two books (“翻譯.....” [“The translation...”]).

The third post was posted on April 4, 2007, before publishing the Traditional Chinese version of the last *Harry Potter* novel. Given that many readers were not satisfied with the translation of the fifth and sixth books, the poster asked whether fellow readers




preferred the translation of the last book done by Peng but slower or be done by the group for quick publication. Twenty-one out of twenty-three readers preferred Peng over the translating and editing group and were willing to wait a few more months for better-quality translation. The main reasons were also fluency and the change in style, especially the talking style of iconic characters such as Severus Snape. The users also stated that they were more familiar with Peng's writing style and thus preferred her work over the group's (“你希望第 7 集翻譯得怎樣(調查).” [“How do you like the HP7 to be translated? (survey).”]). The fourth thread, “When do you think the Chinese version of the HP7 will be published,” was posted on June 22, 2007. The poster suggested that the Traditional Chinese version of the seventh book might come out three months after the original version was published, just like the sixth book, but the poster wished to read the translated novel as soon as possible. Other users were eager to know the series' big finale and avoid spoilers. However, four readers still said they hoped the translation was done by Peng alone for better quality, although it indicated a longer waiting time. Two other readers mentioned that the books published by the Crown had typos and missing pages, hoping they could fix the problems (“大家認為 HP7 中文版(皇冠)會那時出?” [“When will the Traditional Chinese version (Crown version) of the HP7 be published?”]).

The fifth thread was posted on November 3, 2007, after the translation of the seventh book was published, showing the poster's disappointment. The poster praised Peng's

translation as “beautiful and elegant” and criticized that the translating and editing group just translated the sentences word by word without “interpreting with their competence.”

The poster felt that the translation of the sixth and seventh books was rough and strongly recommended that Peng re-translate the seventh book. Fourteen of eighteen readers agreed with the poster, complaining that the translating group’s translation for the last three books was weird and poor, and some paragraphs were “hard to understand.” A reader specifically pointed out that the translating group translated “ancient-looking wizards and witches” into “阿媽女巫和阿公巫師” (grandpa and grandma in Taiwanese) and “snuff it” into “囑屍” (a slang for death) in the HP5, the overly “Taiwanese and localized” translation “lost the British style of the story” (“哈7翻的好令人失望。”[“The translation of the HP7 is so disappointing.”])).

The sixth thread was posted on February 5, 2008, about the seventh book, translated by the translating and editing group. The poster complained that the translation of the seventh book was bizarre, and he/she mistook Peng as the reviser of the translation. The poster pointed out that the translating team used different descriptions with Peng, and the tone of Severus Snape and Voldemort were weird. The poster recognized the team’s effort of the team to translate the book in a short period but was still unsatisfied with the translation. Among the thirteen users who replied, nine readers agreed with the poster, pointing out that the last book’s translation differed from Peng’s and preferred Peng’s



translation better. Some readers who had read both the English and Traditional Chinese novels agreed that the two versions were different, but they also recognized the difficulty of translating by a group to speed up the process (“第七級[集]的翻譯~怪怪的。”[“The translation of the HP7...weird.”]).

Many book fans actively discussed the topic of the translation of the last three *Harry Potter* books on the Harry Potter Fairyland. Although not all of them were disappointed or noticed anything wrong with the translating and editing group’s translation, we can still understand the nuances that the Harry Potter fans care about, such as fluency, style, and tone, to name a few. There may be more comments about the translation scattered in threads about other topics, but regarding the number of threads on the website, it was not easy to collect all comments; thus, I only picked out six threads for further analysis and discussion.


The third primary source of readers’ reaction to the translation of HP5 is PTT, launched in 1995 and the most extensive terminal-based bulletin board system (BBS) in Taiwan. The forums on PTT are divided into “boards” (看板). Besides a dedicated “HarryPotter Board,” where most of the discussions are found, the “C\_Chat Board,” the board for the discussion of animation, comics, and games, and the “Book Board” contain related topics as well. I searched for keywords such as “Harry Potter” (哈利波特), “the fifth book” (第五集), “translation” (翻譯), and “PTT” and found some posts and comments about

readers' reaction to the translation of the HP5. Due to the many posts and comments, only some will be brought up and further discussed.



The earliest discussion about the translation of the fifth novel on the PTT could be dated back to September 29, 2003, just one day after the publication, meaning that the readers finished reading and noticed the problems very soon (“你們覺得第 5 集翻譯的如何.” [“How do you think about the translation of the HP5?”]). The first user posted a thread asking whether the translation style had changed and triggered a series of replies on the topic of the translation. Some users expressed dissatisfaction with the translating and editing team, complaining that the style differed from the previous book and that the sentences were plain and not fluent. Some readers pointed out mistranslations and paragraphs that were confusing and hard to understand, which will be further analyzed in the next chapter. A few readers argued that although the translating group's translation was not as good as Peng's work, the translation did not ruin their pleasure of reading, and they gradually got used to the new style while reading.

A reader posted on June 30, 2005, pointed out that most of his/her friends who had read both the original and the translated version thought that the story development of the Traditional Chinese version was odd. Meanwhile, many readers left comments on the Crown's official website complaining that the translated names of the characters were hard to read, the style was inconsistent, some plots were missing and hard to understand,



or asking the Crown to re-translate the novel. The poster also mentioned that although some argued that Peng's translation was too "childish," most readers enjoyed her fluent and fascinating translation style. Among thirteen users who commented, six preferred Peng's translation; one specifically complained that the translation of the final battle in the HP5 was a mess (“[討論] 皇冠的翻譯到底有多糟糕？” “[Discussion] How bad is Crown's translation?”]).

The debate of whether the translation of the translating and editing team had problems began after the fifth book's publication and became vigorous when the translated version of the last two books was published and whenever anyone started discussing the translation of the *Harry Potter* series.

After organizing readers' reactions and opinions found on the Internet, it is evident that many readers shared common opinions and complained about the translation's low quality. However, the low quality of the translation includes many problems, and the most mentioned issues are the inconsistency of translation and style change. Readers were more familiar with Peng's translation style since she was the sole translator of the previous four books, and they could feel the difference. While some readers argued that the style change was because J.K. Rowling shifted Harry Potter's narrative to teenagers' style, some readers on Books.com who had read both English and Traditional Chinese versions still stated that the original novel was fine, but “the translation has some problems.” Many

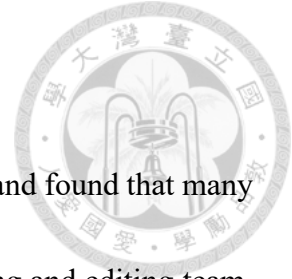


comments also criticized that the non-fluent sentences make the plot “messy and hard to understand” (“哈利波特(5)：鳳凰會的密令”，“哈利波特系列 中文翻譯好壞.”).

Moreover, some readers on Books.com have pointed out that the sentences were not well-proofread and not natural enough, and others thought that HP5 is not as fascinating as the previous books (“你希望第 7 集翻譯得怎樣(調查)”， “[討論]以後會不會出新譯本.” “[Discussion] Will there be new translation?”).

Besides complaining about the plot and the translation, most readers also compared the fifth book with the first four books. Some readers who left comments on Books.com said Peng’s translation was captivating and fluent and “captured the story’s spirit.” Some noted that poor translation quality was due to “too many translators working together.” Some readers pointed out that “the publishing house was too rushed to publish, so they could not put much effort into maintaining translation quality” (“你希望第 7 集翻譯得怎樣(調查).”). Many readers preferred a sole translator over a translator group, they understood that one translator may take longer to work on the book, but they were “willing to wait for a translated version with better quality and consistency on style.” After publishing the seventh novel, many readers demanded to re-translate the last three books, and the best translator choice was Peng.

## Chapter 5 Textual Analysis



In the previous chapter, I navigated the readers' comments online and found that many book fans were unsatisfied with the translation done by the translating and editing team.

In short, some of the most mentioned issues of the translation of the HP5 were fluency, poor translation quality, mistakes, and inconsistency. Many readers complained that the overall translation was worse than the previous four books, the sentences were hard to read, and they preferred Peng's translation. Most readers disappointed and unsatisfied with the translation pointed out that the publication was too hasty and expressed their willingness to wait for a better translation. Although few readers did not notice any problems with the translation, most of the book fans who shared their opinions online agreed that there was room for improvement for the Traditional Chinese version of the HP5.

It is necessary to read through and compare the original and the translated versions to justify whether the readers' complaints are legit and reasonable. After comparing the two versions, the issues spotted in the translation of HP5 were categorized into five types: mistranslations, not translated naturally enough, overuse of punctuations, missing translation, and inconsistency. First, the mistranslations can be further divided into basic literal mistranslations, misreading the sentence structure or grammatical mistakes, and reversing the event sequence, and some errors may cause readers confusion. Most readers

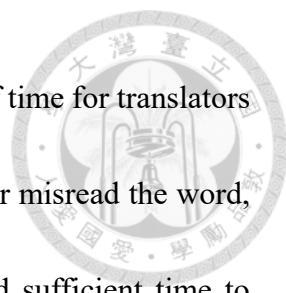


would not notice the mistranslation unless the sentence is irrational, contradicted, or does not fit the context. However, some readers still found mistranslations and pointed them out online for discussion.

## 5.1 Mistranslation

### 5.1.1 Words Mistranslations

Source Text	Target Text	Correct Translation
one-two (Rowling 36)	左右勾拳 (Crown 51)	組合拳
Muggle-born (49)	麻瓜 (62)	麻瓜家庭出身
compensations (67)	代價 (88)	補償
my second cousin once removed (105)	我曾經被逐出門的遠房表哥 (134)	差一輩的親戚
baked potato (155)	烤番茄 (192)	烤馬鈴薯
full pardon (174)	完整的道歉 (215)	赦免
On Harry's <u>left</u> (210)	哈利 <u>右手邊</u> (259)	左手邊
four-poster's hangings (251)	掛著的那四張海報 (308)	四柱大床
advance orders (327)	進一步的表演要求 (406)	預購
crossings-out (407)	又頻頻咒罵 (516)	劃掉句子
between Neville and Seamus (583)	奈威和榮恩中間 (725)	奈威和西莫中間
have the greatest sympathy with you (656)	我會非常同情妳 (812)	我會大力支持妳



The above mistranslation mainly resulted from the lack of time for translators to look up the dictionary and double-check the translation or misread the word, such as taking “potato” as “tomato.” If the translators had sufficient time to recheck the translation or look up the word more carefully, the mistakes could have been avoided. The mistakes did not indicate that the translators were incompetent but that they were translating in a rush.

### 5.1.2 Misreading the Sentence Structure or Grammatical Mistakes

(1) ST: ...attempted to commit the murder he had been convicted for in the first place, then gone on the run with a stolen Hippogriff. (Rowling 14)

TT: .....依然企圖犯下他第一次被判刑時的謀殺行動，之後又因為偷竊鷹馬而亡命天涯。(Crown’s translation 24)

Back translation of the underlined words: on the run for stealing a Hippogriff

At the end of the last book, Sirius Black rode on Buckbeak the Hippogriff to escape from Hogwarts. The “stolen Hippogriff” referred to Buckbeak, which was accused of attacking students and was supposed to be executed, so it was “stolen” from the Ministry of Magic. Sirius Black escaped by riding the Hippogriff, not on the run for stealing it. This mistranslation was pointed out by a reader on PTT in 2003, who noticed the mistake while



reading the Traditional Chinese version and checked the original version to confirm it. (“你們覺得第 5 集翻譯的如何.”)

(2) ST: ...i've never so much as transfigured a tea bag. (Rowling 24)

TT: 我頂多 只能把自己變形成一個茶包。(Crown's translation 37)

Back translation of the underlined terms: I can only transfigure myself to a tea bag.

Mrs. Figg said the quote, she was born into a wizard family but did not have magic abilities, also known as a Squib. Merriam-Webster Dictionary defines “never so much as” as “someone did not do something that was expected or should have been done.” So the correct meaning of this sentence should be that Mrs. Figg could not even transfigure a tea bag, which was a simple spell to perform, rather than transforming herself into a tea bag. The translator could avoid this mistranslation by checking the dictionary or realizing the translation was unreasonable since the speaking person could not perform magic.

(3) ST: ...for the first time in his life he was disappointed to see Sirius's handwriting. (Rowling 36)

TT: 因此當他看見天狼星的筆跡時，他這輩子第一次感到真正的失望。

(Crown's translation 51)



Back translation of the underlined terms: When he saw Sirius's handwriting, he felt real disappointment for the first time in his life.

Harry was excited whenever he heard from Sirius. However, when he expected Sirius to explain everything in the latest letter, his godfather only told him to wait and behave, making Harry disappointed to receive his letter for the first time. In the target text, it was as though seeing Sirius's handwriting was the first-ever thing that disappointed Harry disappointed in his life, which is inequivalent to the source text.

- (4) ST: 'Oh, no, she's kept her promise -- not that she's got any choice'

Hermione added with satisfaction. (Rowling 70)

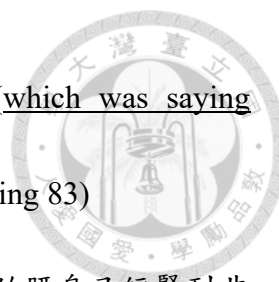
TT: 『是沒有啊，她遵守了諾言——倒不是她沒別的選擇，』妙麗似乎覺得很滿意。(Crown's translation 92)

Back translation of the underlined terms: not that she did not have any choice

The meaning of the source text was that the woman in question did not have other choices but to keep her promise, which met Hermione's satisfaction.

In the target text, however, it seems the woman had other options, making it inequivalent to the source text.

- (5) ST: Three helpings of rhubarb crumble and custard later and the waistband



on Harry's jeans was feeling uncomfortably tight (which was saying something as the jeans had once been Dudley's). (Rowling 83)

TT: 三份大黃布丁和蛋奶凍下肚之後，哈利牛仔褲的腰身已經緊到非常難受（這說明了一點，這條牛仔褲是達力以前穿剩的）。(Crown's translation 106)

Back translation of the underlined terms: indicating that the jeans had once been Dudley's

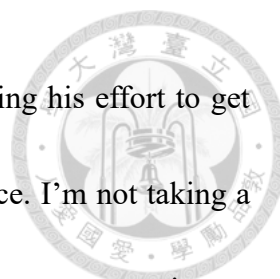
The underlined terms in the source text meant that Harry was so full that he almost could not fit in his burly cousin's baggy old jeans. However, the translator failed to express this idea in the target text. The reader could not understand why the "tight waistband" indicated that the jeans belonged to Dudley.

(6) ST: 'Wiv all the trouble I went to get'em? I'm sorry, lads, but I'm not taking a Kunt under twenty' (Rowling 156)

TT: 『我可是千辛萬苦才拿到的，很抱歉，小鬼，二十個要一納特，否則不賣。』 (Crown's translation 193)

Back translation of the underlined terms: one for twenty Knuts or I will not sell it

The quote was from Mundungus Fletcher, who was trying to sell some rare



ingredients to the Weasley brothers. He kept emphasizing his effort to get the ingredients so he would not sell them for a low price. I'm not taking a "Kunt under twenty" means that Mundungus would only accept a price no lower than twenty Galleons; understanding in a non-fiction way was that he wanted "twenty dollars and not a cent less." Since a Knut was smaller than a Galleon in the magical world, the mistranslation may cause the readers to wonder why Mundungus asked for such a low price for the rare ingredient.

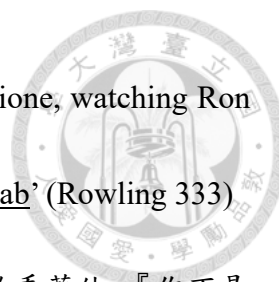
(7) ST: Moronic though some of this class undoubtedly are, I expect you to scrape an "Acceptable" in your OWL, or suffer my...displeasure. (Rowling 209)

TT: 雖然，有些課程的確很愚蠢，我還是希望你們在普等巫測上，能拿個「合格」的成績，不然，就得忍受我的.....不滿。(Crown's translation 259)

Back translation of the underlined terms: moronic though some of the lessons undoubtedly are

The subject of this sentence should be the students in Professor Snape's Potion class, but the translator misread the sentence and thought Snape was talking about the lessons. However, Snape would never criticize his teaching materials.





(8) ST: 'It's the way you're moving your wand,' said Hermione, watching Ron critically, 'you don't want to wave it, it's more a sharp jab' (Rowling 333)

TT: 『問題就出在你移動魔杖的方式，』妙麗挑剔的看著他，『你不是在揮，簡直是拚命的戳。』 (Crown's translation 414)

Back translation of the underlined terms: you are not waving, you are jabbing fiercely

The translation text was utterly different from the original text. The correct gesture was a sharp jab, not waving, but the translator misread the sentence.

(9) ST: '...as they had to accommodate three separate team's Quidditch practices, which were often rearranged due to bad weather conditions... (Rowling 352)

TT: 因為他們必須配合三個不同魁地奇球隊的練習時間，而且還得看老天臉色，只要天候不佳就得隨時更改時段.....(Crown's translation 437)

Back translation of the underlined terms: they (the DA members) were also in the lap of the gods; they had to rearrange if the weather was bad

The subject of the source text was Quidditch practices because they practiced outdoors and would have to rearrange their practice if the weather was terrible. However, the translator mistook the subject as the DA practices.

The target text said that the DA practices had to accommodate three



Quidditch teams' practices and reorganize due to the weather, which was unreasonable since the DA meetings were held indoors.

(10) ST: Look, Harry, what you've got to understand is that your father and Sirius were the best in the school at whatever they did - everyone thought they were the height of cool - if they sometimes got a bit carried away' (Rowling 590)

TT: 『聽我說，哈利，你要明白你父親和天狼星在學校不管做什麼，都是最要好的朋友——大家都覺得他們很酷——就算他們的行為有點過分、脫軌——』 (Crown's translation 733)

Back translation of the underlined terms: whatever they did in school, your father and Sirius were always best friends

The quote said that despite all the troubles they made at school, Harry's father, James Potter, and Sirius Black were still the best at Quidditch and schoolwork, making them the most famous guys at school. Given the context, it was clear that the point was not about their friendship.

(11) ST: A lot of people are idiots at the age of fifteen. He grew out of it. (Rowling 592)

TT: 許多人在十五歲的時候都很白癡，他也是過來人。(Crown's translation 735)



Back translation of the underlined terms: he was one of them, too.

The mistake was pointed out by a reader on PTT (“[心得] 涉及劇情一點心得.” “[Review] Some thoughts on the plot.”). The reader argued that the translated version only expresses the idea that James Potter, Harry’s father, was also an immature “idiot” when he was a teenager. However, the point was that James “grew out of it”; he was not the annoying teenage boy at all a few years later. After checking the original version to confirm the mistake, another reader said that the publication process was rushed and he/she would rather wait longer to give sufficient time for translation.

(12)ST: Is there a defense? I defy anyone who has watched you as I have – and I have watched you more closely than you can have imagined – not to want to save you more pain than you had already suffered. What did I care if numbers of nameless and faceless people and creatures were slaughtered in the vague future, if in the here and now you were alive, and well, and happy? I never dreamed that I would have such a person on my hands. (Rowling 739)

TT: 是我強詞奪理嗎？我不屑所有自以為跟我一樣關注你的人——我對你的關注超乎你能想像的程度——倒不是我刻意要你少受點苦。我真正在乎的是什麼呢，是將來會有數不清無名無姓的人和獸遭屠殺？

是此時此刻的你是否健康快樂的活著嗎？我從來沒想過要親手造就出  
這樣的一個人啊！(Crown's translation 910)



Dumbledore told Harry that he had watched him closer than anyone else throughout these years, and he also had to weigh between two concerns: Harry's happiness and others' lives. Simply put, this paragraph was about Dumbledore's care and concern for Harry and the defense of his action. However, the two if-clause in the source text made it difficult to understand, not to mention how hard it would be for the translator to translate within a limited time—the insufficient time to translate and double-check resulted in a confusing and incorrect translation. The translation does not show Dumbledore's concern for Harry and his difficult situation when making the decisions that influence Harry and others. The paragraph was referred to as “wordy and incomprehensible” (囉哩囉嗦不知所云) by a reader on the online platform PTT. (“你們覺得第 5 集翻譯的如何.”) In the reader's opinion, this was the weirdest part of the book because he could not understand what Dumbledore was trying to tell Harry. Another reader complained that Dumbledore was speaking in riddles, making the reader wonder why a bad-tempered fifteen-year-old kid could understand his words. The reader also mentioned that the same problem was repeatedly seen



throughout the book; many sentences were too long and hard to understand and required to be read several times to figure out.

### 5.1.3 The Reverse of Event Sequence

(1) ST: 'And I saw that' he added irritably, as the woman rolled her eyes towards the ceiling. (Rowling 48)

TT: 『我都看到啦。』他沒好氣的補上一句。那女人翻了一個白眼。

(Crown's translation 66)

Back translation of the underlined terms: "And I saw that' he added irritably.

The woman rolled her eyes.

The "as" in the source text indicated that the two things have happened simultaneously, meaning the man saw the woman roll her eyes, so he said, "I saw that." However, the meaning of "as" was not translated into the target text. It seems the woman rolled her eyes after hearing the man's words, which did not match the source text's image.

(2) ST: 'No, no, I want to help!' said Tonks brightly, knocking over a chair as she hurried towards the dresser, from which Ginny was collecting cutlery. (Rowling 78)

TT: 『不，我想幫忙！』東施開心的說，馬上撞翻了一張椅子，她衝向餐櫥，金妮正在那兒打理餐具。(Crown's translation 100)



Back translation of the underlined terms: said Tonks brightly and knocked over a chair right away; she hurried towards the dresser, from which Ginny was collecting cutlery.

The source text indicated that Tonks knocked over the chair on her way to the dresser. Nonetheless, the translator translated the words in order without noticing the “as” in the source text, making the order of the events wrong.

- (3) ST: 'Mimbulus mimbletonia,' said Ron's voice and Harry came back to his senses just in time to clamber through the portrait hole into the common room. (Rowling 340)

TT: 『惡人掌。』榮恩的聲音說，他們穿過畫像的洞口進到交誼廳，哈利這才回神過來。 (Crown's translation 422)

Back translation of the underlined terms: Harry finally came back to his senses after they clamber through the portrait hole into the common room.

The source text showed that Harry came back to his senses just in time when he and Ron were about to clamber through the hole, but the translation text showed that Harry returned to his senses afterward, which was different from the original.

- (4) ST: When Tonks and Mad-Eye turned up to escort them across London, they greeted them gleefully, ... (Rowling 425)



TT: 東施和瘋眼穆敵出來帶他們穿過倫敦的大街小巷，大夥興奮的和他們兩個打招呼。 (Crown's translation 536)

Back translation of the underlined terms: Tonks and Mad-Eye got out to take them across London, and everyone greeted them gleefully

The sentence said that Tonks and Mad-Eye came to 12 Grimmauld Place to escort Harry and the Weasleys to the hospital, and the squad had not set out yet. However, the translator added the word “出來” (get out) in the translation, which might confuse the readers that they have already left the house while they have not.

(5) ST: A few days ago, before his exams had finished and he had seen the vision Voldemort had planted in his mind, he would have given almost anything for the wizarding world to know he had been telling the truth... (Rowling 753)

TT: 幾天前，考試還沒結束，那時候他看見佛地魔在他心中種下幻影時，他願意不計一切後果，讓巫界知道他說的是事實 (Crown's translation 926)

Back translation of the underlined terms: before his exams had finished, when he saw the vision Voldemort had planted in his mind

The target text was slightly different from the source text. The correct

translation should be “考試還沒結束，他也還沒看見佛地魔在他心中種  
下的幻影前。”



## 5.2 Not Translated Naturally Enough

(1) ST: She was holding her wand high in front of her, balancing a huge tray loaded with sandwiches and cake on its tip. (Rowling 105)

TT: 她將魔杖高舉在身前，平衡著一個盛滿三明治以及蛋糕的巨大托盤。  
(Crown's translation 133)

The target text used “平衡” (balance) as a verb, as the source text did. However, “平衡” is an adjective and adverb in Chinese. The suggested translation would be “讓浮在空中那個盛滿三明治以及蛋糕的巨大托盤保持平衡。”

(2) ST: The house-elf in question is currently in the employ of Hogwarts School,’ said Dumbledore. (Rowling 136)

TT: 『目前討論的家庭小精靈現在任職於霍格華茲，』鄧不利多說。(Crown's translation 169)

The back-translation of the underlined target text is “the house-elf we are discussing right now,” which was not a natural expression in Traditional Chinese.

For a more normal expression, the suggested translation would be “他說的家庭小精靈” (the house-elf he said), “那位家庭小精靈” (that house-elf), and “剛剛提到的家庭小精靈” (the house-elf just mentioned).





(3) ST: ‘so you think he’s touched in the head’ (Rowling 145)

TT: 『所以說，妳認為他的腦袋受傷了？』 (Crown’s translation 179)

The Free Dictionary defines “touched in the head” as “Mentally deranged or unstable; somewhat crazy.” The back-translation of the underlined terms of the target text is “his head/brain was hurt/injured,” which was not the typical way to express that someone is somewhat crazy. The suggested translation would be “他瘋了” (he is crazy) or “他神智不清” (he is out of his mind).

(4) ST: When they walked down the lawns towards the Forest for Care of Magical Creatures, they found her and her clipboard waiting for them beside Professor Grubbly-Plank. (Rowling 288)

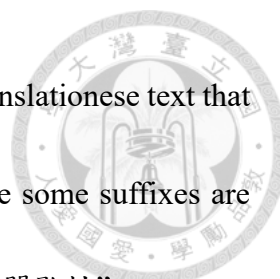
TT: 他們沿著草坪走向禁忌森林上奇獸飼育學，便發現了她和她的記事板正在葛柏蘭教授身旁等著他們。(Crown’s translation 355)

The translator translated “found” into “發現” literally, which was not a natural expression in Traditional Chinese. The better translation would be “便看到了她拿著記事板” (saw her grabbing her clipboard).

(5) ST: The room was soon full of intermittent cries of ‘Impedimenta’ (Rowling 401)

TT: 房間內立刻充滿間歇性『噴噴障』的叫喊聲 (Crown’s translation 509)

The “性” suffix is commonly used to form an adjective from a verb or a noun from an adjective. The suffix was often used when translating “-ness” or “-ity”



words. However, over-using the “性” suffix may result in translationese text that is not natural enough for Traditional Chinese readers, while some suffixes are unnecessary. Take this sentence as an instance, the word “間歇性” was not a natural expression, and the “性” suffix was also unnecessary. The translator could use the four-character idiom “此起彼落” to make the target text more succinct and natural.

### 5.3 Punctuation Problems

(1) ST: ...so, stifling a yawn, and still scowling, Harry set off towards the park gate.

(Rowling 16)

TT: 因此，哈利打了個哈欠，仍然皺著眉頭，舉步朝遊樂場門口走去。

(Crown's translation 27)

ST: ‘Can’t’ve wanted that much, can you, or you’d have sent me an owl, but

Dumbledore made you swear –’ (Rowling 64)

TT: 『我看，可沒那麼想吧，不然你們早就會派隻貓頭鷹來了，可是，鄧

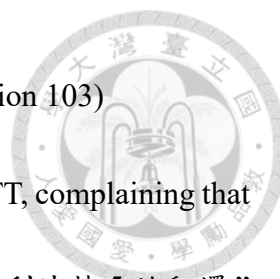
不利多要你們發誓……』 (Crown's translation 85)

ST: ...the bread knife slipped off the board and landed, point down and quivering

ominously, exactly where Sirius’s right hand had been seconds before. (Rowling

80)

TT: 切麵包刀從砧板上鬆脫，自動降落，刀尖朝下，在那兒危險的抖動著，



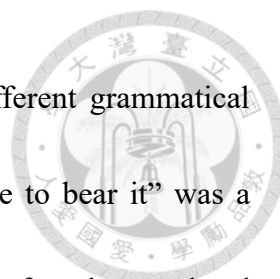
正是幾秒鐘前天狼星右手所擺的位置。(Crown's translation 103)

The three examples above were brought up by a reader on PTT, complaining that there were too many commas in the sentences (“[討論] 哈利波特 5 的翻譯.” [“[Discussion] The translation of the HP5.”]). The reader also said that he/she thought the translated text had been revised but not good enough, and some sentences were still unnatural in Traditional Chinese. Another user who replied pointed out that the third target text had more commas than the source text and was not as clear as the source text. Besides the overuse of commas, the example sentences also had redundant words, making the sentences wordy and uneasy to read.

(2) ST: For a few moments he lay immobile as the prospect of the disciplinary hearing filled every tiny particle of his brain, then, unable to bear it, he leapt out of bed and put on his glasses. (Rowling 112)

TT: 有好一會兒，他一動不動的躺著，紀律聽審會的景象布滿了他腦子裡的每一個細小微粒，後來，他實在是受不了了，只好跳下床，戴上眼鏡。  
(Crown's translation 141)

In Traditional Chinese writing, too many punctuations will fragment the sentence and make it hard to read. In this example, there are three commas in the source text. However, there are five commas in the target text, which might



interrupt the reading flow. Besides, the commas serve different grammatical functions in the source and target text. The phrase “unable to bear it” was a modifier given the commas before and after it. The comma before the translated text “他實在是受不了了” was unnecessary and would make the sentence fragmented. The suggested translation would be “有好一會兒，他一動不動的躺著，紀律聽審會的景象布滿了他腦子裡的每一個細小微粒，後來他實在受不了，便跳下床並戴上眼鏡。”

(3) ST: They had got as far as agreeing that it was likely to be something extremely difficult, just to catch them off guard after a two-month holiday... (Rowling 207)

TT: 三個人都有同感，很可能是件非常困難的事情，趁他們放了兩個月的假回來，心情鬆懈之際，好好整整他們。(Crown’s translation 256)

The same problem appeared in this example. The source sentence only uses one comma, while the target sentence uses four. Reducing one or two commas or reorganizing the sentence will make it more fluent. The suggested translation would be “三個人都認為可能是件非常困難的事情，就是想趁他們放完兩個月的假心情鬆懈時，好好整整他們。”

#### 5.4 Missing Translation

(1) ST: ‘I don’t know what they hit him with,’ said Luna sadly, ‘but he’s gone a bit funny, I could hardly get him along at all.’



‘Harry,’ said Ron... (Rowling 702)

The translation of the underlined terms was missing in the target text. The plot was that Harry asked Luna what had happened to Ron, which made him go mad.

Luna replied that she knew a Death Eater had attacked Ron but did not know what spell it was. In most cases, readers will not discover missing translations in the target text unless they compare the original book and the translation word by word. However, this example resulted in readers’ confusion about the plot. A reader on PTT HarryPotter Board in 2007 wrote that he hoped the translation for the seventh book could be published soon, but they also hoped that the publishing house would not mess with the translation. (“第七集中文版。”[“The Traditional Chinese version of the HP7.”]) The text mentioned above was the reader’s example of careless translation. After rereading the part, the reader added that they still had no idea how Ron got mad in the Ministry of Magic. The confusion is apparent because the explanation part was missing in the target text.

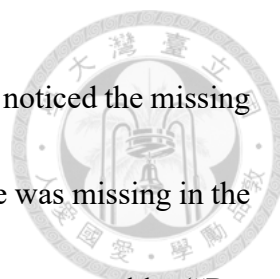
(2) ST: ‘George,’ said Fred, ‘I think we’ve outgrown full-time education.’

‘Yeah, I’ve been feeling that way myself,’ said George lightly.

‘Time to test our talents in the real world, d’you reckon?’ asked Fred.

‘Definitely,’ said George.

And before Umbridge could say a word... (Rowling 674)



The underlined sentences were not translated, and the reader noticed the missing translation. A reader on the PTT pointed out that the sentence was missing in the target text, and they thought that the translation missing was unacceptable. (“Re: 啊...第五集的翻譯真的讓人覺得很...” [“Re: The translation of the HP5 made me feel...”]) Translation missing occurred twenty-eight times throughout the book, two of which were missing paragraphs on pages 522 and 648 of the translated book.

### 5.5 Inconsistency

- (1) ST: And I’ve handled more than you two’ve ever managed and Dumbledore knows it -who saved the philosopher’s stone? (Rowling 63)

TT: 我一個人就解決了你們兩個永遠都辦不到的事情，鄧不利多也知道。  
是誰救出了魔法石？ (Crown’s translation 84)

The back-translation of the underlined terms is “who rescued the philosopher’s stone (from Voldemort’s hand),” referring to the time Harry stopped Voldemort from stealing the stone in the first book. Given that Voldemort had never possessed the philosopher’s stone, it was weird to say that Harry took it back from Voldemort; thus, the description was not consistent with the story of the first book. If the translator were familiar with the first book, he or she would not translate “save” into “救出” (rescue); the correct translation should be “是誰保



住了魔法石。”

(2) ST: There will be no need to talk. (Rowling 217, 283, 326)

TT: 這一章用不著講解 (Crown's translation 267)

看的時候請勿交談 (Crown's translation 349)

不要說話 (Crown's translation 405)

The sentence appeared in the context of Professor Umbridge's Defence of the Dark Arts classes. She always ordered her students to read their textbooks quietly, and they could not talk in class. When the sentence first appeared, the translator translated it as “這一章用不著講解” (267), back-translating as “this chapter does not require explanation.” The same sentence was translated into “看的時候請勿交談” and “不要說話” later in the same circumstances, which were the correct translation. However, given that the same person repeated the quote annoyingly, the translation should be consistent.

(3) ST: 'We chanced a bit o' magic after that... an' I had a sligh' disagreement with a vampire in a pub in Minsk... ' (Rowling 377)

TT: 『在那以後，我們冒險使了點兒魔法.....在明斯克的酒吧裡跟一個吸血鬼起了點兒小衝突.....』 (Crown's translation 480)

ST: 'Me dad was decent. An' your mum an' dad were decent. If they'd lived, life woulda bin diff'rent, eh?' (Rowling 498)



TT: 『我老爸是個高尚的人，你媽和你爸也是高尚的人，要是他們都還活著，人生就會不一樣了，對吧？』 (Crown's translation 621)

According to the author JK Rowling in an interview, Hagrid spoke West country accent (“2001: Accio Quote!, The Largest Archive of J.K. Rowling Interviews on the Web.”). Peng used particles more often when translating Hagrid's quote in the previous books. The particles such as “嘎,” “哎喲喲,” and “哩” seldom appeared in other peoples' quotes, which is a characteristic of Hagrid's speech. However, in the fifth book, the translator(s) decided to show Hagrid's accent by adding the “兒” (er) suffix whenever translating his quotes. A reader left a comment on Books.com.tw and complained that the publishing house should not let Mainland Chinese translate the book and make Hagrid speak with Beijing dialect. Apart from the backlash from readers resulting from the “兒” suffix, another problem existed. The above example appeared since not all six translators present Hagrid's accent by adding “兒” suffixes. Page 480 has two “兒” words in one quote, while there is no “兒” word on page 621.

(4) ST: What 'appened to staying undercover? (Rowling 27)

TT: 臥底的事怎麼啦? (Crown's translation 39)

ST: Blimey, so 'e 'as. Yeah...you all right, 'Arry? (Rowling 77)

TT: 哎呀，真的耶。呃...你還好吧，「蛤」利? (Crown's translation 100)





ST: Wiv all the trouble I went to get ‘em? (Rowling 156)

TT: 我可是千辛萬苦才拿到的 (Crown’s translation 193)

Mundungus Fletcher was also a character with an accent. His accent was presented as ‘appened (happened), gerroff (get her off), ‘airnet (hairnet), some’m (someone), and m’name (my name), to name a few. Mundungus Fletcher appeared three times throughout the book; however, the translator did not deal with his accent the first and third times he appeared. On page 100 of the translation, Fletcher’s second appearance, he talks to Harry after waking up from a nap. The translator probably misunderstood that Fletcher was mumbling because he was still sleepy, so the translator chose to translate his accent with wrong words such as 蛤利(哈利), 通意(同意), 有恩(有人). The inconsistency indicates that at least two translators translated Fletcher’s lines, and one of them did not notice that Fletcher was talking with an accent. Besides, in the first example, Fletcher was talking casually with the particle “啦,” but he was using a four-word idiom “千辛萬苦” with the third example, the tones were different. Since Fletcher was not well-mannered, talking with four-word idioms would not fit his style.

- (5) ST: ‘Family,’ said Hagrid gloomily. ‘Whatever yeh say, blood’s important...’  
(Rowling 498)



TT:『家庭，』海格悶悶不樂的說，『再怎麼說，血統還是很重要……』(Crown's translation 621)

Although he did not say it clearly, Hagrid was talking about his half-brother Grawp, who would be revealed in a later chapter. Hence the “blood” here referred to “血緣,” the bloodline between families. The translator might think that Hagrid, the half-giant, was talking about his giant blood, so he/she translated blood as “血統.” If the same translator or editor read through the whole book, he/she would realize Hagrid was worrying about his family member (血緣), not his giant blood (血統).

(6) ST: ‘Avery told me Bode would be able to remove it.’ (Rowling 516)

TT: 『艾佛瑞告訴我，說簿德可以除掉它。』 (Crown's translation 643)

The quote was a Death Eater telling Voldemort that Bode, a Ministry of Magic employee, could remove the Prophecy ball from the shelf. However, the translation was that Bode could “eliminate” the Prophecy. Although the word “remove” do have multiple meanings and may cause confusion, we could know from the later chapter that “remove” means “take away,” not “eliminate,” in this situation. If the translation had been done and checked by one translator and one editor who read the book thoroughly, the plot inconsistency could have been avoided.



### (7) Inconsistency Resulted from Different Habitus--Usage of Particles

The habitus of the translators would reflect in their translation and writing style, such as the usage of particles. For instance, the particles appeared more frequently from page 441 to page 479. “哩” appeared twice, distinctively used by Harry (page 441) and Hagrid (page 478), and “欸” appeared twice when Hermione spoke. “欸” later appeared two times when Gilderoy Lockhart spoke (page 571) and again be used in Hermione’s speech on page 631. While Hermione, one of the main characters, appears and talks throughout the book many times, the “欸” particle does not frequently appear when she talks. Another example was that the particles “來,” “去,” and “有” were frequently used from page 572 to page 611, such as “住到古里某街來” (page 573), “好好去學” (page 584), “你沒有在做,” “你沒有在試” (page 593), “我有在努力” (page 611). These colloquial particles were redundant and could be excluded. Moreover, on page 575 and page 592, the translator used a specific expression, “起了.” “Harry had the horrible sensation that his insides were melting” (Rowling 458) was translated as “哈利全身起了一種可怕的感覺，好像內臟正在融化” (Crown’s translation 575). “There was an angry weal there, like a scorch mark” (Rowling 472) was translated as “那兒起了一塊憤怒的印痕，像是一個燒焦的疤痕” (Crown’s translation 592). “起了” was not a commonly used verb in Traditional




Chinese and only appeared twice in the book. Thus, we can suggest that the same translator did the paragraphs, and the tone and style may differ from the rest of the books.

#### (8) Inconsistency Resulted from Different Habitus--Word Choices

Translators' habitus could also reflect on specific word choices. For instance, the word “驢”(donkey, clumsy, stupid) appears three times in the book. The first appeared on page 531 to translate the word “dumb,” which was said by Fred Weasley. The second one was on page 605 to translate “prat,” and Ron spoke the quote. The third “驢” was on page 613 when Harry thought himself looked “stupid.” The words such as dumb and stupid appear many times throughout the book; however, they were translated as “驢” only from page 531 to 613, so we can assume that the same translator did these pages.


#### (9) Inconsistency Resulted from Different Habitus--Types of Issues

Besides the usage of particles and choice of words, the type of issues could also reflect translators' habitus and indicate the shift of style. For instance, the overall translation was fluent from page 59 to page 97 but with ten mistranslations, and the mistranslations were mainly basic literal mistranslations and reverse of event sequence; some examples were mentioned above. From page 100 to page 112, the sentences were more unnatural and awkward, but with fewer mistranslations.



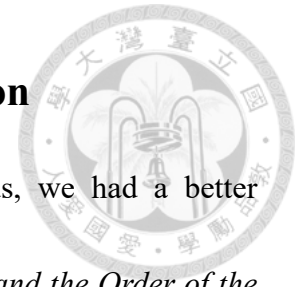
Page 179 to page 222 had twelve mistranslations, and most of the mistakes could have been avoided if the translators or editors had double-checked the text; for instance, “full pardon” was translated to “完整的道歉” (fully apologize) and “kumquats” was translated to “金橙色” (golden-orange color) on page 215 and 216. Four missing translation cases occurred between page 521 to page 534, and the translator skipped a paragraph on page 522; more sentences were not translated naturally enough from page 521 to page 537. From page 592 to page 634, many sentences were not fluent and too unnatural; there were also nineteen mistranslations and three missing translation cases between these pages, suggesting the hastiness of the translation process.

After comparing the source text and the target text, it was evident that the translation did have many problems, including mistranslation, unnatural sentences, missing translation, and inconsistency. Mistranslation and unnatural Traditional Chinese sentences could result from the incompetence of translators; however, in this case, the translators did not have enough time to thoroughly think and double-check every word and sentence to reduce mistakes, so it would not be fair to blame it all on the translators. As for the missing translations, if the translators and the editors had sufficient time to check and read through the translation once or twice, the problem could also have been avoided. Inconsistency is an inevitable problem when multiple translators work together



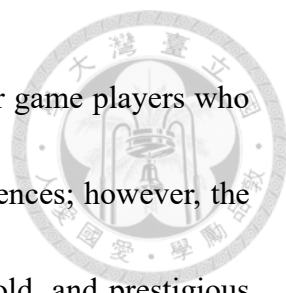
since every translator has a unique habitus. The habitus reflected in their translation styles, characters' talking tones, word choice, and mistakes, and readers could sense the difference. The inconsistency problem may happen to the sole translator when translating a long text or spending years translating since the translator's habitus might change over time. For instance, Peng translated the first four books of the series in two years, nearly four hundred and sixty thousand words, so her style might change. However, readers did not point out inconsistency problems in the first four books, so the issue of HP5 might be mainly due to multiple translators.

## Chapter 6 Discussion and Conclusion



By adopting Bourdieu's concepts of field, capital, and habitus, we had a better understanding of the publication of the translation of *Harry Potter and the Order of the Phoenix in Taiwan* in Taiwan. The translation field in Taiwan was constructed by the author, publishing house, translators, public press, readers, and editor. Every agent with different capitals would affect the translation process differently. The original book's and the author's symbolic and economic capitals would determine the publishing houses' willingness to publish and their publication strategy. The publishing houses would choose the translators based on the translation strategy and the translators' cultural, symbolic, and social capitals. The readers with economic capital and the public press with social capital would also put the publishing houses under pressure to adjust the publication strategy. The translators' different habitus would reflect on their writing style, translation strategy, and word choices, to name a few, and the editors' habitus would also affect the translation product. Many factors influence the translation product; therefore, if the translation has some problems, we must review the factors to determine how the problems arose.

In *Translation and Fantasy Literature in Taiwan: Translators as Cultural Brokers and Social Networkers*, Chung Yu-Ling argued that the interaction between publishers, editors, translators, and reviewers significantly impacts the translation's formation. Chung also discovered that publishing houses often regarded translators as the experts in the case of

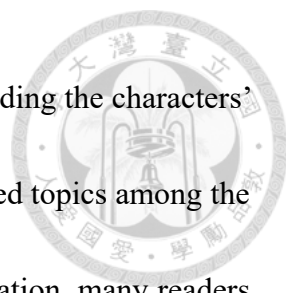


fantasy literature translation and tend to work with fantasy computer game players who better understand the target audience's taste and word choice preferences; however, the case of the *Harry Potter* series is different. The Crown is a large, old, and prestigious publishing house with all forms of economic, social, and symbolic capital. Unlike the publishing houses dedicated to fantasy literature in Chung's research, the Crown published many literary works. The Crown chose to publish the *Harry Potter* series because of its success in the English-speaking world, enormous marketing potential, and prestigious world-class awards--which are its economic and symbolic capitals; Kung Szu-Wen also pointed this out in her research.

Moreover, the Crown advertised the series as children's literature (Chung 117), not fantasy literature, and they also aimed at a wider target readership, not focusing on fantasy fiction fans (Liang "Translation of Fantasy Fiction in Taiwan" 194). So they chose someone who had worked with them several times and had experience translating children's and young adult literature instead of fantasy computer game players as the translator. As Kung discussed in her research, Peng Qianwen had a well-earned reputation with reasonable amounts of cultural and social capital that the publishing houses desired.

Chung also observed that most reviews by professional critics or readers focused on the accuracy of the translation and fluency because most Taiwanese understand English, and most fantasy literature readers were picky about the translation of terminologies. In

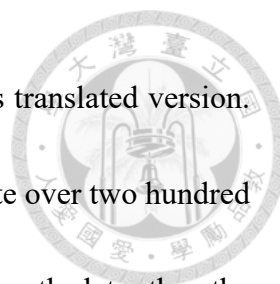




the case of the *Harry Potter* series, the terminology translation, including the characters' names, place names, and magical items, was one of the most discussed topics among the readers. As for the *Harry Potter and the Order of the Phoenix* translation, many readers read the English version before the Traditional Chinese version was published and pointed out that the translation had some problems. Some readers noticed the translation issues and confirmed their findings by comparing the source text and the target text and then posted their observations online to discuss with others.

After considering various factors, the publishing house decided to speed up the translation process. In “A Sociological Turn to Research of Chinese Translation Practice: With Reference to the Translation Production of Harry Potter,” Kung pointed out that the unauthorized fandom translation speed of ten thousand words per day pressed the publishing house to accelerate the translation process. Another reason for speeding up the process was the readers' eagerness for the new book and their fear of spoilers. The biggest hit of the HP5 was that one main character died, and the character's name was on the headline soon after the novel was published. Readers' fear of spoilers on the news and the publishing house's fear of readers losing interest in the new book paved the way for speeding up the publication process.


Kung argued in her research that the fundamental mistakes in the Mainland Chinese version of HP5 could result from a lack of time for translators and editors to double-check.



The problem of time constraints also existed in the case of Taiwan's translated version.

The publishing house was forced to demand the translators to translate over two hundred and fifty thousand words in two months and publish the book three months later than the English novel, and the translated text also reflected the hastiness.

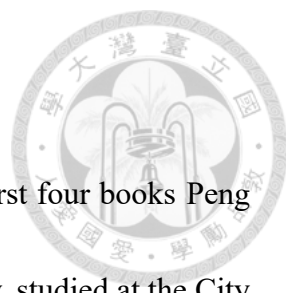
Although some previous studies examined the translation strategies for the *Harry Potter* series, such as Kung's and Chung's, they did not focus on the translation problems and the readers' reactions. After comparing the English and the Traditional Chinese version, I found that Taiwan's translation also had many issues, including mistranslation, unnatural Chinese sentences, missing translation, and inconsistency; the readers also noticed and pointed out the problems and discussed them online. All translators will make mistakes; however, the mistranslation, unnatural Chinese sentences, and missing translation problems of the HP5 translation could be avoided if the translators had enough time to digest the story and the sentences and double-check their translation. The editors and the translators created a glossary while translating, so most of the names and specific terms were consistent with the previous works and throughout the book. Nevertheless, the glossary could not unify the translators' styles, tones, and other word choices resulting from their distinctive habitus. Inconsistency was inevitable in the case of multiple translators, but the editor could make the problem less evident if given more time to revise and adjust the style of the text.



Another problem was the inconsistency of the plot. The other translating and editing group members may not be as familiar with the story as Peng, the translator of the first four books; therefore, some sentences relating to the previous stories were translated wrong. Furthermore, the HP5 was done by multiple translators in a short period, meaning that the translators might not have had time to read through the whole book. As a result, some sentences related to the following plots were mistranslated. The editors also revised with time constraints, making it difficult for them to read the book carefully and find inconsistent descriptions.

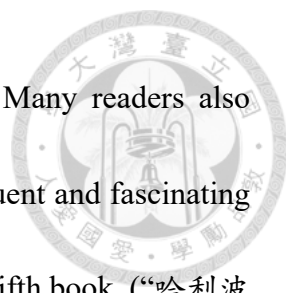
Apart from the translation problems of the Traditional Chinese version of HP5, readers' dissatisfaction with the book may be intensified by other reasons. As mentioned above, the Crown is a large, old, prestigious publishing house in Taiwan. The Crown published many works by famous Taiwanese writers and translated works by esteemed writers worldwide. The Crown also published numerous best-sellers and awarded books, holding many social, symbolic, and economic capitals, and the capital will convert to the readers' trust in the publishing house. Being a publishing house with history, fame, and reputation, the readers tend to believe they will publish great books with high-quality translations. The readers will assume that the translations are fluent and without any mistakes for them to enjoy the pleasure of reading. The readers' disappointment will intensify once the translation does not meet their expectations and requirement for the publishing house with

many capitals.



The readers place the same kind of trust in the translator of the first four books Peng Qianwen. Peng majored in Chinese Literature at Tamkang University, studied at the City University of New York, and translated several books before translating the *Harry Potter* series. Her educational background and her previous works were shown in the book flap introduction, indicating that she was a translator with cultural and symbolic capitals. Peng was not only a translator to *Harry Potter* fans but the one who helped introduce the magical fictional world to Taiwanese readers. Her translation of the characters' names, place names, magical items, spells and charms, and incantations constructed the Traditional Chinese version of the wizarding world for the book fans, and her translation style lets the readers enjoy the same fascinating vibe as the English novel.

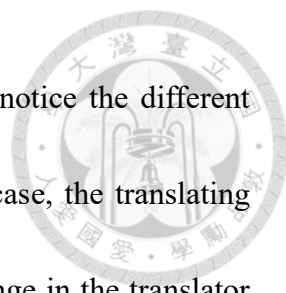
After translating the first four books, the readers were familiar with her translation style, and trust was built between her and the readers. The book fans see her name printed on the book cover and know that she is the one who built the magical world in Traditional Chinese with her trustworthy translation. Although Peng's translation might not be perfect, and some readers even thought that her writing style was too "childish," the fact is that most of the readers adore Peng's translation. A user on PTT pointed out that Peng's translation was one of the reasons that the *Harry Potter* series quickly became widespread in Taiwan ("Re: [閒聊] 哈利波特會紅 真的不全是羅琳的功勞嗎?" ["Re: [Chat] The



popularity of *Harry Potter* did not entirely owe to Rowling?”]). Many readers also pointed out that the translations of the first four books were more fluent and fascinating and that they thought Peng’s translation was better after reading the fifth book. (“哈利波特系列 中文翻譯好壞,” “[討論]以後會不會出新譯本”)


However, when the English HP5 novel was published, the Crown decided to speed up the translation and publication process for the abovementioned reasons. Since Peng might spend over six months translating over two hundred and fifty thousand words, the Crown formed the translating and editing team to finish the task. The team consisted of Peng and five other translators, Wu Junhong, Li Jiashan, Lin Jinghua, Zhuang Jingjun, and Luo Yuanxiang, who were all experienced translators who had previously worked with the Crown, and Chung was Crown’s editor. Nevertheless, when the Crown published the fifth book, they displayed the “Crown’s translating and editing team” instead of the translators’ names. From the readers’ perspective, they had no idea about the translators. They could not see the translators’ information, educational background, or working experiences; the translating and editing team had no social, cultural, or symbolic capital to them. Besides, the readers did not know whether Peng, the translator they trust and are familiar with, was included in the group.

The translation problems of the HP5 were not all resulted from the collaboration of multiple translators, as some readers suggested. Instead, the issues were caused by many



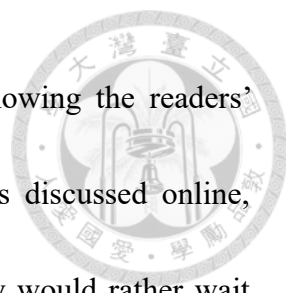
factors during the publishing process. However, when the readers notice the different styles and the translation issues, they blame the translator, in this case, the translating team, whom they do not trust. Some readers did not realize the change in the translator until they noticed the problems, and after that, many readers lost faith in the translating team. We would not know how the readers would react if they had seen the names and information of the six translators and knew that Peng was one of them. The readers might blame harder on the publishing house more, lose confidence in Peng, or become less dissatisfied with the translation, but we would never know.

The change of translator leads to the discussion of the book fans' trust in translators of novel series. Novel series, especially fantasy novels, create fictional worlds for readers to explore. The book fans will dive into the world and venture with the characters, watching the characters grow as the story develop. However, when reading the translated version of the novel, the readers were immersing the world created by the author but translated by the translator. The translation leads the readers to dive into the fictional world, so how the translator delivers the story and the first book of the series matters. In the case of the *Harry Potter* series, Peng was the first translator who set the tone for the translated version of the story and introduced the magical world to Taiwanese readers, and they accepted her style. The consistency of the fictional world and the characters are essential for novel series, or the story would be fragmented and interrupt their reading flow.



After reading four books, the readers became familiar with Peng's translated version of J.K. Rowling's magical world; in other words, they accepted Peng's habitus. The book fans also trusted Peng because of her capital--educational background, translating experience, and translation for the first four books. The shift in translation style also means changing the story's narration and characters' talking tone. Besides, the translator became a group of translators with no capitals, making them untrust the translation even more. Given that many readers hoped that Peng could re-translate the last three books, we can understand how readers value the consistency of the novel series.


Although the existence of a "translation field" is questioned by some scholars, Chung assumed that there is a translation field situated in between the literary field, the publishing field, and the academic field, full of the interplay of different forces relating to translating activities, including publishing, editing, and reviewing (Chung 31, 73). Translation is a process in which many agents are involved, such as publishers, editors, readers, and reviewers, to name a few, and this study gives a particular focus on readers. Readers are the target audience of the translated text and are the source of the economic capital for the publishing house, and the readers can influence the translation process. Peng's translation was fluent and easy to understand because the target audience was children and young adults when the first book was published; this was also why some might find the translation "childish." The publishing house decided to publish the



translation as soon as possible to meet the readers' eagerness, showing the readers' influence on the translation process. However, as some book fans discussed online, although they appreciated the speed of the translation process, they would rather wait longer for a better-quality translation. A reader conducted a survey before the translated version of the seventh book was published, and some book fans wished the translation was done by Peng rather than the translating and editing group (“你希望第7集翻譯得怎樣(調查)”). The sixth and seventh books were still translated by the group with minor changes to the members, and the readers were still unsatisfied with the translations, and the issue became a topic for discussion now and then. It would be another situation if the publishing house considered the readers' opinions and changed its strategy.

Another issue worth discussing is the workflow of multiple translators. Although the Crown's newsletter revealed that the translators and editors would meet weekly to solve problems and check progress, they did not mention whether the meetings were held online or offline. In 2003, people could communicate by email or early instant messaging software such as MSN and Yahoo! Messenger, but the instant messaging function may not be as efficient and convenient as nowadays. Since E-meetings might not be popular back then, translators and editors were likely to hold face-to-face meetings, which would cost much time for the attendees to commute. Twenty years later, we have computer-aided translation tools (CAT tools) nowadays, such as Trados, Memsource, and memoQ, to





name a few. CAT tools can integrate translation memories and glossaries from previous translations and the current project to reduce inconsistency problems. Editors can also check the translators' working progress and leave comments using CAT tools to solve problems efficiently. Although using CAT tools can not guarantee a perfect translation, at least it can help reduce some issues that the translators and editors encountered twenty years ago.

The limitation of this study is that some of the online information back in 2003 were lost or unable to find due to website upgrade or other technical reasons. For example, the earliest posts regarding the translation of the HP5 on Harry Potter Fairyland could only date back to 2005. Although the post on PTT could date back as early as the translation was published, the readers' comments data would be more comprehensive if the information on Harry Potter Fairyland was included. Besides PTT and Harry Potter Fairyland, there were other popular online platforms for book fans to discuss, such as an online platform established by kimo.com (奇摩站), but the information was lost because of server shutdown and website consolidation, it might need further technical efforts to trace back the information. Another limitation was that due to the volume of the *Harry Potter* series, this study did not thoroughly analyze and compare the writing style of Peng and the translating and editing group or the style difference between each book. Due to the length limit, this study could not include the translation of the sixth and seventh books,

which were also done by the translating team with minor changes to the members.

Future research could include more information regarding readers' opinions online in 2003 to display a fuller image of readers' thoughts on the translation problems of the last three books of the *Harry Potter* series. The style difference between Peng and the translating and editing group in each book could be carefully examined and analyzed with the help of linguistic analyzing tools to identify their specific habitus, such as word choices, sentence length, and sentence structure, to name a few. Future researchers could also interview the translators and editors at the time to better understand the translation process and the distribution of works. Some readers thought that the translation of the seventh book was better than the fifth book, while some opposed it. The comparison between the last three books, all translated by the translating group, is also a possible topic for future research. Last, Taiwan's translated version was not the only translation done by multiple translators. For example, the Arabic, Estonian, Latvian, and Russian versions were done by multiple translators or have changed translators of the series. Whether their readers have the same problems regarding translation style differences and changing translators is worth discussing.

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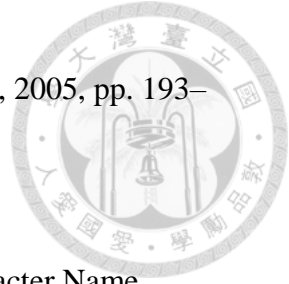
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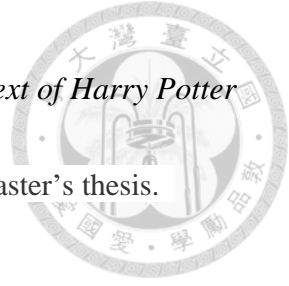
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