

# Translating Harry Potter and the Order of the Phoenix: Neologisms, Names of Characters and Names of Places in the Croatian and Czech Translations

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**Translating *Harry Potter and the Order of the Phoenix*: Neologisms, Names of  
Characters and Names of Places in the Croatian and Czech Translations**

Master's thesis

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## **Abstract**

In 25 years since it was first published, the *Harry Potter* series by J. K. Rowling has become globally successful, especially among young audiences, and the name *Harry Potter* has become a household name. Although the story is the same in every country and every language on the planet, translators' approaches to dealing with these texts, specifically with culture-specific elements they contain, differ from one language to another. Croatian and Czech are no exception to this. Although Croatian and Czech can be said to be close languages, as they are both Slavic languages that can be mutually intelligible, the translators' approaches to the translation of proper names and neologisms in the *Harry Potter* series differ. The aim of this thesis is to establish to what extent and in what respect the approaches to translating proper names and neologisms differ in the Croatian and Czech translations of the fifth book of the series, *Harry Potter and the Order of the Phoenix*. The data that will be analyzed was collected by extracting all anthroponyms, zoonyms, toponyms and neologisms from the English, Croatian and Czech versions of the book. The examples that appeared in the first book of the series, *Harry Potter and the Philosopher's Stone*, were excluded from the analysis as they have already been analyzed in previous theses (Krohová 2011, Markanović 2019, Jurković 2020, Krnjak 2020). Considering the history of purist tendencies in the Czech language, it is hypothesized that the Czech translator, Pavel Medek, decided to translate more proper names and neologisms than the Croatian translator, Dubravka Petrović. It is, therefore, expected that Petrović decided to merely copy these elements, or adapt them to the Croatian language.

**Key words:** *Harry Potter and the Order of the Phoenix*, translation, proper names, neologisms

## Shrnutí

Během 25 let od prvního vydání, seriál *Harry Potter* autorky J. K. Rowling stal se globálním úspěchem, především mezi mladší populací, a jméno *Harry Potter* stalo se obecně známým. I když je příběh stejný v každé ze zemí a v každém z jazyků, přístup překladatelů k jednání s těmi texty, především elementů specifických pro anglickou kulturu, podle jazyku se liší. To stejně platí i pro chorvatský a český jazyk. I když můžeme říct, že jsou chorvatština a čeština blízké jazyky, vzhledem k tomu, že jsou oba slovanské jazyky a že mohou být vzájemně srozumitelné, přístupy překladatelů k překládání vlastních jmen a neologismů stejně se liší. Cíl této diplomové práce je zjistit kolik a jak se tyto přístupy rozlišují v překládání vlastních jmen a neologismů v chorvatské a české verzi pátého dílu seriálu, *Harry Potter a Fénixův řád*. Data, která budou analyzována, byla shromažďována získáním všech antroponym, zoonym, toponym a neologismů z anglické, chorvatské a české verze knihy. Přitom byly vyloučené příklady, které se projevují v prvním díle, *Harry Potter a Kámen mudrců*, protože už byly analyzovány v předchozích písemných pracích (Krohová 2011, Markanović 2019, Jurković 2020, Krnjak 2020). Vzhledem k puristickým tendencím přítomným v českém jazyce v minulosti, předpokládá se, že se český překladatel, Pavel Medek, rozhodl přeložit více jmen a neologismů než chorvatská překladatelka, Dubravka Petrović. Také se přitom předpokládá, že se Petrović rozhodla tyto elementy jenom okopírovat nebo je přizpůsobit chorvatskému jazyku.

**Klíčová slova:** *Harry Potter a Fénixův řád*, překládání, vlastní jména, neologismy

## Sažetak

U 25 godina od kada je prvi puta objavljen, *Harry Potter* serijal autorice J. K. Rowling postao je globalno uspješan, posebice među mlađom publikom, a ime *Harry Potter* postalo je općepoznato. Iako je priča ista u svakoj državi i jeziku na svijetu, pristupi prevoditelja prilikom prevođenja ovih tekstova razlikuju se od jezika do jezika, a to je posebice vidljivo u pristupima u prevođenju kulturno specifičnih elemenata. Hrvatski i češki pritom nisu iznimke. Iako se može reći da su hrvatski i češki srodni jezici, s obzirom da se u oba slučaja radi o slavenskom jeziku i da se govornici često mogu međusobno razumjeti, pristupi prevoditelja u prevođenju imena i neologizama razlikuju se. Cilj ovog rada je utvrditi kako i koliko se ti pristupi razlikuju u prevođenju vlastitih imena i neologizama u hrvatskom i češkom prijevodu pete knjige iz serijala, *Harry Potter i Red feniksa*. Podaci koji će biti analizirani prikupljeni su izdvajanjem svih antroponima, zoonima, toponima i neologizama iz engleske, hrvatske i češke verzije ove knjige. Pritom su izuzeti primjeri koji se pojavljuju u prvoj knjizi serijala, *Harry Potter i kamen mudraca*, s obzirom da su ti primjeri već analizirani u prijašnjim radovima (Krohová 2011, Markanović 2019, Jurković 2020, Krnjak 2020). S obzirom na povijest purističkih tendencija u češkom jeziku, pretpostavlja se da je češki prevoditelj, Pavel Medek, odlučio prevesti više imena i neologizama nego hrvatska prevoditeljica, Dubravka Petrović. Pritom se očekuje da je Petrović odlučila te elemente samo kopirati ili prilagoditi ih hrvatskom jeziku.

**Ključne riječi:** *Harry Potter i Red feniksa*, prevođenje, vlastita imena, neologizmi



## 1. Introduction

For most people, the name “Harry Potter” evokes one of the two following connotations: a series of seven books about a young, somewhat neglected boy who finds out that he is a wizard, or the main character of these books. The series was written by J. K. Rowling, an author that has since become a household name, and it spans over seven books and eight movies, which were based on the books. The first book, *Harry and the Philosopher’s Stone*, was initially rejected by twelve publishers, but after it was accepted by the publishing house Bloomsbury and finally published in 1997, the series became an instant success, especially with the young audiences, and many readers have grown up with the series and its young protagonists Harry Potter, Ron Weasley and Hermione Granger. Since its publishing, more than 500 million copies of the books have been sold worldwide, and the series has been translated into more than 80 languages (*The Economist*), including Scottish, Welsh, and even Latin and Ancient Greek (Harry Potter Wiki), but also, of course, Croatian, where Zlatko Crnković translated the first three books and Dubravka Petrović translated the remaining four, and Czech, where the brothers Vladimír and Pavel Medek translated the series. The fact that new translations of the book are still being published, even in languages where a translation already exists (*Književne kritičarije*), is a worthy witness to the popularity of the books even 25 years after the first book of the series was initially published, and 21 years since the first movie was launched, which came out in 2001 with Daniel Radcliffe, Rupert Grint and Emma Watson playing the main characters.

Because of all this, it does not come as a surprise that extensive research has already been conducted on the series and its topics in general, but also on specific problems found in the books and its translations, such as the translation of proper names and neologisms found in the books. Since the books were primarily written for children, some translators decided to maximally adapt them to the young audience by translating these elements and making them more similar to what their target audience was already familiar with. Others, on the other hand, strived to keep such elements untranslated in order to familiarize their audience with the foreign culture of the series. However, such research was mostly concerned with the first book and the characters and neologisms appearing in it, and the many characters, places, and concepts, i.e. proper names and neologisms, that appear in the later books of the series were thus disregarded.

The aim of this thesis, therefore, is to take a closer look at the proper names and neologisms that appear in the fifth book of the series, *Harry Potter and the Order of the Phoenix*, and compare how these elements were dealt with in the Croatian and Czech

translations. The first step towards this will be to provide a theoretical background of the classification of proper names and neologisms in English, Czech and Croatian, and to look at possible translation strategies when dealing with these elements. The thesis will further also provide an overview of strategies employed when translating children's literature, and how these strategies differ when compared to translating literature not specifically written for children. Taking into account that purism was dominant in the Czech linguistic culture until the beginning of the 20th century and that the *Harry Potter* series was primarily written for a younger audience, the hypothesis of this thesis is that the Czech translation will show more attempts at translating and adapting both proper names and neologisms than the Croatian translation of the book. However, although it is expected that in the Croatian version of the book most of the proper names found in the original were merely copied, such a tendency is not expected with neologisms. It is, therefore, expected that most of the neologisms will be either translated or adapted, and that only a minority will be directly copied, as the neologisms are mostly based on the purpose or nature of the object they denote (for example, a yelling letter is called a 'howler', which was translated to Croatian as 'urlojav' with 'urlati' meaning 'to howl'). The research for this thesis was conducted by reading the fifth book of the series, *Harry Potter and the Order of the Phoenix*, in English (2020 edition), Croatian (2009 edition) and Czech (2004 edition), and extracting all proper names and neologisms. Proper names and neologisms which previously appeared in the first book of the series and had already been analyzed (Krohová 2011, Markanović 2019, Jurković 2020, Krnjak 2020) are excluded from this research.

## 2. Definitions and classifications

In order to correctly analyze all of these elements in the translations of *Harry Potter and the Order of the Phoenix*, it is necessary to first present possible definitions of these elements, i.e. proper names and neologisms, and, furthermore, to see whether the cultures we are concerned with, i.e. the Czech, Croatian and British/American culture, all define and perceive these elements in the same way. We will first start with defining and classifying proper names and then move on to defining and classifying neologisms.

### 2.1. Proper names

Proper names are words which denote a specific entity and are usually written with a capital letter, which distinguishes them from common names, which are usually written with a lowercase letter and “which [designate] a member of a class, such as *cat*, *tomcat*, *stone*, *rhinestone*, *verse*, *blank verse*” (McArthur 1992: 678). In this respect it is also important to point out the difference between proper nouns and proper names. To explain this difference, we can take a proper name from the *Harry Potter* series, a toponym, i.e. a house called *Little Hangleton*. This noun phrase, as can be seen, consists of two words, one of which is a proper noun and the head of this noun phrase, ‘Hangleton’, while the other word in this proper name, ‘little’, is an adjective. In other words, the difference between proper nouns and proper names is, as Huddleston and Pullum (2016) put it, that “proper nouns function as heads of proper names, but not all proper names have proper nouns as their head” (2016: 516). An example of this can be another village from the world of *Harry Potter*, *Godric’s Hollow*, the head of which (‘hollow’) is a common noun, not a proper noun, but this noun phrase is still considered to be a proper name as it denotes a specific entity, i.e. a village that, in this case, does not exist anywhere else. Because of this distinction, this thesis will refer to and analyze proper names instead of proper nouns.

Proper names can, therefore, be defined as words denoting a specific entity, which are usually written with a capital letter and can consist of one or more words, one of which is usually a noun. Furthermore, since they denote a specific entity, proper names do not usually have a plural form, that is, we usually speak of only one *Godric’s Hollow* or one *Harry Potter*, as opposed to several *Godric’s Hollows* or *Harry Potters*. However, there are some exceptions to this rule, with examples such as *the Pyrenees* or *the United States*, as Otto Jespersen (1951: 64) points out. But Jespersen explains this phenomenon by saying that these mentioned proper names have a plural form because they are seen upon as specific individual units, units that do

not exist anywhere else in the world, despite their plural form (ibid.). Moreover, Jespersen also claims that proper names can have a plural form in case there are more individuals “which have more or less arbitrarily been designated by the same name” (1951: 69), for example, when we are talking about a party that was attended by three *Johns*; when we are talking about a whole family (ibid.), for example, the *Smiths*; when comparing people or things to an “individual denoted by the name”, for example, as Jespersen writes, “*Edisons* and *Marconis* may thrill the world with astounding novelties” (ibid.); and, lastly, proper names can have a plural form in case of metonymy, when a proper name denotes a work from the individual bearing the same name (ibid.), like saying that there are a lot of *Picassos* in a museum.

As was already mentioned, another characteristic of proper names given in English grammars is that they are usually written with an initial capital letter. However, it is worth mentioning that sometimes “the capitals are dropped for effect, as in the name of the American poet e. e. cummings” (McArthur 1992: 678).

Lastly, proper names do not generally have a definite or an indefinite article. Some exceptions do exist since some proper names, generally toponyms, always come with a definite article preceding them, but since the definite article in such cases is an integral part of these proper names, they cannot have, on the other hand, an indefinite article preceding them. This is, for example, true of the name of the Dutch city, *the Hague*, which cannot be referred to as just *Hague* or *a Hague*. However, it is possible to refer to a proper name that was previously not preceded by an article with either a definite or indefinite article, but in such cases the expression that has so far been a proper name undergoes a change in meaning, thus becoming a common noun, for example, *a Van Gogh* in the meaning “a painter similar to Van Gogh”, but also meaning “a painting by Van Gogh”, that is, in case of metonymy (Quirk et al., 1985: 289).

When dealing with Croatian and Czech in this respect, one can expect different criteria for distinguishing proper names from other categories since Croatian and Czech have different grammar systems than English. Therefore, rather than mentioning articles when describing proper names, in Croatian the emphasis is put on the declension patterns that proper names follow and how the accent is different in proper names than it is in common nouns, among other characteristics, some of which coincide with the characteristics found in English, such as that they are written with an initial capital letter and that they usually do not have a plural form (Šimunović 2009: 26).

Further, one characteristic of proper names existing in all three languages is that they do not convey any meaning in the traditional sense of the word, that is, as Staffan Nyström (2016) writes, “names only have reference” (2016: 57). In other words, names only refer to a

place or a person, even when a meaning can be found. As an example, we can take the made-up name Will Long. One can find a meaning for both components of this name as the first name ‘Will’ is the same as the verb ‘will’ used for expressing the future tense, and the last name ‘Long’ is the same as the adjective used for denoting distances. However, the person bearing this name does not necessarily have to be tall, nor will he be able to tell what will happen in the future, which brings us to the conclusion that the meaning of the words themselves is irrelevant. However, what is relevant is that these two words refer to a person, or, as Nyström claims “it is only the identifying function of the names – their reference – that is important, not the lexical meaning of the words they are based on” (2016: 58).

Proper names are usually arranged into different categories precisely according to what they refer to, but these categories are mostly not firmly set. Jana Pleskalová (2014) differentiates between two basic categories of proper names, and the first category are so-called “bionyms”, that is, proper names which denote living beings. Within this category she further distinguishes anthroponyms, proper names of individuals or groups of people; zoonyms, that is, names of animals; and phytonyms, names of plants. The second category of proper names according to Pleskalová are so-called “abionyms” which denote inanimate objects or phenomena, and within this category she distinguishes toponyms (or geonyms), names of mapped objects found in our environment; cosmonyms, names of objects situated outside of the Earth’s sphere, such as galaxies or planets; and, lastly, so-called chrematonyms, names of man-made social, economic, political and cultural institutions, objects and phenomena, a category which includes names of different products, universities, hotels, holidays, and so on (2014: 10-11). However, if one turns to Rudolf Šrámek (1998), some differences in the approach to proper names can be noticed. First of all, Šrámek differentiates three categories: geonyms, bionyms and chrematonyms. It can, therefore, be seen that he, unlike Pleskalová, does not recognize abionyms to be a separate category, but rather divides this category into two separate categories. Šrámek also does not mention phytonyms at all in the category of bionyms, and he includes both toponyms and cosmonyms in the category of geonyms (1998: 16). Šrámek’s categorization was seemingly overtaken by Petar Šimunović (2009), as he provides the same three categories as Šrámek, however, his explanations seem to be a bit lacking since he does not mention cosmonyms at all in his descriptions of the categories (2009: 15). Furthermore, Šimunović claims that the common name for geonyms is “toponyms”, and that the common name for bionyms is “anthroponyms” (Šimunović 2009: 15). In other words, instead of further developing the category of geonyms into toponyms and cosmonyms, as Šrámek does, Šimunović simply equates the category of geonyms with the category of

toponyms. The same is true for the category of bionyms – although Šimunović does say that this category includes living beings such as people, animals, but also living beings from literature and mythology (which coincides with Šrámek’s definition), when he points out that the common name for this category is “anthroponyms”, he equates these two terms. It can thus be said that he does not recognize zoonyms and pseudoanthroponyms (names of people in literature and mythology) to be separate categories of proper names. The differences between these three categorizations of proper names can, therefore, be summed up as following:

Jana Pleskalová, *Vlastní jména osobní v češtině* (2014)

- 1) Bionyms
  - a. anthroponyms
  - b. zoonyms
  - c. phytonyms
- 2) Abionyms
  - a. toponyms
  - b. cosmonyms
  - c. chrematonyms

Rudolf Šrámek, *Úvod do obecní onomastiky* (1998)

- 1) Geonyms
  - a. toponyms
  - b. cosmonyms
- 2) Bionyms
  - a. anthroponyms
  - b. pseudoanthroponyms
  - c. zoonyms
- 3) chrematonyms

Petar Šimunović, *Uvod do hrvatskog imenoslovlja* (2009)

- 1) Geonyms – also called toponyms
- 2) Chrematonyms
- 3) Bionyms – also called anthroponyms

The intention of this section was to prove that there is no single way of categorizing proper names, but considering that Pleskalová’s categorization is the most comprehensive one, this

thesis will further on be using her categorization in the analysis of proper names found in the *Harry Potter* series.

Since this thesis will mainly be focusing on toponyms and anthroponyms, but also touch upon zoonyms in the *Harry Potter* series, we shall now take a closer look at those three types of proper names and the further categorizations of these three categories.

### 2.1.1. Anthroponyms

According to Pleskalová (2014), anthroponyms can be divided into three main categories, each of which is further divided into several subcategories. Since some subcategories that Pleskalová provides are irrelevant for this thesis, her categorization has been adapted, and the categorization of anthroponyms, therefore, looks as following:

- 1) personal names (Cz. *vlastní jména osobní*):
  - a. given or first name (Cz. *rodné/křestní jméno*) – a non-hereditary name which has “an administrative function and together with the last name constitutes the official personal name which cannot be arbitrarily changed”<sup>1</sup> (2014: 21). They are further divided into the following subcategories:
    - i. male first names,
    - ii. female first names,
    - iii. first names for both genders;
  - b. last name or surname (Cz. *příjmení*) – the hereditary part of the official personal name, which developed either from common nouns (so-called *deapelativní příjmení* with *apelativum* meaning common noun) or from proper nouns (so-called *deonymická příjmení*);
  - c. hypocorism (Cz. *hypokoristikum*) – “the expressive variant of the [first] name [...] in an informal environment”<sup>2</sup> (2014: 26);
  - d. nickname (Cz. *přezdívka*) – an unofficial name which usually characterizes a person;
  - e. fictonym (Cz. *fikronymum*) – a made-up name used to hide one’s real identity;
- 2) group anthroponyms (Cz. *skupinová antroponyma*) – the personal name of a society or population group:

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<sup>1</sup> Rodné jméno má úřední, oficiální charakter a spolu s příjmením vytváří dvoučlenné oficiální osobní jméno, které nemůže být libovolně měněno. (Pleskalová 2014: 21)

<sup>2</sup> Hypokoristikum je expresivní oběna [vlastního] jména [...] v neoficiálním prostředí. (Pleskalová 2014: 26)

- a. the name of a population (Cz. *obyvatelské jméno*) – the name of a group of people living in the same place (e.g. *Pražan* for a person living in Prague);
  - b. ethnonym (Cz. *etnonymum*) – the name of a nation or a tribe;
  - c. family name (Cz. *rodinné jméno*) – the name used for a family or several members of a family (e.g. *the Potters*);
  - d. genus name (Cz. *rodové jméno*) – the name of a dynasty (e.g. *the Habsburgs*);
- 3) false anthroponyms (Cz. *nepravá antroponyma*) – the name of a being that is described to be similar to humans, e.g. names of characters from mythology, fairy tales, etc.:
- a. theonym (Cz. *theonymum*) – the name of a god or a goddess.

The situation is not much different when looking at literature on the same topic in English and Croatian, with the exception that anthroponyms in these categorizations are most often not as clearly divided as they are in Pleskalová's categorization and are rather classified into only two main categories. This means that Pleskalová's category of "false anthroponyms", for example, is oftentimes omitted in the relevant literature, and the elements belonging to "false anthroponyms" are thus seen as belonging to the category "personal names". Other authors, including Šimunović, do not group anthroponyms into larger categories. The different types are simply listed as such and the terms "personal names", "group anthroponyms" and "false anthroponyms" are not mentioned. Pleskalová's categorization again seems to be the most comprehensive one, as well as the clearest one, and this thesis will, therefore, refer to anthroponyms in terms of her categorization.

Further, what should be explained in more detail is the difference between nicknames and hypocorisms, as hypocorisms, at least in the Czech and Croatian linguistic tradition, are usually considered to be diminutive versions of the official name. We can thus say that the basic difference between hypocorisms and nicknames is that hypocorisms are created based on the official name of the person, while nicknames are usually created in relation to a characteristic of the person, where they come from, what they do, etc. (Pleskalová 2014: 29).

It is also important to mention that the different subcategories also differ in what functions they have, i.e. what their purpose is. Pleskalová, therefore, points out that the primary function of proper names is to name and identify, i.e. they have a so-called nominative function, meaning that we bestow a name upon someone or something, thus naming it, and the so-called individualizing function which means that we give that name to one specific person, place, or object, thus individualizing it and making it a sort of 'one of a kind'. She writes that these are "the main (basic) onymic functions" and emphasizes that "it is obligatory for every name to



perform these functions”<sup>3</sup> as without it they stop being proper names – they either cease to exist or become common nouns (2014: 13). Furthermore, Pleskalová describes five more non-obligatory functions which only some names perform, and these are the following:

- a) the communicative (or deictic) function – performed by first names “usually only in connection with a [named person] that is known to the participants of a conversation”<sup>4</sup> (2014: 13), i.e. performed when referring to a person in conversation;
- b) the social (or socially classifying) function – performed by names that are typical for a specific social group, “e. g. the names *Leo* and *Hugo* were historically often given in Jewish families”<sup>5</sup> (ibid.);
- c) the descriptive, characterizing function – performed by nicknames, but in literature also often first names (ibid.);
- d) the ideological function – “performed by names that have an ideological connotation, e.g. someone with the name *Fidel* after F. Castro”<sup>6</sup> (ibid.);
- e) the expressive, emotional function – typically performed by hypocorisms (ibid.).

It should also be pointed out that while the primary function of the first name and the last name is to identify and name the person, i.e. they perform the naming and the identifying function, the hypocorism and nickname also have the expressive function, and, in the case of nicknames, also the function of characterizing the person since nicknames are, as was already stated, usually based on a characteristic of that person.

Lastly, one subcategory that was purposefully left out of the full categorization of anthroponyms is the so-called *příjmi*, a subcategory not often encountered in literature in other languages. The reason it was not mentioned before is because this subcategory requires a longer explanation and is not relevant in the “real” world anymore. According to Pleskalová, *příjmi* was used to differentiate between individuals with the same first name before the category of last names was introduced to society, which can mean that the last name developed from *příjmi*. However, the difference between *příjmi* and the last name is that *příjmi* was, just as the first name is today, not hereditary and not binding, meaning that one person could have several of these names, not just one (Pleskalová 2014: 23-24). As was said, this type of anthroponyms was not encountered in the Croatian and English literature. However, a subcategory presented

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<sup>3</sup> Tyto funkce jsou považovány za hlavní (základní) onymické funkce a je třeba zdůraznit, že jejich plnění je pro každé vlastní jméno závazné. (Pleskalová 2014: 13).

<sup>4</sup> Komunikativní – deiktickou; křestní jména ji plní zpravidla jen ve spojení s denotátem (pojmenovanou osobou), který je znám účastníkům řečové situace). (Pleskalová 2014: 13)

<sup>5</sup> např. jména *Leo* a *Hugo* byla v minulosti často dávána v židovských rodinách (Plesalová 2014: 13)

<sup>6</sup> plní ji křestní jména s ideologickou konotací, např. *Fidel* podle F. Castra. (Pleskalová 2014: 13)

by Eva Brylla (2016) which seems to have almost the same definition as *příjmi* is the so-called “byname” defined in comparison to nicknames as “a name a person bears added to his or her official or ‘real’ name” which “can be positive, derogatory, or neutral”, while nicknames, according to Brylla, “[are] often limited to characterization” and they are “one of the sources for bynames” (2016: 282-283). In other words, Brylla considers nicknames to be a subcategory of bynames. However, what is interesting is that Brylla goes on to further explain that “in medieval documents people are often distinguished by additional names” (2016: 284), bynames, and that they had the same function as last names have today, that is, the nominative and the individualizing function. Further, Brylla points out that bynames are not official names and that they are, just as the *příjmi* was, not binding nor hereditary (ibid.)<sup>7</sup>. Since bynames are said to have developed into last names, the author considers them to be a separate subcategory of personal names and not a category related to nicknames, thereby rather agreeing with Pleskalová and her definition of “byname”.

To conclude this section, it can be said that a definite categorization of anthroponyms cannot be found, but that the categorizations are mostly similar and, what is more, the definitions of the subcategories mostly coincide, with the exception of bynames, which are often not mentioned at all.

### 2.1.2. Toponyms

The second type of proper names, which will be important for the analysis presented in Section 6, are toponyms. As it has already been stated, toponyms are proper names denoting places which can be found in the environment. In this sense, the Czech internet encyclopedia *CzechEncy - Nový encyklopedický slovník češtiny* (2017) differentiates between three basic categories of toponyms, some of which then again contain subcategories. These categories are the following:

- 1) choronyms (Cz. *choronyma*) – names which denote “bigger natural or administrative units”<sup>8</sup> (Pleskalová 2017):
  - a. natural choronyms – choronyms which are created naturally, such as deserts and continents;
  - b. administrative choronyms – names of objects created by humans, for example, countries, national parks, etc. (ibid.);

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<sup>7</sup> As this thesis is written in English and the *příjmi* and the byname seem to almost completely coincide, in this thesis we will use the term “byname” for this type of anthroponyms.

<sup>8</sup> Choronyma – vlastní jména větších přírodních nebo správních celků (Pleskalová 2017)

- 2) *oeconyms* (Cz. *oikonyma*) – names which denote populated places, including those that are now deserted or non-existent, for example, towns, streets, villages, but also castles and even individual houses and rooms within them; also referred to by the encyclopedia as “place proper names” (Cz. *vlastní jména místní*) (David 2017);
- 3) *unoeconyms* (Cz. *anoikonyma/pomístní jména*) – proper names of uninhabited objects, that is, “inanimate natural objects and phenomena on Earth, as well as man-made objects, which are not inhabited and which are firmly fixed in the environment”<sup>9</sup> (Pleskalová 2017). They are further divided into:
  - a. *hydronyms* (Cz. *hydronyma*) - proper names which denote bodies of water, such as lakes and seas (Pleskalová 2017);
  - b. *oronyms* (Cz. *oronyma*) – “proper names of shapes formed through vertical segmentation on the Earth’s surface and the bottom of the sea, i.e. names of mountain ranges, highlands, individual mountains, mountain ridges, hills”<sup>10</sup> etc. (Pleskalová et al. 2017), this category also includes *speleonyms*, proper names of caves (ibid.);
  - c. *agronyms* (Cz. *agronyma*) – “proper names of individual estates or groups of estates, either cultivated [...], uncultivated or forested”<sup>11</sup> (ibid.);
  - d. *hodonyms* (Cz. *hodonyma*) – “proper names of transport paths, i.e. names of roads, highways, paths, tunnels”<sup>12</sup> etc. (Pleskalová et al., 2017), also found within this category are so-called *urbanonyms* (Cz. *urbanonyma*) which are “proper names which denote objects found within the city”<sup>13</sup> (David 2017);
  - e. “proper names of boulders, wayside shrines and crosses, graveyards,”<sup>14</sup> etc. (Pleskalová 2017).

When it comes to Croatian, the categories are not as clearly divided as they are in Czech. To be more precise, Šimunović (2009) differentiates between five categories of toponyms, and these are *oeconyms*, *urbonyms*, *microtoponyms* (or *unoeconyms*), *oronyms* and *hydronyms*

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<sup>9</sup> Název neobydleného objektu tradičně definovaný jako vlastní jméno neživého přírodního objektu a jevu na Zemi a toho člověkem vytvořeného objektu na Zemi, který není určen k obývání a je v krajině pevně fixován (Pleskalová 2017)

<sup>10</sup> *Oronyma* – vlastní jména tvarů vertikální členosti zemského povrchu i mořského dna, tj. jména pohoří, vrchovin, jednotlivých hor, hřbetů, kopců, skal, údolí, dolin, průmysků, sedel, propastí, nížin, rovin, tabulí, pánví atd. (Pleskalová et al., 2017)

<sup>11</sup> *Oronyma* – vlastní jména jednotlivých pozemků nebo jejich seskupení, a to pozemku obdělávaného [...], neobdělávaného nebo lesního. (Pleskalová et al., 2017)

<sup>12</sup> *Hodonyma* – vlastní jména dopravních cest, tj. jména silnic, dálnic, cest, tunelů [...] (Pleskalová et al. 2017)

<sup>13</sup> Vlastní jméno místní označující objekty ležící na katastru města. (David 2017)

<sup>14</sup> Vlastní jména blavanů [...], božích muk, křížků, hřbitovů [...] (Pleskalová 2017)

(2009: 211-291). It can thus be seen that Šimunović considers oronyms and hydronyms to be separate categories, and not types of unoeconyms, as it is the case in the Czech encyclopedia. Further, Šimunović does not include choronyms as a category, but Vladimir Skračić (2011) considers it to be a separate category in his book.

Lastly, the division of toponyms is also not clear in English as different sources provide different divisions. Tom McArthur (1992), in the broadest terms, divides toponyms into natural units and administrative units, however, no further clear categories are provided with the author just pointing out that bodies of water, mountain ranges etc. are natural units, while states and towns are administrative, man-made units (1992: 1048).

It can be concluded once more that, like with anthroponyms, the categories of toponyms are also not globally agreed upon. Furthermore, *Nový encyklopedický slovník češtiny* (2017) provides us again with the most comprehensive and the clearest categorization, and in the rest of this thesis we will, therefore, use the terms provided by that categorization when referring to toponyms.

### 2.1.3. Zoonyms

The last category of names that will be important in the analysis are zoonyms, which are defined by the *Nový encyklopedický slovník češtiny* as “personal names of living beings (except people), whether they are real [...] or made up [...]; in the latter case they are false zoonyms”<sup>15</sup> (Knappová 2017). They differentiate four types of zoonyms which are the following:

- 1) names of farm animals, such as cows, horses, sheep, pigs and rabbits;
- 2) names of pets, such as cats and dogs;
- 3) names of literary animals, i.e. names of animals that exist only in literature, such as the bear Pooh;
- 4) names of ZOO animals, a category which has not yet been studied, according to them.

As this area has not been studied a lot, there are no major differences in the categorization in the English and Croatian tradition and, therefore, this categorization will be used later on in the analysis of the names of animals in the *Harry Potter* series.

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<sup>15</sup> Vlastní jména živočichů (kromě lidí), a to jak skutečných [...], tak smyšlených [...]; v druhém případě jde o zoonyma nepravá. (Knappová 2017)

## 2. 2. Neologisms, nonce words, nonsense words

The next group of words whose translation will be analyzed below are neologisms, which are new lexical items that enter the vocabulary of a language, or also already existing units which acquire a new meaning (Newmark 1988: 140). They emerge into the vocabulary of a language either through different technological and scientific advances, or certain changes in the society and the culture of a language (Anesa 2019: 38).

There are several criteria that a word has to fill in order to be considered a neologism as not all new lexical items are actually considered to be neologisms since many new words do not become widely used. In order to be considered a neologism a word, therefore, should be recognized as new and should not yet included in a dictionary, and it should be accepted by the society and also be commonly used (Anesa 2019: 39).

There are several processes through which neologisms can emerge and these are listed by Patrizia Anesa (2019: 46) as the following:

- 1) Composites:
  - a. Affixation;
  - b. Compounding;
- 2) Abbreviations:
  - a. Acronyms and initialisms;
  - b. Clipping;
- 3) Blends;
- 4) Borrowing;
- 5) Conversion;
- 6) Semantic drift;
- 7) Eponyms.

When it comes to Czech, *Nový encyklopedický slovník češtiny* (Martincová 2017) differentiates six types of neologisms and these are the following:

1. “word-forming neologisms”, such as *europoslanec* (En. Member of the European Parliament);
2. “words formed from abbreviations”, such as *cédéčko* (formed from the abbreviation CD);
3. borrowings, such as the word *snowboard*;

4. words with a newly acquired meaning, so-called *neosémanticisms*, such as the word *hvězdný*, which changed from meaning “stellar” or “relating to stars” to now meaning “excellent, superb”;
5. multi-word combinations, such as *sametová revoluce* (En. the Velvet Revolution), in which two previously known words acquire a new meaning through combining;
6. “idioms”, which is similar to multi-word combinations in the sense that words acquire a new meaning when combined, such as the Czech idiom *být stejné krevní skupiny* (‘to be of the same blood type’) with the meaning ‘to be the same or similar’.<sup>16</sup>

Lastly, two more terms relevant to this thesis are nonsense words and nonce words. Nonsense words, or nonwords, are defined as “meaningless [words] that [are] not recognized or accepted as legitimate” (*Random House Webster’s College Dictionary* in Steinmetz and Kipfer 2006: 227) and which usually do not have any specific meaning or any meaning at all as they are created to have an effect rather than mean something. However, if the nonsense word achieves the desired effect, it can become a permanent part of the language’s vocabulary (ibid.). Furthermore, because their purpose is to have an effect, nonsense words are usually catchy or funny which also “makes them memorable and endows them with a sense that surpasses everyday meaning” (Steinmetz and Kipfer 2006: 236). A famous example of a nonsense word is *hocus-pocus*, a creation stemming from Latin, which is commonly used as a sort of mock incantation, i.e. as a sort of a magic spell (Steinmetz and Kipfer 2006: 238). Since the main theme in the *Harry Potter* series is precisely magic, the series features many such incantations, most of them also stemming from Latin, but some also from English. These incantations are, in their core, actually nonsense words since they do not have any particular meaning, but just an effect, such as the famous *Harry Potter* incantation *Wingardium Leviosa* which makes objects fly.

A nonce word, on the other hand, is defined as a word created just for the moment to, for example, create a humorous effect by making a character mispronounce a commonly known word (Steinmetz and Kipfer 2006: 228). Nonce words, therefore, differ from nonsense words in that the author of the word does not intend the word to “stick” and become a permanent part of the vocabulary. Nonce words rather exist in one particular moment and do not occur in the work, or in the language in general, again (ibid.).

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<sup>16</sup> Mezi **n.** z hlediska strukturního se řadí **n. slovo tvorné** [...], slova utvořená ze zkratk [...], přejatá slova [...], slova s novým významem, tzv. *neosémantismy* [...]; **víc slovná (sdružená) pojmenování** [...] a frazémy [...]. (Martincová 2017)

As the *Harry Potter* series is situated in a fictional world, we encounter many new concepts which require the creation of neologisms, as well as nonsense words in the form of incantations, and nonce words in scenes depicting the clash of the wizarding world and the ‘muggle’ world. What is important to note is that while the origin of the nonsense words, and especially the nonce words, is commonly recognizable, this is not always the case with neologisms, as some neologisms that will later be analyzed simply are completely made up and their origin is not known. However, since the origin of the most of them is obvious upon reading, the following section will serve as a guide of the five most common processes through which neologisms are created by defining and explaining them.

## **2. 2. 1. Compounding**

Compounding can be described as the combining of two words that have a meaning on their own, thus gaining a new independent meaning. In other words, as pointed out by Valerie Adams (1987), “these items, though clearly composed of two elements, have the identifying characteristics of single words: their constituents may not be separated by other forms, and their order is fixed” (30). According to Anesa (2019: 48) several types of compounds can be differentiated, and these are the following:

1. prototypical compounds in which one of the constituents, the modifier, modifies the other, ‘main’ constituent, i.e. the head, for example, in the word *showroom* the first constituent, *show*, specifies the head, *room*;
2. neoclassical compounds – combinations in which one of the constituents is of Greek or Latin origin, such as words with the first element *auto-*, or the last element *-logy*;
3. copulative compounds in which the elements are of equal importance when creating the new word, e.g. the compound *bitter-sweet*;
4. genitive compounds, used for expressing genitives, i.e. belongings, such as in the example *teacher’s book*;
5. particle compounds, e. g. *into*, which are combinations comprised of grammatical elements instead of lexical, and, considering this fact, might be considered to be a borderline type of compounds as they do not have a lexical function.

The later analysis will be mostly focusing on two-word, as well as multi-word, prototypical compounds.

## 2. 2. 2. Derivation

Unlike compounds and compounding, “in a ‘derived word’, at least one element, the affix, is a bound form, with no independent existence and, characteristically, the more general meaning that one would expect a ‘grammatical’ element to have” (Adams 1987: 30). This means that out of the elements forming a derived word, only one can stand independently as a separate word, while the other element is bound to the first one and cannot exist alone. Furthermore, derivation is perceived to be more productive than compounding seeing as already established derivational affixes are very often used in new combinations thus making new words (Malmkjaer 2006: 428). One such example is the word *workaholic* which was formed based on the word *alcoholic* (ibid.). The function of derivational affixes and the process of derivation is, therefore, to produce new words, which differentiates it from a similar process called inflection which is used “to express morphosyntactic categories” (ibid.).

According to Kirsten Malmkjaer (2006), one can divide the process of derivation into two types based on whether the word class changes during the process of derivation, or whether it stays the same (2006: 428). These two types are called class-changing derivation and class-maintaining derivation, and *computer* (noun) - *computerize* (verb) is an example of class-changing derivation (with a noun changing into a verb), and the words *child* (noun) - *childhood* (noun) are an example of class-maintaining derivation as both of the words are nouns (ibid.). Lastly, it should be noted that the distribution of affixes into which of them create which word class is not clear as the same affix can create different word classes in combination with different words. For example, the suffix *-al* “creates nouns from verbs such as *arrive* and *dispose*” (which change into *arrival* and *disposal*) at the same time as forming “adjectives from the nouns *brute* and *option*” (which change into *brutal* and *optional*) (ibid.).

In connection to derivation, another common process should also be mentioned, and that is conversion, which is sometimes also called “zero-derivation”. In this process, the words change their meaning without having any clear marking, i.e. no new affixes are added to the existing word in order to produce the new word, for example, the noun “the bottle” turns into the verb “to bottle” (Plag 2003: 107). Such examples, however, are not often found in the *Harry Potter* books and, therefore, this process will not be further discussed.

## 2. 2. 3. Blending

Blending is often explained in comparison with compounding with a difference between the two being that in the process of blending, at least one of the two components does



not appear in its full form, i.e. it becomes clipped, unlike in compounding where both of the two source words stay the same (Anesa 2019: 49). A famous example of blending is the now already widely established word *smog* which consists of two words: the word *smoke* and the word *fog*. As can be seen, in the process, both of the component words have become clipped, which shows that blends can be comprised of more than just one clipped form. Blending is not seen as a very productive word formation process as compounds are much more common than blends (Adams 1987: 148). However, quite a few examples of blending have been found in the Harry Potter series and they will also be analyzed later on.

## **2. 2. 4. Borrowing**

Borrowing is a process of one language taking over linguistic elements, most commonly a part of the vocabulary, i.e. a word or a phrase, from another language (Malmkjaer 2006: 282). This usually occurs as a result of proximity, as one language is close to the other (ibid.). In this respect, Anesa points out the difference between a loanword and a calque, as a loanword, according to her, is a borrowing where both the meaning and the form are borrowed, while in a calque only the meaning is borrowed (2019: 50). Borrowed words are generally not just simply copied as their original form is often not suitable for the language that borrows it, and “they are generally made to conform to the sound patterns of the borrowing language” (Malmkjaer 2006: 282), although rare cases where the borrowed words are not adapted to the borrowing language can, of course, be found. When it comes to borrowings in *Harry Potter*, this thesis will mostly be concerned with different borrowings from Latin in the form of incantations.

## **2. 2. 5. Acronyms and initialisms**

Acronyms and initialisms are considered to be two most common types of abbreviations and the third, but for this research irrelevant type, are clippings. Both acronyms and initialisms are processes through which long phrases or names are shortened in a way that they are represented by just letters, such as the acronym NATO, an abbreviation of the name ‘North Atlantic Treaty Organization’. The difference between the two is that in acronyms, the abbreviation is usually pronounced as one word, with an example being again NATO, while in initialisms, each individual letter of the abbreviation is pronounced (Anesa 2019: 49). For example, LOL (standing for ‘laughing out loud’) is, therefore, considered to be an initialism in

English, since each letter is pronounced by itself, while in Croatian that same abbreviation becomes an acronym as it is pronounced as one word.

In the *Harry Potter* series, we encounter just a few abbreviations with most of them being acronyms that were coined the way they were for a comical effect, while one of the abbreviations is on the border between an acronym and an initialism since its actual pronunciation is not agreed upon in the work itself.

### 3. Literary onomastics

As the name itself suggests, the discipline called ‘literary onomastics’ studies proper names in literature (Dvořáková 2014: 1), and here literature does not refer only to ‘works of art’ such as poems, novels, plays etc., but also journalistic texts and texts dealing with technical subjects, and even oral literature (ibid.). These proper names do not have to necessarily be fictional as literary onomastics also studies real names, i.e. names of real historical figures or of real places, that appear in these literary works (Dvořáková 2014: 2).

One important difference between proper names and literary proper names can be found in their functions. Literary proper names not only perform the nominalizing and individualizing function, the basic functions of proper names in general, but “literary names also perform a stylistic and an expressive function in works of literature” and it can thus be said that their basic function is actually stylistic (Gerus-Tarnawecy 1968: 312). In other words, proper names in literary works are, unlike proper names in real life, motivated by, for example, the personality of the character bearing it (Dvořáková 2014: 3). Žaneta Dvořáková (2014), therefore, considers the function of proper names in literature as “the choice, use and effect” of proper names, in which “the choice and the use of names are the author’s domain, while the effect of names depends on the reader, although the author, of course, expects a certain effect and chooses the name according to this expected effect” (2014: 3)<sup>17</sup>. In other words, the author chooses which name they are going to give each character and how this name is going to be used, while the effect this name causes depends on each reader individually. Furthermore, Dvořáková describes five functions of literary proper names and these are the following:

1. **the nominalizing function** is the first and main function meaning that the literary proper name “denotes a specific character, individualizes it and distinguishes it from other characters”<sup>18</sup> (2014: 4);
2. **the associative function** connects the character bearing the name to other people with the same name, be they real, fictional or historic figures;
3. **the classifying function** through which “the name specifies the character in terms of space, time, their social group, religion and their nationality”<sup>19</sup> (2014: 6);

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<sup>17</sup> Funkci chápu stejně jako M. Knappová jako volbu, užití a působení vlastních jmen. Volba a užití jména jsou doménou autora, účinek jmen pak závisí na čtenáři, i když autor samozřejmě určité působení předpokládá a s ohledem na ně pak také přistupuje k výběru jmen. (Dvořáková 2014: 3)

<sup>18</sup> a) základní je funkce **nominační** (individualizační, diferenciační) – jméno označuje konkrétní postavu, individualizuje ji a odlišuje od postav ostatních. (Dvořáková 2014: 4)

<sup>19</sup> c) **klasifikující** – jméno určuje postavu z hlediska místního, časového, sociálního, náboženského a národnostního. (Dvořáková 2014: 6)

4. **the characterizing function**, which was mentioned earlier in relation to nicknames – it means that the proper name characterizes a person who bears it; proper names in general perform it in literature since some proper names are intentionally chosen to serve an effect and show the personality of the character bearing it; because of this, one can know how a character will act in the work just from their name;
5. **the esthetic function** “summarizes the types of effect a name has and the impression that a name gives us” and “it is realized through the formal form of the name, created by different alliterations [...], rhyme echoes [...], unusual graphical forms of a name [...].” and so on (2014: 7)<sup>20</sup>.

The first three functions, as can be seen, correlate with the previously introduced functions of proper names in general, while the last two are specific for literary names since names in real life are not chosen based on the personality of the person nor do they need to be esthetically pleasing. It can, therefore, be said that the purpose of literary proper names is mainly achieved through the last two functions since they determine the effect the name will have on the reader.

Dvořáková also offers a classification of names found in literature, and she divides them into three types: authentic names, realistic names, and author names (2014: 4). The first type, authentic names, are names that appear in the text and refer to real, historic figures, such as the anthroponym *Napoleon* or the toponym *London* (ibid.). The second type, realistic names, are names that exist in the real world but do not necessarily refer to a historic figure, such as the names *Arthur* or *Harry* (ibid.). The third and last type are author names which are fictional names completely made up by the author (ibid.), for example, the name *Daenerys* from the popular series *Game of Thrones* which was created by the author of the series, George R. R. Martin. These names can, however, become realistic names as the popularity of a series can influence parents to name their children according to a character from the series. Therefore, it can be said that the borders between the categories are not set and some changes between the types can be observed.

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<sup>20</sup> e) Poslední funkce je **estetická (poetická expresivní)** – shrnuje druh účinku jména, dojem, jakým jméno působí; realizuje se pomocí formální podoby jména, tvoří ji různé aliterace [...], rýmová echa [...], ozvláštnění grafické podoby jmen [...] (Dvořáková 2014: 7)

## 4. Translation strategies

The next section of this thesis will focus generally on translation strategies recommended and commonly employed while translating children's literature in general, proper names (with a special focus on translating proper names in children's literature), and neologisms.

Translation studies is a discipline studying translation, as well as translation tools, and other aspects of the work of the translator and translating. One direction in translation studies sees translation as a communication between the writer of the original work and the reader of the translated work through the translator who decodes the original text and reformulates it for the reader in their own language (Levý 1998: 44). The primary job of the translator in Jiří Levý's (1998) view is, therefore, to establish who the text is aimed towards, i.e. who the intended reader might be, and then tailor the translation according to that in the way that the translated text has to bring forth the same message to the reader of the translation as the original text did to the reader of the text in the source language (1998: 51-52).

E. A. Nida (1964), on the other hand, distinguished formal and dynamic equivalence when talking about the message that the translation has to bring forward. He writes that "formal equivalence focuses attention on the message itself, in both form and content" in the way that "the message in the receptor language should match as closely as possible the different elements in the source language," meaning that the text is mostly translated literally (1964: 159). The translation that formal equivalence produces is what Nida calls a 'gloss translation' and he argues that such a translation requires a lot of explanations in the form of footnotes so that the text would be understandable to the reader of the translation since the text in this case is not adapted in any way to the target language or culture (ibid.). Nida, therefore, also presents the so-called 'dynamic equivalence' as an opposite to formal equivalence. Nida writes the following:

In such a translation one is not so concerned with matching the receptor-language message with the source-language message, but with the dynamic relationship [...] that the relationship between receptor and message should be substantially the same as that which existed between the original receptors and the message. (ibid.)

In other words, the main principle of dynamic equivalence is that the two texts have to produce the same effect on their readers, and dynamic equivalence can thus also be called 'the principle of equivalent effect' (ibid.). Furthermore, the text that aims to achieve dynamic equivalence aims to be completely natural according to the rules of the target language, which also means that the message itself is often changed to fit into the cultural context of the target language

(ibid.). Formal equivalence and dynamic equivalence in Nida's definition can thus be seen as two extremes between which varying degrees of acceptable and adequate translations can be found, although Nida argues that contemporary translations are more often leaning towards dynamic equivalence as a preferred way of translating.

Another author that also discussed equivalence is J. C. Catford (1978) who, on the other hand, distinguishes between formal correspondence and textual equivalence. He, therefore, defines textual equivalence as "any [target language] text or portion of text which is observed [...] to be equivalent to a given [source language] text or portion of text", while formal correspondence in his view is the correspondence between the target language and source language categories, for example, word classes, "which can be said to occupy, as nearly as possible, the 'same' place" in the two languages (Catford 1978: 27).

In the next section we will address how these theories are applied when translating children's literature.

#### **4. 1. Translating children's literature**

As the name itself suggests, children's literature refers to texts that are written for or considered to be appropriate for children from the standpoint of adults (O'Sullivan 2019: 16). This is reflected in the text itself as it is written to be more accessible to children, i.e. children's books "are written for a different audience, with different skills, different needs, and different ways of reading" (Hunt 2002: 3-4). These books and texts can, however, turn out to be "just as demanding in [their] intellectual complexity, stylistic flair or thematic content as a work for adults" (Lathey 2016: 1) and, therefore, translating children's books can prove to be just as demanding for the translator as translating books for adults (ibid.). What is more, it is important to mention that every aspect of writing and distributing, as well as translating, children's literature is done by adults, which differentiates such literature from literature meant for adults in that a different age group has to be able to 'accommodate' another, younger age group whose needs they do not necessarily understand. This then often leads to inadequate children's literature translations, and it can also make the translation process more demanding for the translator.

When translating for children, the translator again should first determine who the intended audience is. This is reflected in children's literature by determining the ages of the intended readers as it plays a crucial role in the way the text will be written and thus also

translated. Elvira Cámara Aguilera (2008), therefore, establishes the following three categories of possible readers:

1. Pre-reading children (0 to 6 years old)
2. Children capable of reading and writing (from 6 to adolescence)
3. Adolescents and youngsters (2008: 5)

Cámara Aguilera emphasizes that “the differences among the groups are marked by a greater or lesser development of intellectual capabilities, which is closely related to previous knowledge of the world in the target reader” (ibid.). Not only that, but the adult translator “has to take into account the needs, capabilities and interests of its readers” since these are the main areas that differ when translating for children versus when translating for adults (O’Sullivan 2019: 18). The language in children’s books and, in turn, also their translations, should, therefore, be simpler to a degree which depends on the age of the child. However, in this process the author and the translator have to walk a line between enriching the children’s knowledge of language and the world while at the same time keeping the language simple, and keeping the text close to what their audience is already familiar with. This thus often leads to translators adapting foreign elements in such texts to the target culture so that they would be more recognizable for the target audience (O’Sullivan 2019: 18). In other words, this tendency to adapt foreign elements is inversely proportional to the age of the reader since the tendency grows as the age of the reader decreases, i.e. the younger the target readers are, the less they are likely to understand and accept foreign elements in the text, and, therefore, the translation should be adapted accordingly (Cámara Aguilera 2008: 5). Furthermore, young children also might have more problems with pronouncing some foreign elements, especially foreign names, which again leads to the tendency to modify them by either translating them or adapting them to the pronunciation of the target language. O’Sullivan thus concludes that “translated children’s literature is [...] the result of a balancing act by translators [...] between adapting foreign elements to the child reader’s level of comprehension, and preserving the differences that constitute a translated foreign text’s potential for enrichment of the target culture” (2019: 18-19).

Foreign elements are not the only problem a translator faces when translating children’s literature as certain norms of the target culture can influence the translator into “manipulating” the text, i.e. changing it to conform those norms. As Emer O’Sullivan (2019) writes, the main areas of the text that the norms influence are the language of the text, i.e. whether it is appropriate; the portrayal of the characters and whether they behave appropriately; the physical depictions of the characters “that determine which parts of the body and its functions may be

shown in a picture book” (2019: 20) and, lastly, the content itself, as some topics that are acceptable and considered to be appropriate in one culture may not be considered to be so in another culture (ibid.). Furthermore, O’Sullivan proposes different strategies for dealing with them which were “systemized as follows by Mieke Desmet, based on the work of Göte Klingberg, Zohar Shavit and others” (O’Sullivan 2019: 20). These possible strategies are the following:

1. omitting/deleting the element deemed not appropriate, the goal of which is to make the text “easier to understand” for children (2019: 20);
2. purification strategies whose goal it is to purify the text of the inappropriate elements and adapt it to the target culture;
3. substituting the inappropriate elements with something familiar to children from their own culture, i.e. “domesticating” the text;
4. explication strategies and simplification strategies, “including rewording or paratextual explanations”, the effect of which can vary from merely making certain sentences shorter all the way to changing the genre of the text (ibid.).

Vendula Danielová (2010) further comments on these strategies: “Ingebor Rieken-Gerwing considers the [the explication strategies] to be convenient if we want to introduce the reader to the foreign reality, but are, at the same time, trying to stay as faithful to the original as possible” (2010: 22)<sup>21</sup>. She goes on to say that in this way the reader is still introduced to the foreign culture, but the differences between the cultures are, at the same time, explained, and that these strategies are “primarily suitable for translating customs and traditions, mythology, folklore etc.” (2010: 23)<sup>22</sup>. When it comes to the rest of the above mentioned translation strategies, Danielová points out that they “represent a considerable intervention to the text through which the text is brought much closer to the target culture” (ibid.)<sup>23</sup>. She also emphasizes that Rieken-Gerwing argues against using omission and deletion, as well as substitution strategies, as these represent “substantial interventions to the text” and the text could become a mere adaptation through them instead of a translation (ibid.)<sup>24</sup>. Danielová concludes that “the translator should, therefore, try to keep the cultural specifics in the text”, as it is “the translators’ job to mediate

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<sup>21</sup> Ingeborg Rieken-Gerwingová považuje za vhodná řešení 1-4, pokud chceme čtenáře obeznámit s cizí realitou, snažíme se ale zároveň o co největší věrnost originálu. (Danielová 2010: 22)

<sup>22</sup> Tyto strategie se hodí především k překládání zvyků a obyčejů, mytologie, folkloru atd. (Danielová 2010: 23)

<sup>23</sup> Tyto strategie se hodí především k překládání zvyků a obyčejů, mytologie, folkloru atd. (Danielová 2010, 23)

<sup>24</sup> Tady už dochází k podstatným zásahům do textu a z překladu se nám rázem může stát adaptace. (Danielová 2010: 23)



the foreign culture to the readers”<sup>25</sup>, “all the while keeping in mind the acceptability and the readability of the text” (ibid.)<sup>26</sup>.

Taking all this into account leads us to the conclusion that translations of children’s books should be more target language oriented than source language oriented in order to accommodate the young audience and their knowledge of the world, meaning that foreign elements will more often be adapted or translated than left as they were in the original. At the same time, these translations can try to incorporate the foreign culture in order to expand the readers’ knowledge of the world, i.e. to introduce children to something new. Furthermore, omitting and deleting elements would in no way enrich children’s knowledge of the world, that is, their knowledge of foreign cultures and foreign languages, which can be one of the goals of the translator. If we look back at Nida’s theory of equivalent effect as explained in Section 4, indeed only explication strategies strive to convey the same effect to the target reader, while the use of the other mentioned strategies might compromise this effect, as Danielová and Rieken-Gerwing claim.

## **4. 2. Translating proper names**

When focusing on foreign elements, a special place is occupied by proper names and the question of translating them. As already previously mentioned in Section 3, anthroponyms in literature, unlike anthroponyms in real life, not only have the function of identifying the character, among other functions, but also of characterizing the person that bears the name. The same can be said for toponyms and other names found in literary works as they are not chosen arbitrarily but rather to tell a story. Anastasia Parianou (2007), therefore, argues that the result of not translating proper names is that “in languages with different morphological and semantic structures, proper names are considered to be arbitrary, insignificant, meaningless and serving no function” (2007: 410) which is often not the case. Jan Van Coillie (2014: 125-129), therefore, proposes ten possible strategies of working with proper names in literature, and these are the following:

1. “Non-translation, reproduction, copying” – leaving the foreign names as they are;
2. “Non-translation plus additional explanation” – not changing the foreign name, but also adding an explanation to bring the name closer to the reader of the translation;

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<sup>25</sup> Úkolem překladatelů je především zprostředkovat čtenářům cizí kulturu- (Danielová 2010: 23)

<sup>26</sup> Překladatel by se tedy měl snažit kulturní specifika v textu zachovávat, přičemž samozřejmě musí mít neustále na paměti přijatelnost a čtivost textu. (Danielová 2010: 23)

3. “Replacement of a personal name by a common noun” – replacing the foreign name with a noun describing a trait of the character;
4. “Phonetic or morphological adaptation to the target language” – adapting the foreign name to the TL to make it easier to pronounce;
5. “Replacement by a counterpart in the target language (exonym)” – using the TL version of a name that appears in the source text, e.g. replacing the name *John* with *Ivan* in a Croatian translation;
6. “Replacement by a more widely known name from the source culture or an internationally known name with the same function” – replacing, for example, a singer known only in the SL culture with a more popular and commonly known singer, maintaining the effect of the name;
7. “Replacement by another name from the target language (substitution)” – replacing the foreign name from the original text with a name more common in the TL culture;
8. “Translation (of names with a particular connotation)” – used when the names have a specific connotation or meaning, especially common in dealing with animal names;
9. “Replacement by a name with another or additional connotation” – used in cases where a name has a connotation, but literal translation is not suitable, i.e. the name is not translated, but rather replaced by a different name that has a different, but similar connotation; sometimes a connotation is added where there was none in the original;
10. “Deletion” – deleting the foreign name, used primarily in case of word games that cannot be transferred into the TL.

Van Coillie comments further on each of these strategies. He explains that not translating the names can have “an alienating effect” on the target readers as it can make it “difficult for the reader to identify with the characters”, and complicated original names could also “spoil the mere pleasure of reading” as they can have a foreignizing effect (2014: 125). He, therefore, seems to prefer to add explanations to the non-translated names as he claims that this strategy helps teach the reader something, if the explanations are not “too obtrusive or unwieldy” (2014: 125-126). Furthermore, Van Coillie is also not opposed to the idea of translating names, be it literally or by replacing original, foreign names with names bearing similar connotations in the TL. He thus observes that “it is common practice to reproduce that connotation in the target language” since “in such cases, the functions [of the names] are preserved” (2014: 127-128), i.e. the names produce the same effect as their original counterparts. He is, however, opposed to adding connotations where there were none in the original as this changes “the creative function” (2014: 129) of the text, and, therefore, the text itself, which is not something the

translator should do, as the primary job of the translator should be to stay true to the original text. He also does not agree with the use of deletion, which should, according to him, be used as a “last resort [...] for ‘untranslatable’ plays on words” (ibid.).

The question that arises, however, is whether proper names need translating at all. Cámara Aguilera suggests that an answer to this question “does not exist since the macro and microstructures of each text will require different decision making” (2008: 4). She furthermore introduces two factors which have to be taken into account when deciding whether to translate proper names or not, and these are the previously mentioned age of the designated reader, and the type of text that is being translated (2008: 5-8). As was already introduced in Section 4.1, the age of the reader influences the translator in that the younger the target readers are, the more likely they are not to understand a hidden message in a name chosen for a character nor pronounce the foreign name, and this further leads to the tendency of translating names. In other words, the tendency for translating foreign elements, including proper names, weakens as the age of the target readers grows.

Secondly, Cámara Aguilera points out that the genre of a children’s book is an important factor as different genres “are not going to be treated in the same way”, and, for example, fairy tales and fiction books are the ones where proper names are most commonly translated (2008: 6). She writes that “the fairy tale, due to the kind of addressee it is written for, has traditionally translated its proper names”, emphasizing that the names that have “a content or a meaning” should be translated as such names are considered to be crucial for the story and part of their function could be lost if the translator decided to not translate it (2008: 6). When it comes to works of fiction, on the other hand, Cámara Aguilera claims that proper names are usually translated here “regardless of the age group addressee” and that “the explanation for that could be that [they participate] in what is known as “allegory””, that is, the character bearing a certain name represents an abstract idea the relation to which is expressed through the name itself (2008: 7). Cámara Aguilera, therefore, argues that names should be translated in these cases as “the translators are putting aside an important part of the content, not being this [...] loyalty either to the author nor to the reader” by not translating them (2008: 8).

Van Coillie adds two more factors, emphasizing the importance of the nature of the name itself and the translator’s frame of reference (2006: 129-132). As was already stated, Van Coillie claims that translators tend to change foreign names when they bear a connotation which would otherwise not be understood by the target reader. Furthermore, Van Coillie observes that “the more ‘exotic’ the name, the more often it is modified in translated children’s books” (2006: 130) as not changing them can have a foreignizing effect on the reader, together

with the names being difficult to pronounce for the foreign reader. Furthermore, Van Coillie points out that “first names are more often replaced than surnames” and that real names tend to be changed “more often than those from the fantasy world” (ibid.). Lastly, he writes that “resonance, rhythm and puns can also determine the translation strategy” as the translator might change the names in such cases in order to achieve the same effect in the translation as was the effect in the original text (2006: 131).

Secondly, Van Coillie explains that the translator’s knowledge of the language and the world are important factors in the decision-making process as they can influence the translator’s understanding of connotations behind a chosen name (2006: 132). However, both Van Coillie and Cámara Aguilera emphasize the historical factor, i.e. the translator’s training and the tendencies in regard of the translation of proper names in the culture, as also influencing the translator’s decision of whether or not they will translate a name or not. Cámara Aguilera thus gives the example of Spain where the strategies have changed over the years from translating the proper names to copying them (2008: 8), whereas Van Coillie points out that in the Netherlands and in Flanders, translators in the recent years have chosen to translate children’s literature similar to translating literature for adults, which means that proper names are not translated as often (2006: 132). As another example Cámara Aguilera observes the French tradition in which the names in *Harry Potter* have been completely translated while they were left in their original form in the Spanish version, proving that there is no right way to approach names in children’s literature (2008: 8). This can also be seen from a quote from Van Coillie who says that “the translator should strive to strike a balance between” being “‘loyal’ to the readers of the target text” and “‘faithful’ to the source text” (2006: 137). He, therefore, concludes that “it is important that in defining their choices translators allow themselves to be guided by the basic functions they recognize in the original text” (ibid.). How this is achieved in Croatian and Czech will be seen later on when analyzing the specific examples from the *Harry Potter* series.

#### **4. 3. Translating neologisms**

As already mentioned, the last problem a translator faces when translating a text, fantasy books in particular, is the translation of neologisms. Since the plots of fantasy books are usually placed in imaginary worlds and cultures, these texts abound in neologisms that are created by the author in order to make the new world as unique as possible. The *Harry Potter* series is no exception in this respect as the books are full of new concepts, such as a new sport

which Rowling named *quidditch*, and many new animals, for example *the niffler*. All of these words can be problematic for the translator, who has to decide what the best way to proceed is when he encounters them, i.e. how to translate them, and whether they should be translated at all or rather just adapted to the target language.

Peter Newmark (1988: 150) provides eleven possible strategies of translating neologisms:

1. transference, that is, transferring the same word into the target language without changing it, but using inverted commas;
2. creating a neologism in the target language;
3. deriving a word, using Latin or Greek suffixes, in the target language;
4. naturalization, that is, adapting the same source language word to the target language pronunciation;
5. using the recognized target language translation, that is, the already accepted translation of the term/neologism, if such a translation exists;
6. using a functional equivalent, essentially omitting the term and replacing it with a generalization of the original term;
7. using a descriptive equivalent, similarly omitting the original term and using a longer description instead;
8. using literal translation, that is, translating the term literally, but adapting it to the rules of the target language;
9. using translation procedure combinations;
10. using through-translation, that is, calque translation and translating all of the components of a word or collocation literally;
11. using an internationalism.

Newmark argues that the translator has to recreate any neologisms he or she finds in the source text, but base it on the source language neologism, and he explains that transference in translating neologisms should be avoided and should be used only if the translator finds it important (1988: 149). Furthermore, he also claims that creating new neologisms in non-literary texts should be avoided as well and only be done if the translator is authorized to create them, and in that case the translator should create them using Greek and Latin morphemes (ibid.). However, he points out that the translation of neologisms also depends on the language tradition of the target language, and this ultimately influences the translators' choices (ibid.).

On the other hand, Nataša Pavlović (2015) looks at translating neologisms in terms of translating culture-specific items in general. She describes four strategies of translating culture-

specific elements, with the first strategy being assumption, that is, “copying” the element, either directly or with minor adaptations, from the original text to the translated text – a strategy common with proper names, as was discussed in the previous section (2015: 83-84). Further on, the next two strategies mentioned which relate directly to neologisms are literal translation, which in this case corresponds to Newmark’s “through-translation”, and lexical innovation. As examples of literal translation, she mentions several names from the *Harry Potter* universe, such as the translation of the name *Nearly Headless Nick* which was translated as *Skoro Bezglavi Nick*. However, she adds that there are cases where new words were formed through literal translation, which then makes it more similar to lexical innovation (2015: 84). The difference between the two, however, is that in literal translation, the translator is relaying on the original word in trying to think of a suitable translation, while this is not the case in lexical innovation, with an example being *quidditch* which was translated into Croatian as *metloboj* (2015: 85). The last strategy for translating culture-specific elements mentioned by Pavlović is to find a cultural equivalent, but she stresses that this strategy is rarely used in translating fantastic literature since the function of this genre is to take us on a journey through fictional worlds, and such assimilations, therefore, do not make sense (2015: 85). Focusing back on literal translation and lexical innovation, Pavlović writes that the advantages of these strategies are that they help readers that do not understand the language in which the text was originally written and thus bring the text closer to them. However, she also points out that a great amount of skill is necessary in order to achieve a good translation and, what’s more, a translation that will be accepted by the readers of the text (2015: 84-85).

Katarzyna Bednarska (2015), lastly, lists only three “techniques” in translating neologisms, and these are borrowing, equivalency, and the creation of a new neologism (2015: 23), claiming that borrowing is the easiest way to deal with translating neologisms, that equivalency might be the most difficult one since an equivalent does not always exist, and, lastly, that the creation of new neologisms is the most interesting “technique” “from a linguistic point of view” (2015: 24).

It can, therefore, be said again that there is no single way of translating neologisms, and that different authors have different preferences. Furthermore, it can be said that this is another category where tradition plays a great role in translating, something which will also be seen in the analysis of the found neologisms in the *Harry Potter* series.

## 5. Aims and methodology

### 5. 1. Aims and hypotheses

The aim of this thesis is to investigate how two Slavic languages, i.e. Croatian and Czech, approach the translation of anthroponyms, zoonyms, toponyms and neologisms in the translations of *Harry Potter and the Order of the Phoenix*. A comparison of the approaches of Croatian and Czech translators to the translation of anthroponyms, zoonyms, toponyms and neologisms from English is particularly interesting if we keep in mind that over the years different language policies have developed in these two language communities. Previous research conducted on the first book in the series *Harry Potter and the Philosopher's Stone* (Krohová 2011, Markanović 2019, Jurković 2020, Krnjak 2020) showed that the strategies used in translating proper names are mostly more source-oriented than target-oriented. This means that most of the proper names found in the first novel are copied, rather than translated or adapted to the target language. However, research conducted by Krohová and Markanović on the rendering of proper names in Czech showed that the Czech translation is more target-oriented, as many proper names found in the first novel are translated or adapted to Czech. Although the fifth book is translated by different translators than the first book, similar tendencies are expected in the translations of the fifth book as those that were observed in the translations of the first book. This thesis will, therefore, aim to answer the following questions:

1. Which translation strategies are most often used to translate proper names and neologisms in *Harry Potter and the Order of the Phoenix*?
2. Does the choice of a particular translation strategy depend on the target language, i.e. are more elements translated into one language compared to the other?
3. Does the choice of a particular translation strategy depend on the element being translated, i.e. are proper names more often translated than neologisms, or *vice versa*?

Therefore, the following hypotheses are formulated:

1. The choice of a translation strategy for translating proper names and neologisms in *Harry Potter and the Order of the Phoenix* will depend on the target language and on the element that is being translated.
2. The Czech translation will show more attempts at translating or adapting proper names than the Croatian translation, which will most often use copying as the preferred strategy.

3. When dealing with the translation of neologisms, adapting and translating will be used most often in both languages, and only a small number of neologisms will be copied.

## 5. 2. Methodology

The data for the conducted research was collected from *Harry Potter and the Order of the Phoenix*, the fifth book in the *Harry Potter* series. Proper names, i.e. anthroponyms, zoonyms and toponyms, and neologisms were extracted from the book, and the items that had appeared in the first book were excluded from the corpus, as these have already been fully analyzed in previous theses (Krohová 2011, Markanović 2019, Jurković 2020, Krnjak 2020). We were, therefore, left with 171 anthroponyms and zoonyms, only 21 toponyms, and 151 neologisms which comprise the corpus for this research. Nonsense words and nonce words are included into the number of extracted neologisms, although they are not strictly neologisms, but they will be treated as such in this thesis as they are also new formations introduced into the language. Further, the Croatian and Czech translations of these elements were extracted, and a table displaying the original items and their translations was created.

In order to make the process of analyzing these elements simpler, the extracted elements were further divided into categories. The extracted anthroponyms were thus divided according to the categories as presented by Pleskalová in Section 2. 1. 1. This found that none of the extracted examples belong to the subcategory of “fictionyms”, and the “group anthroponyms” and “false anthroponyms” categories, which were for this reason not used in the categorization. The extracted zoonyms were put in the same table as the collected anthroponyms since it is sometimes difficult to draw a line between the two as many magical creatures that might be described as animals, such as house elves, also have human characteristics, i.e. talking and thinking in particular. Zoonyms were also not further divided into subcategories as they all belong to the category of “Names of literary animals” as presented in Section 2. 1. 3. Lastly, two more categories which did not appear in the original classification were added and these are the “full names” category and the “special cases” category. Thus, the final categorization of anthroponyms and zoonyms applied in the research is as follows:

1. Only first name used
2. Only last name used
3. Full names (first and last name used)
4. Nicknames



5. Hypocorisms
6. Zoonyms
7. Special cases

When it comes to toponyms, all of the extracted examples belong to the category of oeconyms and they were, therefore, divided only according to whether they are real places or not, and according to the function of the place into two categories: “Streets, towns, and squares” and “Establishments”.

Lastly, neologisms were divided according to the used word-formation process and whether they are nonce words or nonsense words as presented in Section 2. 2. They were thus divided into the following categories:

1. Nonce words
2. Nonsense words
3. Neologisms of Latin origin
4. Neologisms created through compounding
5. Neologisms created through derivation
6. Neologisms created through blending
7. Neologisms created through a change of meaning
8. Neologisms created through conversion
9. Origins unknown
10. Acronyms

The last step was to divide all of these elements again, but this time according to the target language and the used translation strategies. We adapted Van Coillie’s classification as presented in Section 4. 2. by omitting some of the strategies from the original classification seeing that they were not used at all in the Croatian and Czech translations of proper names (anthroponyms, zoonyms and toponyms). Some of the remaining strategies were further combined to create a single category as they were considered to be similar. Also, having in mind the research questions, we considered that all the distinctions Van Coillie introduces are not relevant. Thus, Van Coillie’s categories of “Phonetic or morphological adaptation to TL” and “Replacement by a counterpart in the target language (exonym)” were merged to create the second category, the categories “Translation (of names with a particular connotation)” and “Replacement by a name with another or additional connotation” were merged to create the third category, and the categories “Replacement of a personal name by a common noun” and “Deletion” were merged to create the fourth and last category. The strategies used in the

translation of proper names were, therefore, categorized according to the following adapted classification:

1. Copying;
2. Using phonetic or morphological adaptation, or an exonym;
3. Translating the proper name or replacing it with another name that has a different connotation;
4. Replacing a proper name with a common noun or deleting a proper name.

Since the extracting of data found only 21 toponyms, this categorization was further simplified for the analysis of strategies used for rendering toponyms as we considered that a detailed categorization of these strategies was not needed. Furthermore, the use of strategies included into the fourth category was not found, and we, therefore, omitted this category from the final categorization of strategies used for the translation of toponyms. The used categorization of strategies for rendering toponyms is thus the following:

1. Copying;
2. Translation;
3. Adaptation.

The strategies for conveying neologisms, on the other hand, were further divided into six categories which were based on Newmark's classification of "methods" as presented in Section 4. 3. Some categories were again combined. Thus Newmark's categories "Using literal translation" and "Using through-translation" were merged to create the fourth category, and the categories "Using a functional equivalent" and "Using a descriptive equivalent" were merged to create the fifth category. Newmark's strategies "Deriving a word in the TL using Latin or Greek suffixes", "Using a recognized TL translation" and "Using an internationalism" were omitted from the final categorization as no examples were translated using these strategies. The strategies used are, therefore, the following:

1. Transference;
2. Creating a new neologism in the target language;
3. Naturalization;
4. Using literal translation or through-translation;
5. Using a functional or a descriptive equivalent;
6. Using translation procedure combinations.

Finally, for each strategy a table with source text items, their corresponding target items and the assigned strategy was created. The tables have been attached to this thesis in the form of Appendixes 1-8. There is also a table (Appendix 3, Table 5) presenting female surnames and

their rendition in the Czech language, which depicts the gender inflection of surnames of female characters in the Czech translation. This will be further discussed in Section 6. 1.

## 6. Results

### 6. 1. Anthroponyms and zoonyms

Turning first to the category of anthroponyms and zoonyms, most of 171 entries in this category are first names and surnames which often appeared in the books together when new characters were introduced, or when old characters were remembered. ‘Full names’, therefore, make up 55.56% of all of the found anthroponyms and zoonyms (see Appendix 1). Out of the 171 examples, ten, or 5.85%, can be categorized as nicknames, and further ten, again 5.85%, can be considered to be hypocorisms. Furthermore, there were 23 instances of people being referred to only by their last name, them thus making 13.45%, and in eight instances, and only 4.68%, the characters were referred to using only their first name. However, in six of those instances, the narrator was referring to a statue or a portrait. Lastly, 16 of the found items refer to a magical creature or an animal, such as a house elf or a giant, and they represent 9.36% of all of the names from the book, and in nine instances (5.26%), the proper names were categorized as special cases as some of them can be considered to be something between anthroponyms and toponyms, and in some examples, it was not clear whether the mentioned name was the first name or the last name of the mentioned person. The distribution of anthroponyms and zoonyms can be represented in the following graph:

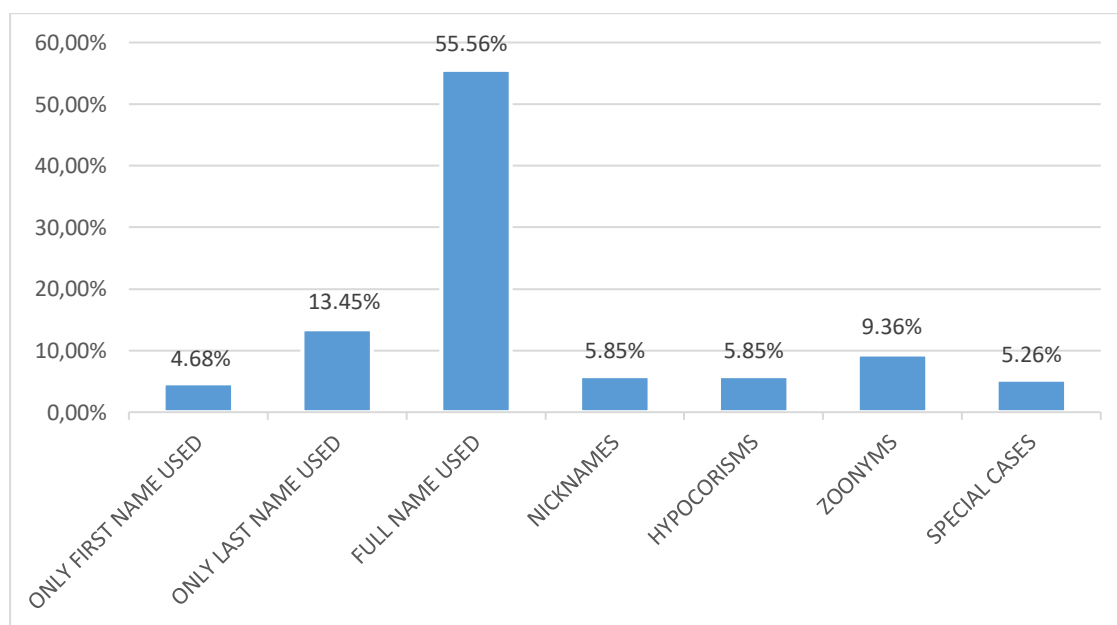


Figure 1: Distribution of anthroponyms and zoonyms

These extracted anthroponyms and zoonyms were further grouped in a table with their Croatian and Czech translations for the purposes of this research. We will now present the findings gained by the analysis.

While not all of the names are translated, it can be noticed that the Czech translator Pavel Medek decided to translate them noticeably more often than the Croatian translator Dubravka Petrović. Furthermore, it is also noticable that the surnames of 41 female characters have been changed by adding the suffix *-ová* through *přechylování*, gender inflection (see Appendix 3, Table 5). In other words, male surnames were in this way changed in order to indicate the female gender, thus turning, for example, *Molly Weasley* into *Molly Weasleyová*, while in Croatian the original form of the first and last name were kept intact, as is customary in Croatian. As this was done consistently throughout the whole Czech translation, these cases will not be further analyzed but will rather be considered to be left unchanged, i.e. copied. However, it is important to emphasize that this was done with just one exception – *madame Maxime* was never translated as *madame Maximová*, although that would be expected regardless of the fact that the character is French, since another female French character's name, *Fleur Delacour*, was changed into *Fleur Delacourová*.

In the cases where the characters are referred to by using their first names only, of eight registered instances, six refer to a portrait or a statue, and one of those portraits refers to a former headmaster of Hogwarts (see Appendix 1). The remaining two names refer to the family members of Sirius Black found on the Black family tree and these are his *Uncle Alphard* and his *Aunt Elladora*. Of eight instances, in the Czech translation in five cases the names have either been translated or just adapted to the Czech language. *Aunt Elladora* was, therefore, replaced with *teta Eladora*, and *Uncle Alphard* became *Strýček Alfard* as the foreign spelling of the names was adapted to the Czech spelling. Petrović, on the other hand, decided to keep these names intact and decided to adapt only the names of three of the portraits, *Lachlan the Lanky*, *Wilfred the Wistful*, and *Barnabas the Barmy*. She thus replaced them with *Lachlan Kratki*, *Wilfred Zamišljeni*, and *Barnaba Blesavi* as she only translated the adjective describing them. On the other hand, she either kept the first name intact or, in the case of *Barnabas*, used the Croatian version of the name, based on the correlation between *Saint Barnabas* and the Croatian version, *Sveti Barnaba*. Medek, on the other hand, decided to be freer and focus on the fact that in the original both the name and the adjective start with the same letter in the first two instances. He thus adapted the names to fit the literal translation of the adjective describing them. The Czech version, therefore, has *Valerián Vyzábělý* and *Zachariáš Zadumáný*, while *Barnabas* was changed to fit its Czech version and was thus translated as *Barnabáš Blouznivý* (Cz. *blouznivý* = En. *delirious*).

To sum up, in the Czech translation of *Harry Potter and the Order of the Phoenix*, we can find 29 first names that have either been adapted, translated or completely changed in the

translation, and six first names which are completely different. Adding to the two above mentioned instances, in the Czech translation one would not encounter the more important characters *Gilderoy (Lockhart)* and *Luna (Lovegood)*, as well as the unimportant characters *Urquhart (Rackharrow)* and *Willy (Widdershin)*, but instead, in that same order, we find *Zlatoslav, Lenka, Krutoslav* and *Záviš*. Furthermore, the last three examples are completely translated, meaning that both the first and the last name have been changed. Thus, *Luna Lovegood* is replaced with *Lenka Láskoradová* in the Czech version, and *Krutoslav Poskřípec* and *Záviš Zpátečník* (Cz. *zpátečník* = En. *obscurant person*) are introduced. When it comes to the rest of 29 first names, they have adapted to the Czech spelling, just like the first two above mentioned examples. For example, *Bellatrix* was changed into *Belatrix*, *Sybill* into *Sibyla*, or *Daphne* into *Dafné*.

Furthermore, with regard to the characters referred to only by their surname (see Appendix 1), it can be seen that first names are more often adapted or translated compared to surnames. In the Czech translation, surnames are, therefore, translated in only two of 21 cases. For example, *Mr Crouch* is replaced with *pan Skrk*, and *Madam Puddifoot* with *madame Pacinková*. On the other hand, in the Croatian translation, all of the names are left unchanged. It is interesting to take a closer look at *Mr Scrimgeour* who was introduced as a special character in the last book, *Harry Potter and the Deathly Hallows*, where he was introduced as the new Minister of Magic. In this book, however, he was just briefly mentioned and was not considered to be important. His surname was thus left untranslated both in the Croatian and Czech translation of this book. However, in the sequel his last name was translated as *Brousek* in the Czech version. This shows us one weakness of the strategy where names are mostly translated: consistency errors can happen if the translator is dealing with a series of books, and not just one book, and if close attention is not paid to what was done in the previous translations.

As was already established, when changed, first names are more often adapted rather than translated. If we take a look at all of the surnames found in the book, on the other hand, we find that they are more often translated than adapted, with only a handful of them adapted, for example, in the case of *Tom (Marvolo) Riddle*, aka. Lord Voldemort. His name was replaced in the Czech translation with *Tom (Rojvol) Raddle*<sup>27</sup> in order to fit the anagram presented in the second book of the series where the letters of his name, when rearranged, are supposed to spell out *I am Lord Voldemort* in English, and *Já Lord Voldemort* in the Czech translation. Another example is the name of *Ladislav Zamojski*, who was mentioned only briefly to be the Chaser

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<sup>27</sup> Middle name not mentioned in the fifth book of the series.

of the Polish Quidditch team, whose last name has been adapted in the Czech translation to fit the Czech spelling and was, therefore, rendered as *Ladislav Zamojský*. However, his first name was left intact, although the same name does have a Czech counterpart *Ladislav*, presumably in order to maintain the connotation that he is Polish, while in the Croatian version it was changed to *Ladislav*. Furthermore, when analyzing the cases of the characters whose surnames have been translated, it can be noticed that it is mostly marginal characters or characters that are not as important to the storyline. It is, therefore, interesting to point out to the name of *Remus Lupin*, an important character since the third book. His name was left intact although it has a characterizing function since it was revealed in the third book that he is a werewolf. Further, the inspiration for his name was the mythic figure *Remus*, the founder of Rome who was, according to a legend, raised by a wolf, and the Latin word ‘lupinus’ meaning ‘wolf’, both of which clearly indicate the character’s relation to wolves. The reasoning for that might, of course, be found in the fact that both elements do not have their origins in English, but rather in Latin, and as the first name has the same form in Czech (unlike in Croatian, where *Remus* becomes *Rem*), it seems logical not to change it. This is not, however, the case with the name *Sirius Black*, whose first name *Sirius* stems from the star of the same name, and whose last name *Black* alludes to the dark past of the family as many family members were proven to be dark wizards that practiced black magic. It would, therefore, make sense to translate this last name so that children reading the Czech translation would have the same connotation when reading this last name as the readers of the original English book do. On the other hand, the name of the character *Sturgis Podmore*, who was mentioned in the fifth book merely 20 times, was translated as *Sturgis Tobolka*, with “tobolka” meaning “capsule” in Czech, although there is no clear reason for this as the connotation of the name does not seem to be important to the story line - he was only described in the book as being a member of the Order of the Phoenix that was arrested and put into the wizarding prison Azkaban because he was trying to enter a forbidden department while bewitched by Lord Voldemort.

On the other hand, an interesting character whose name was justifiably, although not necessarily correctly, translated is *Rita Skeeter*, whose name is *Rita Holoubková* in the Czech translation (Cz. *holub* = En. *pigeon*). Rita Skeeter is a journalist for the wizarding newspaper *The Daily Prophet*, and she specializes in tabloid stories. Since the word *skeeter* can mean *mosquito* in informal speech (Collins dictionary), the meaning of her last name is once again important as it was revealed in the fourth book of the series, *Harry Potter and the Goblet of Fire*, that she was an unregistered animagus, a wizard that has the ability to change into an animal. Rita Skeeter thus turns into a beetle in order to eavesdrop on private conversations and

she collects information about the subjects of her stories this way. Medek, however, did not decide to focus on this aspect of her life and instead decided to emphasize the fact that she is a journalist, i.e. she carries news the way a pigeon might carry messages or letters. It is, however, debatable how much this comparison is accurate since Rita Skeeter's stories are most of the time simply not true since she twists them and makes additions to them in order to make them more scandalous.

Looking at these categories in the Croatian translation, it can be seen that Petrović opted for translating the names much more rarely as only two names were translated or adapted. She, therefore, turned *Willy Widdershin*, once again an unimportant character, into *Naopaki Willy*, alluding that *Widdershin* might actually be a nickname, although the author never elaborated on the name. She further rendered *Ladislav* as *Ladislav*, through which she deleted the Polish connection. Furthermore, three interesting cases are also found as *Caradoc Dearborn* becomes *Caradic Dearborn* in Croatian, *Algernon Rookwood* becomes *Augustus Rookwood*, and *Harold Dingle* becomes *Howard Dingle*. Whether these changes are intentional or more a result of the translator's error is not clear. The answer will perhaps be found in the new revised translations that are due to be published in the following years. Furthermore, it is worth mentioning that each of the books in the series published in Croatian by the former publisher Algoritam, which includes the edition that was studied for this thesis, has an appendix where all of the foreign names are transcribed. This ensures that young children are able to pronounce the names properly while the cultural elements stay intact.

Lastly, it is important to point out that of ten nicknames (see Appendix 1) found in the book, all have been translated to both Croatian and Czech. It should be noted that one nickname does not have the same exact function in the Czech translation as Dudley Dursley's nickname *Big D* was translated merely as *vazoun* meaning "strong person" (the Croatian translation, meanwhile, was *Veliki De*). One interesting example, that was already briefly mentioned above, is the name of the character *Luna Lovegood* whom other people mockingly call *Loony Lovegood* because of her eccentric nature. Medek has, therefore, opted to translate, in this case, both the name and the surname of the character, turning her into *Lenka Láskoradová* (which can be loosely translated as "Lenka that likes to love") in order to create the nickname *Lenka Štřelenka* (Cz. *šťelený* = En. *crazy*). This solution might be considered to be better than the one from Petrović who created the nickname *Munjena Lovegood*. The similarity of the original nickname to the first name (*Loony* being similar in pronunciation to *Luna*) was, therefore, lost, and that particular effect was erased. Medek, meanwhile, succeeded in creating a similar effect, although not the same in the context of the nickname's first use. In other words, when Hermione



first introduces the character, she mistakenly uses *Loony* instead of *Luna* before she quickly corrects herself, which made the mistake not very obvious. This would, however, not be the case with the Czech, nor the Croatian, version of the nickname.

When looking further at the names of magical creatures and animals (see Appendix 1), which can be qualified as zoonyms, it can be seen that Medek decided to translate just a few more names than Petrović. He, therefore, introduced the Czech reader to the likes of *Dráp* and *Krátura*, which were not changed in the Croatian translation and remained *Kreacher* and *Grawp*.

Lastly, as was already stated, nine of the extracted proper names were not easy to categorize as it is not clear whether the proper names mentioned in these examples are first names or last names. Further, these names can also be considered to be toponyms (oconyms) or chrematonyms, since they are names of shops, schools and brands (see Appendix 1). These are the following: *Zonko's Wizarding Joke Shop*; *Scrivenshaft's Quill Shop*; *Purge and Dowse Ltd*; *Dervish and Banges*; *Spellman's Syllabary*; *Dr. Filibuster*; *Dr. Ubbly's Oblivious Unction*; *St Brutus's Secure Centre for Incurably Criminal Boys*; and *St Mungo's Hospital for Magical Maladies and Injuries*. As in the other categories analyzed so far, neither Medek or Petrović decided to use a single strategy to translate these examples, but rather relied on several strategies. Petrović, therefore, chose to just copy the names in four instances and translate only *Spellman's Syllabary*, turning it into *Slovkanov silabarij*, and the company *Purge and Dowse Ltd*, turning it into the company *Čistiper d.o.o.*. She, therefore, abandoned the possibility that the two words may represent the surnames of two partners that own the firm, but kept the connotation, i.e. the meaning of the name of the company, similar. Furthermore, Petrović also decided to adapt the name of a shop in one instance. She, therefore, turned *Dervish and Banges* into *Derviš i Banges*. It is interesting to note that *St Brutus*, however, was not in any way adapted to Croatian. The name of the school in the Croatian translation is *Popravni dom svetog Brutusa za nepopravljive dječake*, although it can be presumed that the name is derived from the name of Julius Caesar's son, Marcus Junius Brutus, whose name in Croatian is Marko Junije Brut, which suggests that the name of this school should in Croatian be *Popravni dom svetog Bruta*.

Medek, contrary to what could be expected, decided not to translate the names in most cases, but rather decided to replace them with common nouns. He, therefore, turned *Zonko's Wizarding Joke Shop* into *Taškářovy žertovné čarodějné rekvizity* (= En. *The joker's magical joking equipment*); *Scrivenshaft's Quill Shop* into *Písařské brky všeho druhu* (= En. *Quills of all kinds*); *Dervish and Banges* into *Džin v láhvi* (= En. *Gin in a bottle*); and *Spellman's*

*Syllabary* into *Základní zaklínačské znaky* (= En. *Basic incantations*). Furthermore, in three further cases, Medek again decided to translate the names, and he thus replaced *Purge and Dowse Ltd* with *Berka a Máčel, s.r.o* (possibly coming from the verbs *brat* and *máčet* meaning *to pick* and *to soak*); *Dr. Filibuster* with *doktor Raubiř* (= En. *rascal*); and *Dr. Ubbly* with *dr. Bolák* (= En. *sore*).

To conclude, it can be seen that both translators decided to use copying as the preferred strategy of dealing with proper names, meaning that most of the proper names found in the books were not changed but directly transferred into the TL. Medek used this strategy to render 93 of the found names, or 54.39% of instances (see Appendix 3, Table 1). Petrović copied 140 names, i.e. used this strategy in 81.87% of the cases (see Appendix 2, Table 1). Furthermore, as was established in the analysis, Medek decided on six occasions to replace the proper name with a common noun, thus using the strategy “Deletion or replacement with a common noun” in 3.51% of the instances (see Appendix 3, Table 4). Petrović, on the other hand, did this only once (0.58%) (see Appendix 2, Table 4) when she translated the hypocorism *Weasel King* as *Weasley*, *caru naš* since it did not seem possible for her to keep the same pun in this situation. Another strategy often used by Medek was to adapt the proper names to the Czech language (see Appendix 3, Table 2), either by using phonetic or morphological adaptation, such as turning *Nymphadora Tonks* into *Nymfadora Tonks*, or by using the Czech counterpart of the name (exonym), by turning, for example, the name *Rose* into *Roza*. This strategy was thus used 28 times (16.37%). Petrović, on the other hand, opted for this strategy only five times (2.92%) (see Appendix 2, Table 2). Lastly, although it was not the most common strategy used, it can be considered to be the most striking strategy as Medek decided to translate names (either first names, last names, hypocorisms or nicknames) with a connotation, or create a name with a new connotation, in 45 instances (26.32%) (see Appendix 3, Table 3), while Petrović opted for this option only 26 times (15.20%) (see Appendix 2, Table 3). Although this strategy was used in this book in order for the target reader to understand the connotation behind the name, or to show the character of the person the name describes, since the translated names in the Czech version mostly denoted unimportant, minor characters, the question has to be asked whether the use of this strategy was, in the end, justified, or whether it might just, in fact, confuse the young reader by putting Czech looking and sounding names in the English culture where there usually are none. The use of the translation strategies in the Croatian and Czech translations of this book can be seen in the following graphs:

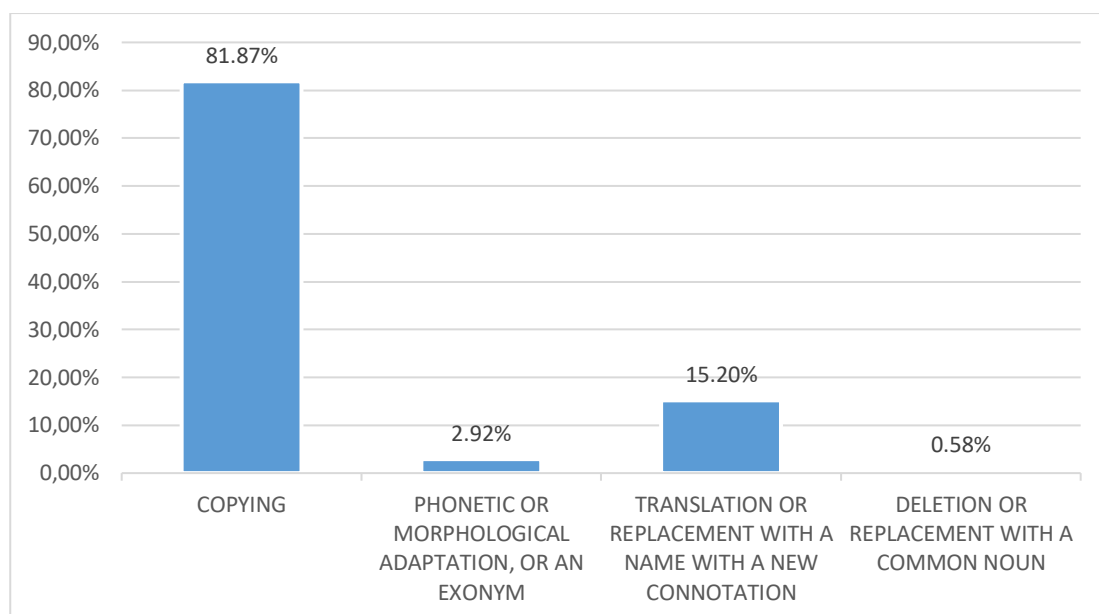


Figure 2: Strategies used for rendering anthroponyms and zoonyms in the Croatian translation

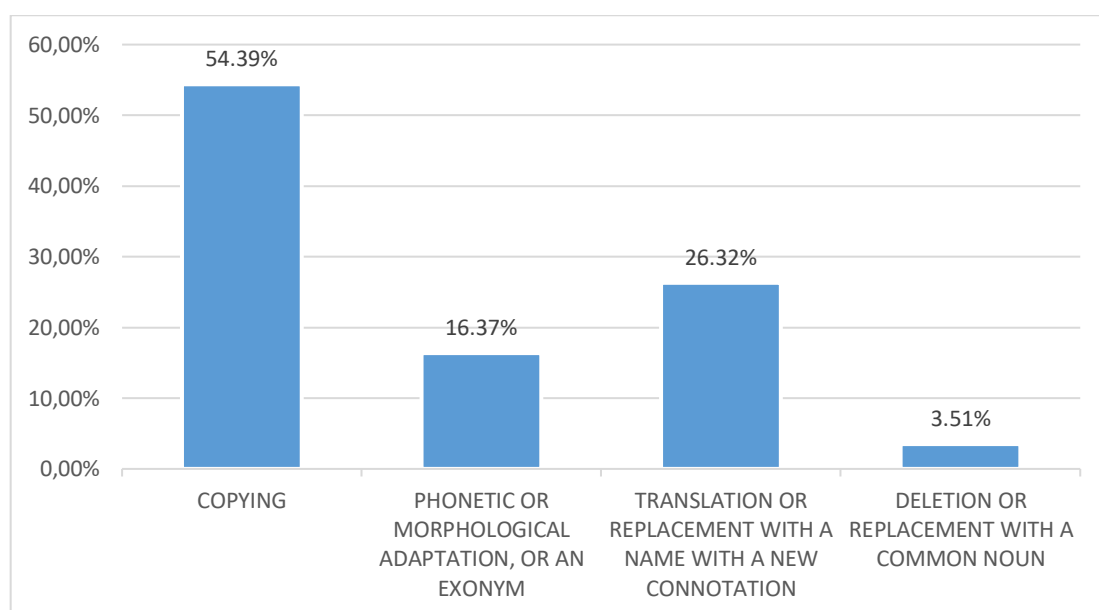


Figure 3: Strategies used for rendering anthroponyms and zoonyms in the Czech translation

## 6. 2. Toponyms

Only 21 toponyms can be found in the compiled corpus, all of which are oeconyms. They can further be divided into two larger groups with 14 denoting towns, villages, streets or squares, and the remaining seven denoting different establishments, such as pubs or houses (see Appendix 5). Further, seven of the found toponyms appear to be existing places in England, while the other 14 were made up by the author (see Appendix 4).

The differences between the real places and the ones only existing in the *Harry Potter* universe are clearly visible in the book as the names of real places are, of course, not translated, i.e. they are copied, while the ones created by the author, in most cases, are translated, with a few exceptions, one of which has a clear meaning that the translators might have missed. The name of the square where Sirius Black's home is situated, *Grimmauld Place*, was copied into both languages. However, when pronounced, a similarity can be noticed between the name of the square and the phrase "grim old place". Seeing that the house is described as very run down, full of pests, and that it evokes sad memories for its owner, it can be said that the name of this square was chosen in order to emphasize the state of the house. The name was, however, copied in both translations, although the analysis of the toponyms shows a prevalent tendency for translating toponyms which denote streets and squares, as such examples were translated in all five instances in the Croatian translation, and in four of five instances in the Czech translation (only the street name created by the author *Laburnum Gardens* was copied, while it was translated as *Perivoj zanovijeti* in the Croatian version).

The previously mentioned second group, i.e. names of different "establishments", consists of toponyms which are not real as they are connected specifically to the wizarding world. Because these names mostly do have a connotation, they were translated in six of seven instances in the Czech version, and in five of seven instances in the Croatian version. The wizarding prison *Azkaban* was thus copied in both languages, and the name of the wizarding school *Durmstrang*, possibly stemming from the name of the German movement *Sturm und Drang* (Harry Potter Wiki), was copied in the Croatian version. However, it was rendered in the Czech version as *Kruval*, possibly composed from the verb *kručet* (= En. rumble), and the noun *val* (= En. embankment, fortification), through which the translator distanced the expression from the original connotation and rather presented the students of the school as cold people that keep to themselves.

The analysis of toponyms is, therefore, somewhat different in that not all the extracted examples were invented by the author, but that some of them were real places which had to be just copied. However, with the toponyms that were invented by the author, a strong tendency for translating them (if they have a connotation) or inventing new names (with a new connotation) can be seen in the examples from this book, as only two such examples were copied in the Croatian version, and only one was copied in the Czech version. To sum up, we could say that the main criterion when choosing which toponyms to translate and which to merely copy was whether the places exist in the real world or not, which led both translators to translate 10 of 14 such places, to copy three (although in different examples), and adapt only

*Grimmauld Place* as *Grimmauldovo náměstí* in Czech and as *Grimmaulov trg* in Croatian. The graph below shows the use of translation strategies used to render toponyms:

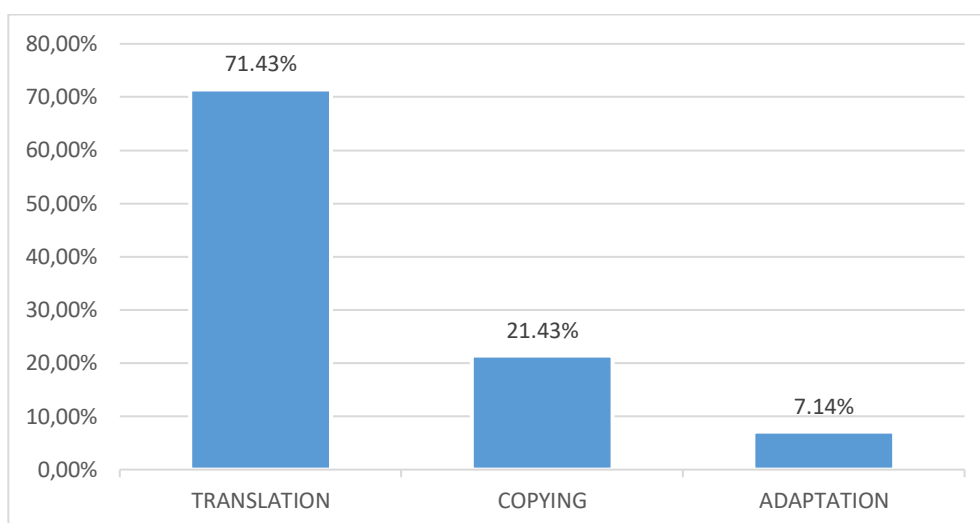


Figure 4: Translation strategies used for rendering non-real toponyms in both the Croatian and the Czech translation of the book

### 6. 3. Neologisms

Lastly, studying the fifth book, 151 neologisms were extracted, out of which ten (6.62%) were nonce words (see Appendix 6, Table 1), 47 (31,13%) can be considered to be nonsense words (see Appendix 6, Table 2), and the origin of 4 neologisms (2.65%) is not known (see Appendix 6, Table 9). Furthermore, altogether 61 (40.40%) compounds were found (see Appendix 6, Table 4), 13 derivatives (8.61%) (see Appendix 6, Table 5), and four blends (2.65%) (see Appendix 6, Table 6). Further four words (2.65%) were possibly created through the change of meaning of an older word (see Appendix 6, Table 7), one neologism (0.66%) was created using conversion (see Appendix 6, Table 8), and four neologisms (2.65%) appear to have Latin origin (see Appendix 6, Table 3). Lastly, the analysis of the data also found three abbreviations among them, which make up 1.99% of the extracted neologisms (see Appendix 6, Table 10). Neologisms according to their word-formation processes are represented in the following graph:

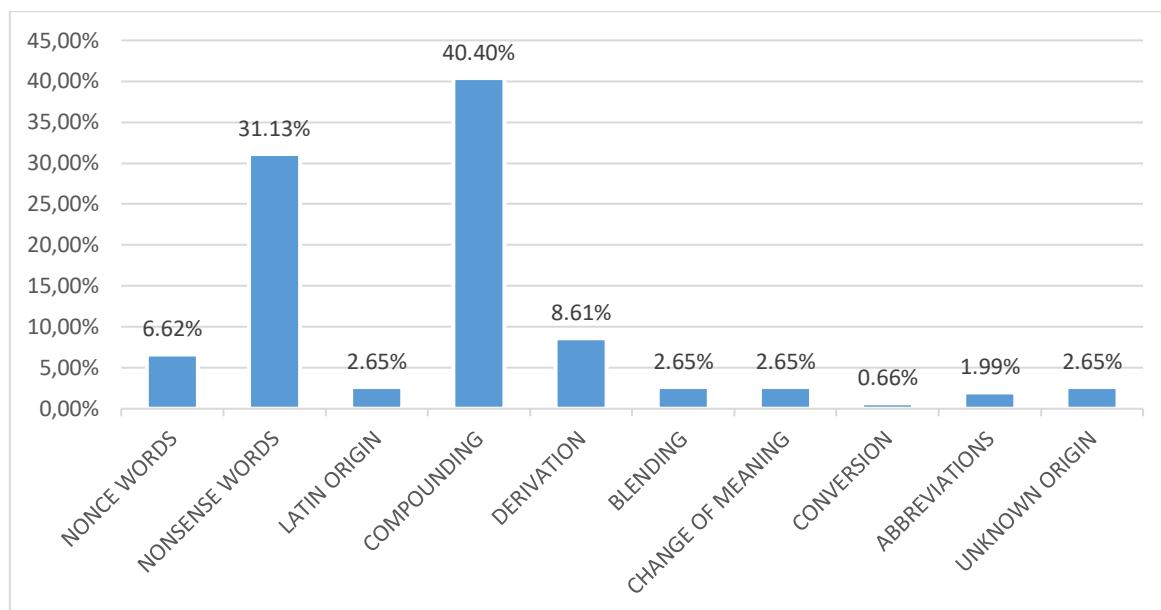


Figure 5: Neologisms according to their word-formation process

Addressing first nonsense words (see Appendix 6, Table 2), we should say that this category consists mostly of different spells found in the book, both incantations as well as names of the spells, and in four examples the nonsense words refer to non-existent beings which were created for the purpose of showing the eccentricity, even naivety, of Luna Lovegood. The examples were further divided according to whether they are incantations or only spell names, and according to their language of origin. Therefore, we found 17 incantations of Latin origin, three of English origin and one of Aramaic origin, and seven spell names of Latin origin and 14 of English origin. The etymology of the remaining five nonsense words is not clear, and one word, *heliopath*, stems from Greek and was thus adapted into both Croatian and Czech as *heliopat*. Concentrating on the translations of the items in this category, we should point out that, first of all, the incantations of Latin origin were not translated to either Czech or Croatian, while the ones of English origin, that is, *Pack*, *Scourgify* and *Stupefy* were translated in both languages, and rendered as, in the same order, *Balit* (En. *pack*), *Pulírexo* (possibly from Italian *pulire* meaning *to clean*) and *Mdloby na tebe/na vas* (Cz. *mdloba* = En. *unconsciousness*) in Czech, and *pakiraj*, *izribaj* and *omami* in Croatian. Interestingly, the Czech translator also decided to translate one spell of Latin origin, *Incarcerous*, and he changed it into *Pouta na tebe* (Cz. *pouto* = En. *handcuffs*), while the Croatian translator followed the established pattern and did not translate this spell. The only incantation which stems from Aramaic is the incantation of the so-called killing curse, *Avada Kedavra*. The author confirmed that this incantation was created based on the old Aramaic spell, which was also the origin of the famous *abracadabra*, the meaning of which is “let the thing be destroyed”, and the spell,

at the same time, plays on the notion of the word ‘cadaver’ in order to emphasize the notion that the curse is used for killing. This incantation was also left unchanged in both languages.

The first more significant changes can be noticed in the category of spell names of Latin origin. While Petrović decided to merely adapt three of the references to Croatian, thus turning *to apparate* into *aparativirati se*, *legilimency* into *legilimencija*, and *occlumency* into *oklumencija*, Medek decided to translate them, and he thus created *přemist'ovat se* (Cz. *přemístit* = En. *to move something*), *nitrozpyt* (literally *inner search*) and *nitrobrana* (literally *inner gate*). Similarly, looking at the category of spell names of English origin, the Czech translator decided to translate all of them, while the Croatian translator translated nine of them and adapted the rest, thus turning *Levitation Charm* into *čarolija levitacije*, while the Czech version was *nadnášecí kouzlo* (Cz. *nadnášet se* = En. *levitate*). This, lastly, continues in the last section of this category consisting of non-existent magical beings, i.e. beings not real even in the magical world. These are the *Blibbering Humdinger*, the *Umbugular Slashkilter*, *Nargles*, and the *Crumple-Horned Snorkack*. The Czech version of these beings are *bláboliví sekáč* (literally *babbling reaper*), *krveděsný rozparovač* (literally *bloody-terrible ripper*), *škrkny* (stemming possibly from *škrkavka*, meaning *roundworm*), and *muchlorohý chropotal* (Cz. *muchlorohý* = En. *crumple-horned*, Cz. *chropot* = En. *stertor*). The Croatian versions, on the other hand, are *blipitvoran hudogrizac*, *umgubularni rezorez*, *narglovi*, and *gužveljava rogatica*. Petrović, therefore, again relied on the English original in order to produce the Croatian version of the nonsense creation, except in the case of the *Crumple-Horned Snorkack*. Medek, on the other hand, again translated the expressions. However, it is questionable how well this was done since the creatures in question were never described, and since the etymology of all the words is not known.

Furthermore, similar tendencies can be observed in the translation of neologisms, not only nonsense words, stemming from Latin and Greek (see Appendix 6, Table 3). These are *metamorphmagus* (coming from the Greek “meta” and “morph” meaning “changing shape” and the Latin “magus” meaning “wizard”), *auror* (most likely from the Latin “auris” meaning “ear” as they are wizarding detectives who receive information, i.e. listen for information regarding illegal practices), *dementor* (coming from the Latin “demens” meaning “insane”), and *animagus* (coming from the Latin *animalis* + *magus*) (Harry Potter Wiki). While Petrović once again adapted or copied all of these words, Medek decided to translate *auror* as *bystrozor* (“the one of clear sight”), *dementor* as *mozkomor* (“the one who tortures the brain”), and *animagus* as *zvěromag* (literal translation). The reason for the use of this strategy was presumably again, of course, an intention to bring the meaning of the words closer to the young

audience. However, considering the fact that the readers of the original would not necessarily know the meaning of these words since they stem from Latin, not English, the translation of these words might not have the same effect on the reader of the translation as the original words have on the readers of the original. Moreover, these expressions are also explained in length in the book itself, which is not the case with proper names discussed in the previous sections. Therefore, the question arises whether these translations were needed at all, especially since they represent a bigger intervention of the translator to the text since the effect is changed.

Medek, however, should be commended for his translations of compounds which are based on alliteration, i.e. the repeating of the first sound in several words. Three examples where this effect was especially pronounced, although many more were found altogether, are the following: *Quick Quotes Quill*, *Weasleys' Wildfire Whiz-bangs*, and *Weasleys' Wizarding Wheezes*. While all three of these neologisms were translated in both languages, Medek seems to have concentrated more on keeping the original effect by translating them the following way: *bleskobrk* ("a quill as fast as lightning"), *weasleyovské výbušne velerachejtle* ("Weasleys' explosive big fireworks"), and *Kratochvilné kouzelnické kejkle* ("entertaining wizarding tricks"). As can be seen, the effect of alliteration is thus preserved in all three translations as the first translation, although it is composed just from one word, repeats the sound *b*, the second repeats the sound *v* exactly as it was in the original, and the third repeats the sound *k*. Petrović, however, somewhat disregarded this effect and translated these examples as *brzocitatno pero*, *Weasleyjeve vatrene vragolije*, and *Weasleyjevi čarozezi*. The effect was thus completely preserved only in the second example with the repeating *v* sound, while it was partially preserved in the first example, as it can be said that the *b* sound was repeated in the form of its 'voiceless' counterpart *p*. However, the effect was completely lost in the last example, which is also the most important one as it is the only one which was repeated several times in the next two books of the series. Similar tendencies are found in the other examples of alliteration, e.g. *Basic Blaze Box* translated as *Spáleniště Standard* and *Osnovni ognjeni komplet*, or *Fainting Fancies* translated as *omdlévající oplátky* and *nesvjestice*.

Turning to compounds (see Appendix 6, Table 4), the most frequently used process for creating neologisms in this book, it can be noticed that most of the neologisms created this way have been translated in both languages, with only two exceptions in the Czech translation, and five exceptions in the Croatian version. The remaining untranslated examples have instead been adapted to their target languages and thus, for example, *lunscope* was turned into *lunoskop* in Czech, and *lunaskop* in Croatian. Similarly, neologisms stemming from derivation have also



mostly been translated with only three exceptions in both languages. *Thestral*, for example, was rendered as *testrál* (in Czech) and *testral* (in Croatian).

Lastly, it is interesting to examine three abbreviations that were found in the text (see Appendix 6, Table 10): SPEW – Society for the Promotion of Elfish Welfare; OWLs – Ordinary Wizarding Levels; and NEWTs – Nastily Exhausting Wizarding Tests. If we remember the three categories of abbreviations mentioned in Section 2. 2. 5., OWLs and NEWTs can be considered to be acronyms, however, we cannot conclusively determine whether SPEW is an acronym or an initialism since different characters pronounce it differently. It is important to note that all these abbreviations can stand alone as separate words: *spew* as a noise which is produced when vomiting, *owls* are animals often used in the magical world as messengers, and *newt* is a small salamander, but also the first name of a prominent zoologist of the magical world, Newt Scamander. Petrović, therefore, decided to try to maintain the jokes contained in these abbreviations by creating the following: Z.B.LJ.U.V. – Zajednica za boljitak ugnjetenih vilenjaka; ČAS – Obični čarobnjački stupanj; OČI – Opaki čarobnjački ispit. Although the abbreviations in the last two examples are not direct translations of the original abbreviations, meaning that they are not *sova* and *dažddevnjak*, it can be said that the translator managed to somewhat maintain the original effect in these examples. This is, however, especially true in the first example as *zbljuv* is almost a direct translation of *spew*. However, if we analyze the abbreviation, it can be seen that it was a bit stretched as it does not constitute a word beginning with the *lj* sound. Petrović can still be said to have done a better job than Medek as these abbreviations were translated the following way in the Czech version: SPOŽŮS – Společnost pro podporu občanské a životní úrovně skřítků (En. “Society supporting the civil and living standards of elves”), NKÚ – Náležité kouzelnické úrovně (literal translation), and OVCE – Ohavně vyčerpávající celočarodějné exameny (En. “Nastily exhausting “allwizarding” exams”). As neither *spožús* or *nkú* exist as independent words, it can be seen that the effect was maintained in the Czech translation only in the last example, *OVCE* (En. *sheep*).

To sum up, we can see that the most popular way of dealing with neologisms is to create a new neologism based on the original one. Petrović, therefore, decided to do this on 60 occasions (39.74%) (see Appendix 7, Table 2), while Medek, somewhat unsurprisingly, chose this strategy even more often, creating new neologisms on 96 occasions (63.58%) (see Appendix 8, Table 2). He, therefore, made “creating new neologisms” his most popular strategy. Further, the second most used strategy in both languages was “literal translation or through-translation”, which was used in the Croatian translation 34 times (22.25%) (Section 7,

Table 4), and only 20 times (13.25%) (see Appendix 8, Table 4) in the Czech translation. A further indicator of the scale of newly coined Czech neologisms is the fact that Medek transferred only 18 neologisms (11.92%) (see Appendix 8, Table 1) and thus made this the third most popular strategy. This, on the other hand, occurred only 21 times (13.91%) (see Appendix 7, Table 1) in the Croatian translation, where it is the fourth most common strategy. It thus stands right after “naturalization”, which occurred 29 times (19.21%) in the Croatian translation (see Appendix 7, Table 3) and only 9 times (5.96%) in the Czech translation (see Appendix 8, Table 3). Furthermore, both translators decided to replace some neologisms with their functional or descriptive equivalent, and Petrović did this only once (0.66%) (see Appendix 7, Table 5), while Medek used this strategy in 2.65% of the cases, in 4 instances (see Appendix 8, Table 5). Lastly, a combination of these translation strategies was also used by both translators, as Petrović did this in 5.30% instances (8 times) (see Appendix 7, Table 6), and Medek used this strategy in 3.97% of the cases (in 6 instances) (see Appendix 8, Table 6). The following graphs, therefore, represent the use of the translation strategies:

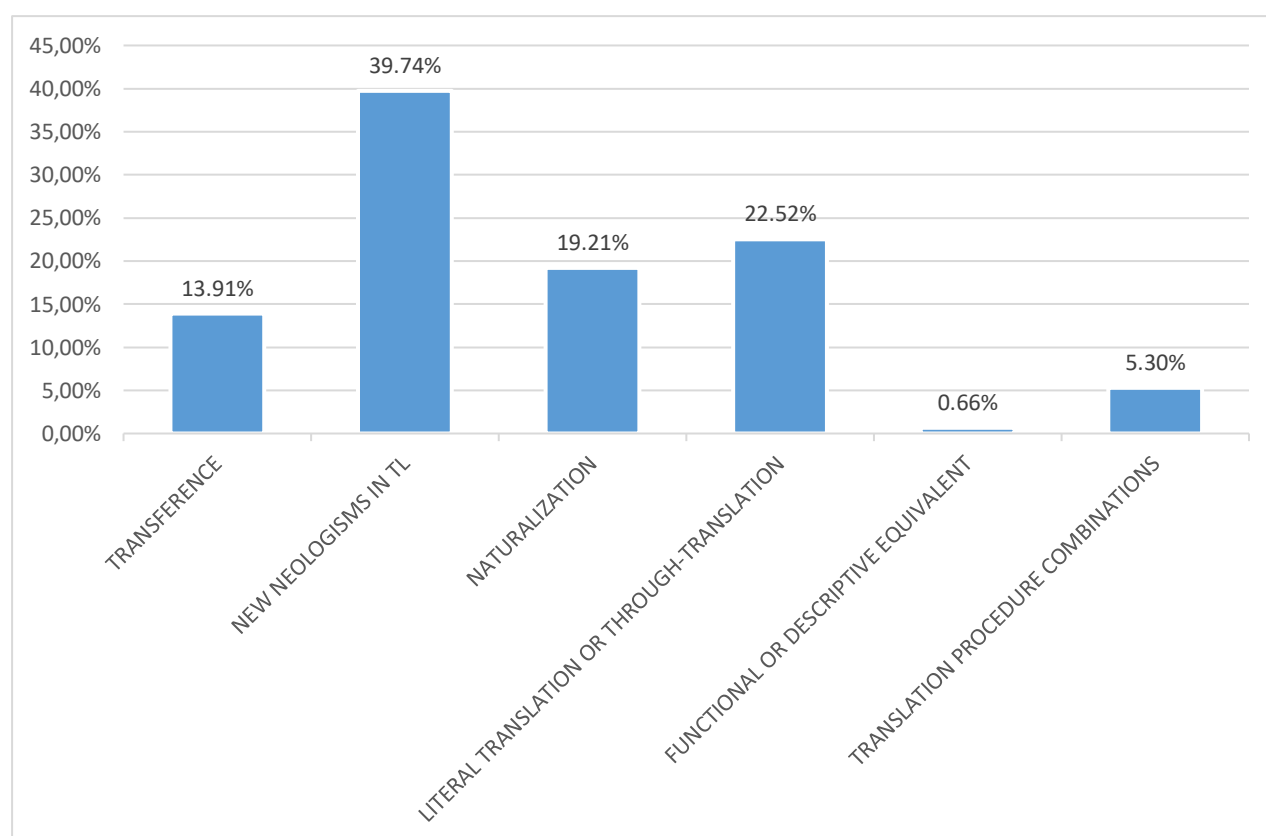


Figure 6: Distribution of the translation strategies used in rendering neologisms in the Croatian translation

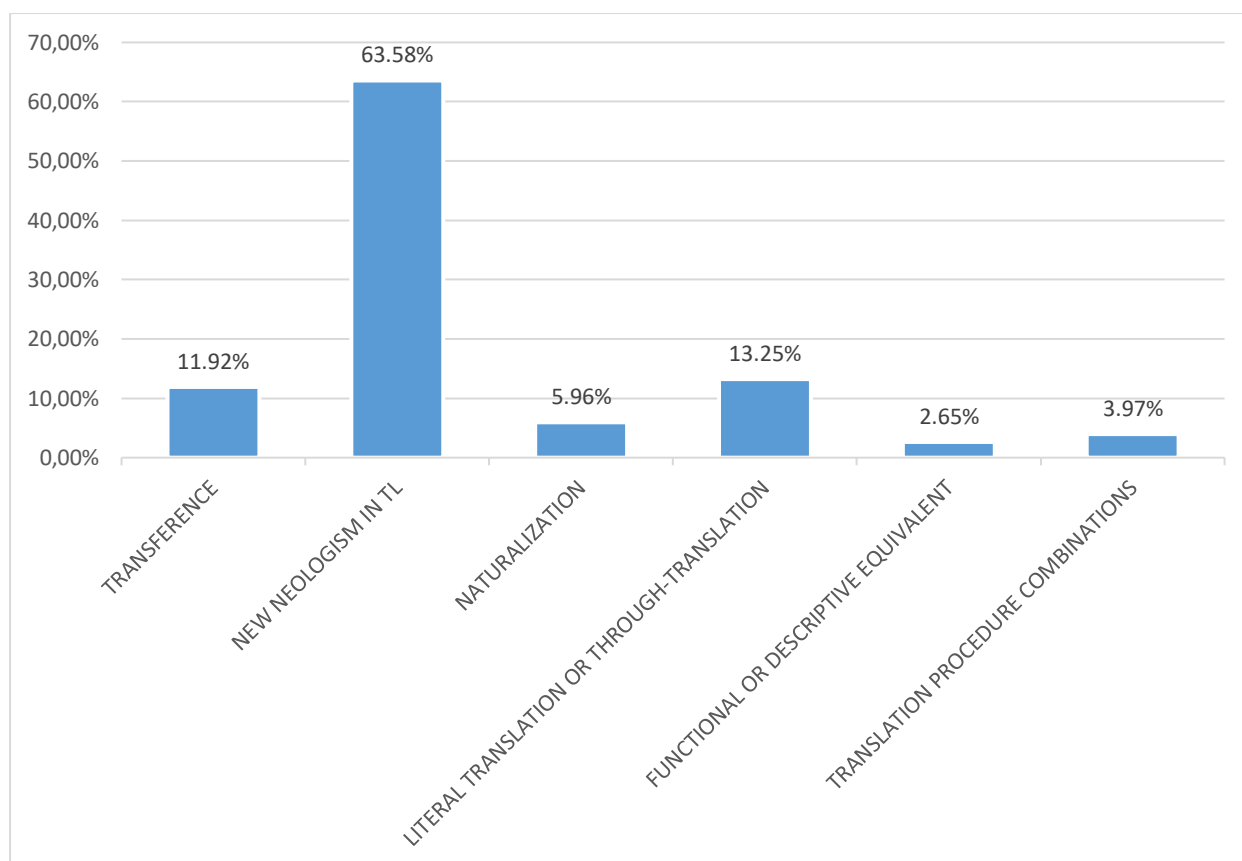


Figure 7: Distribution of the translation strategies used in rendering neologisms in the Czech translation

To conclude, this once again shows a strong Czech tendency for translating foreign elements and adapting them to their target audience to bring the elements as close to the audience as possible. Petrović, however, showed a different tendency in rendering neologisms than in dealing with proper names, as more elements in this section were adapted than it was the case with anthroponyms and toponyms. This, therefore, shows that while the connotations of proper names are somewhat disregarded in the Croatian translation, this is not the case with neologisms where the connotation of the word is often rendered into the target language.

## 7. Conclusion

We may conclude that Hypothesis 2 was confirmed: Pavel Medek indeed decided to translate or adapt proper names more often than Dubravka Petrović. Medek thus used the strategies “Using phonetic or morphological adaptation, or an exonym” and “Translating the proper name or replacing it with another name that has a different connotation” in 42.69% of the instances when dealing with anthroponyms and zoonyms (not including the names of female characters which were adapted in 97.61% of the instances as only one such name was not adapted), while Petrović decided to use these strategies in only 18.12% of the instances. However, it should be emphasized that the analysis also showed that the strategies of translating or adapting anthroponyms and zoonyms were not the most frequently used by the translators when dealing with these elements. The most frequently used strategy in both cases, therefore, turned out to be copying which was used by Petrović far more often than by Medek, as she copied 81.87% of the anthroponyms and zoonyms analyzed, while Medek used this strategy in 54.39% of the instances.

Nevertheless, this does not seem to be true when the data concerning toponyms and neologisms are examined as those two categories proved to be more often translated than anthroponyms and zoonyms in both languages. The extracted data shows that Medek and Petrović decided to translate 71.43% of non-real toponyms found in this book, and copy or adapt just 28.57% of such toponyms. Furthermore, looking at neologisms, it can be seen that Medek chose to either create a new neologism or directly translate the existing one in 76.83% of the cases, and Petrović followed such a tendency as she used one of these two strategies in 62.26% of the cases. Meanwhile, neologisms were transferred on only 13.91% of occasions in the Croatian translation, and in 11.92% of the instances in the Czech translation. This thus confirms Hypothesis 3: more examples have been translated or adapted in both languages, and only a small number of neologisms were copied, i.e. transferred.

This thesis has further shown that the translators were not completely consistent when choosing a translation strategy. Medek thus often translated names of less-important characters and disregarded the names of some of the main characters, while Petrović sometimes chose to translate the names of shops and products containing an anthroponym, and in other cases simply chose to copy them. The same can be said for toponyms as well, as the square *Grimmauld Place* was not translated in either language. Furthermore, the analysis showed what seems to be several translation mistakes, as it seems that Medek has not been consistent with

regards to the use of a strategy when dealing with the name of Mr Scrimgeour, and Petrović seemingly randomly changed the first name of three minor characters.

Lastly, with regard to Hypothesis 1 that the choice of the translation strategy in *Harry Potter and the Order of the Phoenix* depends on the target language and the element being translated, we can say that the answer is not conclusive. On one hand, it can indeed be seen that Medek decided to translate proper names and neologisms more often. However, larger-scale research on similar material and other books from the series has to be done in this area in order to conclusively determine whether this choice depends on the target language and the element, or whether it merely depends on the translators and their decisions.

If we consider the gained results and compare them to the results of the research previously conducted on the first book of the series, *Harry Potter and the Philosopher's Stone*, it can be seen that the results are similar. Both the previous research and this research showed that the Croatian translations are more source-language oriented, meaning that most of the proper names are copied into the target language. The Czech translations, however, were seen to be more target-language oriented, which means that proper names are more often adapted or translated into the target language in order to accommodate the target audiences. It can therefore be said that Dubravka Petrović and Pavel Medek followed the patterns established by the translators that translated the first book, Zlatko Crnković and Vladimír Medek.

However, it is important to mention once again that, owing to continuous popularity of the series, new translations are being published in many languages. This includes Croatian, where the new translation of the first book by Dubravka Petrović came out in 2022, and the other books are to follow in the future years. It is, therefore, expected that some of these “mistakes” will be resolved in the future editions, and the translator herself has said that the translations of some neologisms, possibly even proper names, will be changed, but that most will remain the same (*Književne kritičarije*). So although it can be said that the *Harry Potter* story was finished in 2007 when the last book came out (more or less), the story of the translations of the series is not quite there yet with room for improvement in both of the languages studied in this thesis, especially concerning the translation of proper names and neologisms.

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## Appendixes

### Appendix 1: Proper names according to type of name (including zoonyms)

	Only first name used		
	English	Czech	Croatian
1.	Uncle Alphard	Strýček Alfard	ujak Alphard
2.	Aunt Elladora	teta Eladora	teta Elladora
3.	Sir Cadogan	sir Cadogan	Sir Cadogan
4.	Lachlan the Lanky	Valerián Vyzáblý	Lachlan Kratki
5.	Wilfred the Wistful	Zachariáš Zadumaný	Wilfred Zamišljeni
6.	Barnabas the Barmy	Barnabáš Blouznivý	Barnaba Blesavi
7.	Fortescue	Fortescue	Fortescue
8.	Everard	Everard	Everard
Only last name used			
9.	Mr Crouch	pan Skrk	Crouch
10.	Mr Scrimgeour	Scrimgeour / Brousek	Scrimgeour
11.	Mr Perkins	Perkins	Perkins
12.	Professor Sinistra	profesorka Sinistrová	profesorica Sinistra
13.	Derrick	Derrick	Derrick
14.	Bole	Bole	Bole
15.	Montague	Montague	Montague
16.	Macnair	Macnair	Macnair
17.	Madam Marsh	madam Marshová	<i>madame</i> Marsh
18.	Professor Vector	profesorka Vektorová	profesorica Vector
19.	Madam Puddifoot	madame Pacinková	<i>madame</i> Puddifoot
20.	Summerby	Summerby	Summerby
21.	Avery	Avery	Avery
22.	Dawlish	Dawlish	Dawlish
23.	Stebbins	Stebbins	Stebbins
24.	Warrington	Warrington	Warrington
25.	Professor Tofty	Profesor Tofty	Profesor Tofty
26.	Bradley	Bradley	Bradley
27.	Chambers	Chambers	Chambersica

28.	Nott	Nott	Nott
29.	Jugson	Jugson	Jugson
30.	Mulciber	Mulciber	Mulciber
31.	Williamson	Williamson	Williamson
	<b>Full names (first and last name used)</b>		
32.	Mary Dorkins	Mary Dorkinsová	Mary Dorkins
33.	Cedric Diggory	Cedric Diggory	Cedric Diggory
34.	Mark Evans	Mark Evans	Mark Evans
35.	Mundungus Fletcher	Mundungus Fletcher	Mundungus Fletcher
36.	Mafalda Hopkirk	Mafalda Hopkirková	Mafalda Hopkirk
37.	Arthur Weasley	Artur Weasley	Arthur Weasley
38.	Alastor Moody	Alastor Moody	Alastor Moody
39.	Remus Lupin	Remus Lupin	Remus Lupin
40.	Nymphadora Tonks	Nymfadora Tonksová	Nymphadora Tonks
41.	Kingsley Shacklebolt	Kingsley Pastorek	Kingsley Shacklebolt
42.	Elphias Doge	Elfias Dóže	Elphias Doge
43.	Emmeline Vance	Emmelina Vanceová	Emmeline Vance
44.	Sturgis Podmore	Sturgis Tobolka	Sturgis Podmore
45.	Hestia Jones	Hestie Jonesová	Hestia Jones
46.	Tom (Marvolo) Riddle	Tom (Rojvol) Raddle	Tom (Marvolo) Riddle
47.	Fleur Delacour	Fleur Delacourová	Fleur Delacour
48.	Rita Skeeter	Rita Holoubková	Rita Skeeter
49.	Molly Weasley	Molly Weasleyová	Molly Weasley
50.	Millicent Bagnold	Millicent Bagnoldová	Millicent Bagnold
51.	Gilderoy Lockhart	Zlatoslav Lockhart	Gilderoy Lockhart
52.	Regulus Black	Regulus Black	Regulus Black
53.	Phineas Nigellus	Phineas Nigellus	Phineas Nigellus
54.	Araminta Meliflua	Araminta Medová	Araminta Meliflua
55.	Andromeda Tonks	Andromeda Tonksová	Andromeda Tonks
56.	Ted Tonks	Ted Tonks	Ted Tonks
57.	Bellatrix Black/Lestrangle	Belatrix Blacková/Lestrangleová	Bellatrix Black/Lestrangle

58.	Narcissa Black/Malfoy	Narcisa Blacková/Malfoyová	Narcissa Black/Malfoy
59.	Rodolphus Lestrange	Rodolfus Lestrange	Rodolphus Lestrange
60.	Rabastan Lestrange	Rabastan Lestrange	Rabastan Lestrange
61.	Amelia Susan Bones	Amélie Susan Bonesová	Amelia Susan Bones
62.	Dolores Jane Umbridge	Dolores Jane Umbridgeová	Dolores Jane Umbridge
63.	Lucius Malfoy	Lucius Malfoy	Lucius Malfoy
64.	Wilbert Slinkhard	Wilbert Šmíral	Wilbert Slinkhard
65.	Marlene McKinnon	Marlene McKinnonová	Marlene McKinnon
66.	Frank Longbottom	Frank Longbottom	Frank Longbottom
67.	Alice Longbottom	Alice Lonbottomová	Alice Longbottom
68.	Benjy Fenwick	Benjy Fenwick	Benjy Fenwick
69.	Edgar Bones	Edgar Bones	Edgar Bones
70.	Caradoc Dearborn	Caradoc Dearborn	Caradic Dearborn
71.	Gideon Prewett	Gideon Prewett	Gideon Prewett
72.	Fabian Prewett	Fabián Prewett	Fabian Prewett
73.	Aberforth Dumbledore	Aberforth Brumbál	Aberforth Dumbledore
74.	Dorcas Meadows	Dorcas Loučková	Dorcas Meadows
75.	Luna Lovegood	Lenka Láskoradová	Luna Lovegood
76.	Cho Chang	Cho Changová	Cho Chang
77.	Ernie Macmillan	Ernie Macmillan	Ernie Macmillan
78.	Anthony Goldstein	Anthony Goldstein	Anthony Goldstein
79.	Doris Purkiss	Doris Purkissová	Doris Purkiss
80.	Stubby Boardman	Stubby Boardman	Stubby Boardman
81.	Wilhelmina Gubbly-Plank	Vilemína Červotočková	Wilhelmina Grubbly-Plank
82.	Euan Abercrombie	Euan Abercrombie	Euan Abercrombie
83.	Rose Zeller	Róza Zellerová	Rose Zeller
84.	Colin Creevey	Colin Creevey	Colin Creevey
85.	Denis Creevey	Denis Creevey	Dennis Creevey
86.	Sybill Trelawney	Sibyla Trelawneyová	Sybill Trewlaney

87.	Patricia Stimpson	Patricia Stimpsonová	Patricia Stimpson
88.	Kenneth Towler	Kenneth Towler	Kenneth Towler
89.	Inigo Imago	Inigo Imago	Inigo Imago
90.	Vicky Frobisher	Vicky Frobisherová	Vicky Frobisher
91.	Geoffrey Hooper	Geoffrey Hooper	Geoffrey Hooper
92.	Eric Munch	Eric Munch	Eric Munch
93.	Madame Olympe Maxime	madame Olympa Maxime	<i>madame</i> Olympe Maxime
94.	Griselda Marchbanks	Griselda Marchbanksová	Griselda Marchbanks
95.	Tiberius Ogden	Tiberius Ogden	Tiberius Ogden
96.	Cassandra Trelawney	Kasandra Trelawneyová	Cassandra Trelawney
97.	Michael Corner	Michael Corner	Michael Corner
98.	Zacharias Smith	Zachariáš Smith	Zacharias Smith
99.	Eloise Midgeon	Eloisa Midgeonová	Eloise Midgeon
100.	Marietta Edgecombe	Marietta Edgecombeová	Marietta Edgecombe
101.	Barry Ryan	Barry Ryan	Barry Ryan
102.	Ladislav Zamojski	Ladislav Zamojský	Ladislav Zamojski
103.	Andrew Kirke	Andrew Kirk	Andrew Kirke
104.	Jack Sloper	Jack Sloper	Jack Sloper
105.	Viktor Krum	Viktor Krum	Viktor Krum
106.	Dilys Derwent	Dilysa Derwentová	Dilys Derwent
107.	Elfrida Cragg	Elfrida Craggová	Elfrida Cragg
108.	Armando Dippet	Armando Dippet	Armando Dippet
109.	Broderick Bode	Broderick Bode	Broderick Bode
110.	Dai Llewellyn	Dai Llewellyn	Dai Llewellyn
111.	Hippocrates Smethwyck	Hippokrates Smethwyck	Hipokrat Smethwyck
112.	Augustus Pye	Augustus Pye	Augustus Pye
113.	Urquhart Rackharrow	Krutoslav Poskřípec	Urquhart Rackharrow
114.	Willy Widdershin	Záviš Zpátečník	Naopaki Willy
115.	Janus Thickey	Janus Paklič	Janus Thickey
116.	Gladys Gudgeon	Gladys Gudgeonová	Gladys Gudgeon
117.	Stan Shunpike	Stan Silniček	Stan Shunpike

118.	Antonin Dolohov	Antonín Dolohov	Antonin Dolohov
119.	Algernon Rookwood	Algernon Rookwood	Augustus Rookwood
120.	Miriam Strout	Miriam Stroutová	Miriam Strout
121.	Roger Davies	Roger Davies	Roger Davies
122.	Eddie Carmichael	Eddie Carmichael	Eddie Carmichael
123.	Harold Dingle	Harold Dingle	Howard Dingle
124.	Gregory Goyle	Gregory Goyle	Gregory Goyle
125.	Daphne Greengrass	Dafné Greengrassová	Daphne Greengrass
126.	Pierre Bonaccord	Pierre Bonaccord	Pierre Bonaccord
	<b>Nicknames</b>		
127.	Big D	vazoun	Veliki De
128.	Mad-Eye	Pošuk	Divljooki
129.	Warty Harris	Puchejř Harris	Harris Bradavica
130.	Loony Lovegood	Lenka Střelenka	Munjena Lovegood
131.	Snivellus	Srabus	Cmizdrus
132.	Snuffles	Čmuchal	Njuško
133.	Padfoot	Tichošlápek	Tihotap
134.	Prongs	Dvanácterák	Parožak
135.	Moony	Náměsíčník	Lunac
136.	Wormtail	Červíček	Crvorep
	<b>Hypocorisms</b>		
137.	Ickle Diddykins	šmudlíček Dudlíček	Mucica Dudica
138.	Bella	Bella	Bella
139.	Ern	Ern	Ern
140.	Potty Wee Potter	potrhlý Potter	Ludi Mali Potter
141.	Potty	Potřík	Potty
142.	Weasel King	králíček	Weasley, caru naš
143.	Dung	Dung	Dung
144.	Grawpy	Drápek	Grawpy
145.	Hermý	Hermý	Hermý
146.	Hagger	Harrrg	Hagger
	<b>Zoonyms</b>		

147.	Bungy the Budgie	Andulka Adélka	papiga Bungy
148.	Dobby the house elf	domáci skřítek Dobby	kučni vilenjak Dobby
149.	Pigwidgeon/Pig	Papušík/Pašík	Praskavko/Prasac
150.	Crookshanks	Křivonožka	Krivonja
151.	Kreacher	Krátura	Kreacher
152.	Ragnok	Ragnok	Ragnok
153.	Buckbeak	Klofan	Kljunoslav
154.	Hermes	Hermés	Hermes
155.	Fawkes	Fawkes	Fawkes
156.	Winky the house-elf	domáci skřítek Winky	kučni vilenjak Winky
157.	Karkus	Karkus	Karkus
158.	Golgomath	Golgomath	Golgomat
159.	Thestral Tenebrus	testral Tenebrus	testral Tenebrus
160.	Grawp	Dráp	Grawp
161.	Magorian	Magorian	Magorian
162.	Aragog	Aragog	Aragog
<b>Special cases</b>			
163.	Zonko's Wizarding Joke Shop	Taškářovy žertovné čarodějné rekvizity	Zonkov dućan psina
164.	Scrivenshaft's Quill Shop	Písařské brky všeho druhu	Scrivenshaftova trgovina pera
165.	Purge and Dowse Ltd	Berka a Máčel, s.r.o.	Čistíper d.o.o.
166.	Dervish and Banges	Džin v láhvi	Derviš i Banges
167.	Spellman's Syllabary	Základní zaklínačské znaci	Slovkanov silabarij
168.	Dr. Filibuster's fireworks	Rachejtle doktora Raubíře	Rakete doktora Filibustera
169.	Dr. Ubbly's Oblivious Uncion	bezmyšlenkovitý balzám dr. Boláka	Zaboravna mast doktora Ubblyja
170.	St Brutus's Secure Centre for Incurably Criminal Boys	Polepšovna svatého Bruta pro nenapravitelné mladistvé provinilce	Popravni dom svetog Brutusa za nepopravljive dječake

171.	St Mungo's Hospital for Magical Maladies and Injuries	Nemocnice svatého Munga pro kouzelnické choroby a úrazy	Bolnica sv. Munga za magične bolesti i ozljede
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## Appendix 2: Proper names according to used translation strategy – Croatian

	Table 1: Copying	
	English	Croatian
1.	Bungy the Budgie	papiga Bungy
2.	Mary Dorkins	Mary Dorkins
3.	Dobby	Dobby
4.	Cedric Diggory	Cedric Diggory
5.	Mark Evans	Mark Evans
6.	Mundungus Fletcher	Mundungus Fletcher
7.	Dung	Dung
8.	Mafalda Hopkirk	Mafalda Hopkirk
9.	Arthur Weasley	Arthur Weasley
10.	Alastor Moody	Alastor Moody
11.	Remus Lupin	Remus Lupin
12.	Nymphadora Tonks	Nymphadora Tonks
13.	Kingsley Shacklebolt	Kingsley Shacklebolt
14.	Elphias Doge	Elphias Doge
15.	Emmeline Vance	Emmeline Vance
16.	Sturgis Podmore	Sturgis Podmore
17.	Hestia Jones	Hestia Jones
18.	Tom (Marvolo) Riddle	Tom (Marvolo) Riddle
19.	Fleur Delacour	Fleur Delacour
20.	Millicent Bagnold	Millicent Bagnold
21.	Mr Crouch	Crouch
22.	Mr Scrimgeour	Scrimgeour
23.	Rita Skeeter	Rita Skeeter
24.	Kreacher	Kreacher
25.	Molly Weasley	Molly Weasley



26.	Ragnok	Ragnok
27.	Gilderoy Lockhart	Gilderoy Lockhart
28.	Uncle Alphard	ujak Alphard
29.	Regulus Black	Regulus Black
30.	Phineas Nigellus	Phineas Nigellus
31.	Araminta Meliflua	Araminta Meliflua
32.	Aunt Elladora	teta Elladora
33.	Andromeda Tonks	Andromeda Tonks
34.	Ted Tonks	Ted Tonks
35.	Bellatrix Black/Lestrangle	Bellatrix Black/Lestrangle
36.	Bella	Bella
37.	Narcissa Black/Malfoy	Narcissa Black/Malfoy
38.	Rodolphus Lestrangle	Rodolphus Lestrangle
39.	Rabastan Lestrangle	Rabastan Lestrangle
40.	Amelia Susan Bones	Amelia Susan Bones
41.	Mr Perkins	Perkins
42.	Dolores Jane Umbridge	Dolores Jane Umbridge
43.	Lucius Malfoy	Lucius Malfoy
44.	Wilbert Slinkhard	Wilbert Slinkhard
45.	Marlene McKinnon	Marlene McKinnon
46.	Frank Longbottom	Frank Longbottom
47.	Alice Longbottom	Alice Longbottom
48.	Benjy Fenwick	Benjy Fenwick
49.	Edgar Bones	Edgar Bones
50.	Gideon Prewett	Gideon Prewett
51.	Fabian Prewett	Fabian Prewett
52.	Aberforth Dumbledore	Aberforth Dumbledore
53.	Dorcas Meadows	Dorcas Meadows
54.	Luna Lovegood	Luna Lovegood
55.	Cho Chang	Cho Chang
56.	Ernie Macmillan	Ernie Macmillan
57.	Anthony Goldstein	Anthony Goldstein

58.	Doris Purkiss	Doris Purkiss
59.	Stubby Boardman	Stubby Boardman
60.	Wilhelmina Gubbly-Plank	Wilhelmina Grubbly-Plank
61.	Euan Abercrombie	Euan Abercrombie
62.	Rose Zeller	Rose Zeller
63.	Colin Creevey	Colin Creevey
64.	Professor Sinistra	profesorica Sinistra
65.	Sybill Trelawney	Sybill Trewlaney
66.	Patricia Stimpson	Patricia Stimpson
67.	Kenneth Towler	Kenneth Towler
68.	Sir Cadogan	Sir Cadogan
69.	Inigo Imago	Inigo Imago
70.	Vicky Frobisher	Vicky Frobisher
71.	Geoffrey Hooper	Geoffrey Hooper
72.	Eric Munch	Eric Munch
73.	Hermes	Hermes
74.	Madame Olympe Maxime	<i>madame</i> Olympe Maxime
75.	Griselda Marchbanks	Griselda Marchbanks
76.	Tiberius Ogden	Tiberius Ogden
77.	Cassandra Trelawney	Cassandra Trelawney
78.	Fawkes	Fawkes
79.	Zonko	Zonko
80.	Michael Corner	Michael Corner
81.	Zacharias Smith	Zacharias Smith
82.	Scrivenshaft	Scrivenshaft
83.	Eloise Midgeon	Eloise Midgeon
84.	Winky	Winky
85.	Marietta Edgecombe	Marietta Edgecombe
86.	Barry Ryan	Barry Ryan
87.	Derrick	Derrick
88.	Bole	Bole
89.	Montague	Montague

90.	Karkus	Karkus
91.	Macnair	Macnair
92.	Tenebrus	Tenebrus
93.	Andrew Kirke	Andrew Kirke
94.	Jack Sloper	Jack Sloper
95.	Viktor Krum	Viktor Krum
96.	Dilys Derwent	Dilys Derwent
97.	Everard	Everard
98.	Elfrida Cragg	Elfrida Cragg
99.	Armando Dippet	Armando Dippet
100.	Broderick Bode	Broderick Bode
101.	Dai Llewellyn	Dai Llewellyn
102.	Augustus Pye	Augustus Pye
103.	Urquhart Rackharrow	Urquhart Rackharrow
104.	Janus Thickey	Janus Thickey
105.	Gladys Gudgeon	Gladys Gudgeon
106.	Stan Shunpike	Stan Shunpike
107.	Ern	Ern
108.	Madam Marsh	<i>madame</i> Marsh
109.	Antonin Dolohov	Antonin Dolohov
110.	Miriam Strout	Miriam Strout
111.	Professor Vector	profesorica Vector
112.	Madam Puddifoot	<i>madame</i> Puddifoot
113.	Roger Davies	Roger Davies
114.	Summerby	Summerby
115.	Avery	Avery
116.	Fortescue	Fortescue
117.	Dawlish	Dawlish
118.	Potty	Potty
119.	Dr. Filibuster	doktor Filibuster
120.	Stebbins	Stebbins
121.	Grawp	Grawp

122.	Warrington	Warrington
123.	Bradley	Bradley
124.	Chambers	Chambersica
125.	Grawpy	Grawpy
126.	Hermy	Hermy
127.	Magorian	Magorian
128.	Aragog	Aragog
129.	Eddie Carmichael	Eddie Carmichael
130.	Gregory Goyle	Gregory Goyle
131.	Daphne Greengrass	Daphne Greengrass
132.	Professor Tofty	Profesor Tofty
133.	Pierre Bonaccord	Pierre Bonaccord
134.	Hagger	Hagger
135.	Nott	Nott
136.	Jugson	Jugson
137.	Mulciber	Mulciber
138.	Williamson	Williamson
139.	Dr. Ubbly	doktor Ubbly
140.	St Brutus	sveti Brutus

	<b>Table 2: Phonetic or morphological adaptation, or an exonym</b>	
	<b>English</b>	<b>Croatian</b>
1.	Barnabas the Barmy	Barnaba Blesavi
2.	Ladislav Zamojski	Ladislav Zamojski
3.	Dervish and Banges	Derviš i Banges
4.	Hippocrates Smethwyck	Hipokrat Smethwyck
5.	St Mungo	sv. Mungo

	<b>Table 3: Translation or replacement with a name with a new connotation</b>	
	<b>English</b>	<b>Croatian</b>
1.	Big D	Veliki De
2.	Ickle Diddykins	Mucica Dudica

3.	Mad-Eye	Divljooki
4.	Pigwidgeon/Pig	Praskavko/Prasac
5.	Caradoc Dearborn	Caradic Dearborn
6.	Crookshanks	Krivonja
7.	Denis Creevey	Dennis Creevey
8.	Warty Harris	Harris Bradavica
9.	Buckbeak	Kljunoslav
10.	Snuffles	Njuško
11.	Loony Lovegood	Munjena Lovegood
12.	Potty Wee Potter	Ludi Mali Potter
13.	Golgomath	Golgomat
14.	Algernon Rookwood	Augustus Rookwood
15.	Lachlan the Lanky	Lachlan Kratki
16.	Wilfred the Wistful	Wilfred Zamišljeni
17.	Barnabas the Barmy	Barnaba Blesavi
18.	Purge and Dowse Ltd	Čistiper d.o.o.
19.	Willy Widdershwin	Naopaki Willy
20.	Snivellus	Cmizdrus
21.	Spellman	Slovkan
22.	Harold Dingle	Howard Dingle
23.	Padfoot	Tihotap
24.	Prongs	Parožak
25.	Moony	Lunac
26.	Wormtail	Crvorep

	<b>Table 4: Deletion or replacement with a common noun</b>	
	<b>English</b>	<b>Croatian</b>
1.	Weasel King	Weasley, caru naš

### Appendix 3: Proper names according to used translation strategy - Czech

	Table 1: Copying	
	English	Czech
1.	Mary Dorkins	Mary Dorkinsová
2.	Dobby the house elf	domáci skřítek Dobby
3.	Cedric Diggory	Cedric Diggory
4.	Mark Evans	Mark Evans
5.	Mundungus Flecher	Mundungus Fletcher
6.	Dung	Dung
7.	Mafalda Hopkirk	Mafalda Hopkirková
8.	Alastor Moody	Alastor Moody
9.	Remus Lupin	Remus Lupin
10.	Fleur Delacour	Fleur Delacourová
11.	Molly Weasley	Molly Weasleyová
12.	Ragnok	Ragnok
13.	Millicent Bagnold	Millicent Bagnoldová
14.	Regulus Black	Regulus Black
15.	Phineas Nigellus	Phineas Nigellus
16.	Andromeda Tonks	Andromeda Tonksová
17.	Ted Tonks	Ted Tonks
18.	Bella	Bella
19.	Rabastan Lestrangle	Rabastan Lestrangle
20.	Mr Perkins	Perkins
21.	Dolores Jane Umbridge	Dolores Jane Umbridgeová
22.	Lucius Malfoy	Lucius Malfoy
23.	Marlene McKinnon	Marlene McKinnonová
24.	Frank Longbottom	Frank Longbottom
25.	Alice Longbottom	Alice Lonbottomová
26.	Benjy Fenwick	Benjy Fenwick
27.	Edgar Bones	Edgar Bones
28.	Caradoc Dearborn	Caradoc Dearborn
29.	Gideon Prewett	Gideon Prewett

30.	Cho Chang	Cho Changová
31.	Ernie Macmillan	Ernie Macmillan
32.	Anthony Goldstein	Anthony Goldstein
33.	Doris Purkiss	Doris Purkissová
34.	Stubby Boardman	Stubby Boardman
35.	Euan Abercrombie	Euan Abercrombie
36.	Colin Creevey	Colin Creevey
37.	Denis Creevey	Denis Creevey
38.	Professor Sinistra	profesorka Sinistrová
39.	Patricia Stimpson	Patricia Stimpsonová
40.	Kenneth Towler	Kenneth Towler
41.	Sir Cadogan the knight	sir Cadogan v rytířském brnění
42.	Inigo Imago	Inigo Imago
43.	Vicky Frobisher	Vicky Frobisherová
44.	Geoffrey Hooper	Geoffrey Hooper
45.	Eric Munch	Eric Munch
46.	Griselda Marchbanks	Griselda Marchbanksová
47.	Tiberius Ogden	Tiberius Ogden
48.	Fawkes	Fawkes
49.	Michael Corner	Michael Corner
50.	Winky the house-elf	domácí skřítek Winky
51.	Marietta Edgecombe	Marietta Edgecombeová
52.	Barry Ryan	Barry Ryan
53.	Derrick	Derrick
54.	Bole	Bole
55.	Montague	Montague
56.	Karkus	Karkus
57.	Golgomath	Golgomath
58.	Macnair	Macnair
59.	Tenebrus	Tenebrus
60.	Jack Sloper	Jack Sloper
61.	Viktor Krum	Viktor Krum

62.	Everard	Everard
63.	Elfrida Cragg	Elfrida Craggová
64.	Armando Dippet	Armando Dippet
65.	Broderick Bode	Broderick Bode
66.	Dai Llewellyn	Dai Llewellyn
67.	Augustus Pye	Augustus Pye
68.	Gladys Gudgeon	Gladys Gudgeonová
69.	Ern	Ern
70.	Madam Marsh	madam Marshová
71.	Algernon Rookwood	Algernon Rookwood
72.	Miriam Strout	Miriam Stroutová
73.	Roger Davies	Roger Davies
74.	Summerby	Summerby
75.	Avery	Avery
76.	Fortescue	Fortescue
77.	Dawlish	Dawlish
78.	Stebbins	Stebbins
79.	Warrington	Warrington
80.	Bradley	Bradley
81.	Chambers	Chambers
82.	Hermy	Hermy
83.	Magorian	Magorian
84.	Aragog	Aragog
85.	Eddie Carmichael	Eddie Carmichael
86.	Harold Dingle	Harold Dingle
87.	Gregory Goyle	Gregory Goyle
88.	Professor Tofty	Profesor Tofty
89.	Pierre Bonaccord	Pierre Bonaccord
90.	Nott	Nott
91.	Jugson	Jugson
92.	Mulciber	Mulciber
93.	Williamson	Williamson



	<b>Table 2: Phonetic or morphological adaptation, or an exonym</b>	
	<b>English</b>	<b>Czech</b>
1.	Arthur Weasley	Artur Weasley
2.	Nymphadora Tonks	Nymfadora Tonksová
3.	Elphias Doge	Elfias Dóže
4.	Emmeline Vance	Emmelina Vanceová
5.	Hestia Jones	Hestie Jonesová
6.	Uncle Alphard	Strýček Alfard
7.	Aunt Elladora	teta Eladora
8.	Bellatrix Black/Lestrangle	Belatrix Blacková/Lestrangleová
9.	Narcissa Black/Malfoy	Narcisa Blacková/Malfoyová
10.	Rodolphus Lestrangle	Rodolfus Lestrangle
11.	Amelia Susan Bones	Amélie Susan Bonesová
12.	Fabian Prewett	Fabián Prewett
13.	Rose Zeller	Róza Zellerová
14.	Sybill Trelawney	Sibyla Trelawneyová
15.	Hermes	Hermés
16.	Madame Olympe Maxime	madame Olympa Maxime
17.	Seer Cassandra Trelawney	Kasandra Trelawneyová
18.	Zacharias Smith	Zachariáš Smith
19.	Eloise Midgeon	Eloisa Midgeonová
20.	Ladislaw Zamojski	Ladislaw Zamojský
21.	Dilys Derwent	Dilysa Derwentová
22.	Hippocrates Smethwyck	Hippokrates Smethwyck
23.	Antonin Dolohov	Antonín Dolohov
24.	Professor Vector	profesorka Vektorová
25.	Daphne Greengrass	Dafné Greengrassová
26.	Barnabas the Barmy	Barnabáš Blouznivý
27.	St Brutus	svatý Brutus
28.	St Mungo	svatý Mungo

	<b>Table 3: Translation or replacement with a name with a new connotation</b>	
	<b>English</b>	<b>Czech</b>
1.	Bungy the Budgie	Andulka Adélka
2.	Ickle Diddykins	šmudlíček Dudlíček
3.	Mad-Eye	Pošuk
4.	Kingsley Shacklebolt	Kingsley Pastorek
5.	Sturgis Podmore	Sturgis Tobolka
6.	Tom (Marvolo) Riddle	Tom (Rojvol) Raddle
7.	Pigwidgeon/Pig	Papušík/Pašík
8.	Mr Crouch	pan Skrk
9.	Rita Skeeter	Rita Holoubková
10.	Crookshanks	Křivonožka
11.	Kreacher	Krátura
12.	Warty Harris	Puchejř Harris
13.	Buckbeak	Klofan
14.	Gilderoy Lockhart	Zlatoslav Lockhart
15.	Araminta Meliflua	Araminta Medová
16.	Snuffles	Čmuchal
17.	Scrimgeour	Scrimgeour / Brousek
18.	Wilbert Slinkhard	Wilbert Šmíral
19.	Aberforth Dumbledore	Aberforth Brumbál
20.	Dorcas Meadows	Dorcas Loučková
21.	Luna Lovegood	Lenka Láskoradová
22.	Loony Lovegood	Lenka Střelenka
23.	Wilhelmina Gubbly-Plank	Vilemína Červotočková
24.	Potty Wee Potter	potrhlý Potter
25.	Potty	Potřík
26.	Lachlan the Lanky	Valerián Vyzáblý
27.	Wilfred the Wistful	Zachariáš Zadumaný
28.	Barnabas the Barmy	Barnabáš Blouznivý
29.	Purge and Dowse Ltd	Berka a Máčel, s.r.o.
30.	Andrew Kirke	Andrew Kirk

31.	Urquhart Rackharrow	Krutoslav Poskřípec
32.	Willy Widdershin	Záviš Zpátečník
33.	Janus Thickey	Janus Paklíč
34.	Snivellus	Srabus
35.	Stan Shunpike	Stan Silníček
36.	Madam Puddifoot	madame Pacinková
37.	Dr. Filibuster	doktor Raubíř
38.	Padfoot	Tichošlápek
39.	Prongs	Dvanáctérák
40.	Moony	Náměsíčník
41.	Wormtail	Červíček
42.	Grawp	Dráp
43.	Grawpy	Drápek
44.	Hagger	Harrrg
45.	Dr. Ubbly	dr. Bolák

	<b>Table 4: Deletion or replacement with a common noun</b>	
	<b>English</b>	<b>Czech</b>
1.	Big D	vazoun
2.	Weasel King	králíček
3.	Zonko's Wizarding Joke Shop	Taškářovy žertovné čarodějné rekvizity
4.	Scrivenshaft's Quill Shop	Písařské brky všeho druhu
5.	Dervish and Banges	Džin v láhvi
6.	Spellman's Syllabary	Základní zaklínačské znaci

	<b>Table 5: Adapation of female characters' names</b>	
	<b>English</b>	<b>Czech</b>
1.	Mary Dorkins	Mary Dorkinsová
2.	Mafalda Hopkirk	Mafalda Hopkirková
3.	Nymphadora Tonks	Nymfadora Tonksová
4.	Emmeline Vance	Emmelina Vanceová
5.	Hestia Jones	Hestie Jonesová

6.	Fleur Delacour	Fleur Delacourová
7.	Rita Skeeter	Rita Holoubková
8.	Molly Weasley	Molly Weasleyová
9.	Milicent Bagnold	Millicent Bagnoldová
10.	Araminta Meliflua	Araminta Medová
11.	Andromeda Tonks	Andromeda Tonksová
12.	Bellatrix Black/Lestrange	Belatrix Blacková/Lestrangeová
13.	Narcissa Black/Malfoy	Narcisa Blacková/Malfoyová
14.	Amelia Susan Bones	Amélie Susan Bonesová
15.	Dolores Jane Umbridge	Dolores Jane Umbridgeová
16.	Marlene McKinnon	Marlene McKinnonová
17.	Alice Longbottom	Alice Lonbottomová
18.	Dorcas Meadowes	Dorcas Loučková
19.	Luna Lovegood	Lenka Láskoradová
20.	Cho Chang	Cho Changová
21.	Doris Purkiss	Doris Purkissová
22.	Stubby Boardman	Stubby Boardman
23.	Wilhelmina Gubbly-Plank	Vilemína Červotočková
24.	Zeller, Rose	Zellerová, Róza
25.	Professor Sinistra	profesorka Sinistrová
26.	Sybill Trelawney	Sibyla Trelawneyová
27.	Patricia Stimpson	Patricia Stimpsonová
28.	Vicky Frobisher	Vicky Frobisherová
29.	Madame Olympe Maxime	madame Olympa Maxime
30.	Griselda Marchbanks	Griselda Marchbanksová
31.	Seer Cassandra Trelawney	vědma Kasandra Trelawneyová
32.	Eloise Midgeon	Eloisa Midgeonová
33.	Marietta Edgecombe	Marietta Edgecombeová
34.	Dilys Derwent	Dilysa Derwentová
35.	Elfrida Cragg	Elfrida Craggová
36.	Gladys Gudgeon	Gladys Gudgeonová
37.	Madam Marsh	madam Marshová

38.	Miriam Strout	Miriam Stroutová
39.	Professor Vector	profesorka Vektorová
40.	Madam Puddifoot	madame Pacinková
41.	Daphne Greengrass	Dafné Greengrassová

#### Appendix 4: Toponyms according to real or imaginary

	Existing places		
	English	Czech	Croatian
1.	Bethnal Green	Bethnal Green	Bethnal Green
2.	Little Norton	Little Norton	Little Norton
3.	Tutshill	Tutshill	Tutshill
4.	Kenmare	Kenmare	Kenmare
5.	Clapham	Clapham	Clapham
6.	Wiltshire	Wiltshire	Wiltshire
7.	Portree	Portree	Portree
	Imaginary places		
	English	Czech	Croatian
8.	Wisteria Walk	Šeříkové nároží	Aleja glicinija
9.	Magnolia Crescent (p. 8)	Magnoliová ulice	Magnolijin vijenac
10.	Magnolia Road (p. 8)	Magnoliová alej	Magnolijina cesta
11.	number twelve, Grimmauld Place	Grimmauldovo náměstí dvanáct	Grimmauldov trg broj dvanaest
12.	18 Acanthia Way	Akátová ulice č. 18	Tratorkov prilaz 18
13.	Puddlemere	Puddlemere	Puddlemere
14.	number two, Laburnum Gardens,	Laburnum Gardens číslo dva	Perivoj zanovijeti 2
15.	The Burrow	Doupěť	<i>Jazbina</i>
16.	Honeydukes	Medový ráj	Medičarnica
17.	Azkaban	Azkaban	Azkaban
18.	Durmstrang	Kruval	Durmstrang
19.	The Three Broomsticks	Tří košťata	<i>Kod tri metle</i>

20.	Come and Go Room/Room of Requirement	Poslední útočiště/Komnata nejvyšší potřeby	Soba-koje-ima-pa- nema/Soba potrebe
21.	Shrieking Shack	Chroptící chýše	Vrištava daščara

#### Appendix 5: Toponyms according to function of the place

	Towns, streets, squares		
	English	Czech	Croatian
1.	Wisteria Walk	Šeříkové nároží	Aleja glicinija
2.	Magnolia Crescent	Magnoliová ulice	Magnolijin vijenac
3.	Magnolia Road	Magnoliová alej	Magnolijina cesta
4.	number twelve, Grimmauld Place	Grimmauldovo náměstí dvanáct	Grimmauldov trg broj dvanaest
5.	Bethnal Green	Bethnal Green	Bethnal Green
6.	18 Acanthia Way	Akátová ulice č. 18	Tratorkov prilaz 18
7.	Little Norton	Little Norton	Little Norton
8.	Tutshill	Tutshill	Tutshill
9.	Kenmare	Kenmare	Kenmare
10.	Puddlemere	Puddlemere	Puddlemere
11.	number two, Laburnum Gardens,	Laburnum Gardens číslo dva	Perivoj zanovijeti 2
12.	Clapham	Clapham	Clapham
13.	Wiltshire	Wiltshire	Wiltshire
14.	Portree	Portree	Portree
	Establishments		
	English	Czech	Croatian
15.	The Burrow	Doupěť	<i>Jazbina</i>
16.	Honeydukes	Medový ráj	Medičarnica
17.	Azkaban	Azkaban	Azkaban
18.	Durmstrang	Kruval	Durmstrang
19.	The Three Broomsticks	Tři košťata	<i>Kod tri metle</i>

20.	Come and Go Room/Room of Requirement	Poslední útočiště/Komnata nejvyšší potřeby	Soba-koje-ima-pa- nema/Soba potrebe
21.	Shrieking Shack	Chroptící chýše	Vrištava daščara

#### Appendix 6: Neologisms according to word-formation process

	Table 1: Nonce words		
	English	Czech	Croatian
1.	Dementy-whatsits	mozko... jak že jste to říkali	dementitipovi
2.	Dementoids	mozkomorousové	dementoidi
3.	Demenders	morkomárové	demenderi
4.	Demembers	mozkomorousové	demonteri
5.	Dismembers	mozkomotorové/komodo ry	dishmentori
6.	pumbles	<i>intramaléry</i>	<i>vodolisteri</i>
7.	Expelliarmious	<i>Expelliarmajs</i>	<i>Expelliarmious</i>
8.	Expellimellius	<i>Expelimarjus</i>	<i>Expellimellius</i>
9.	Kacky Snorgle	muchlací chrobák	kakasti rogulji
10.	fellytone	feletón	feleton

	Table 2: Nonsense words		
	Spells – Latin origin		
	English	Czech	Croatian
1.	Lumos	<i>Lumos</i>	<i>lumos</i>
2.	Expecto Patronum	<i>Expecto patronum</i>	<i>Expecto patronum</i>
3.	Locomotor	<i>Locomotor</i>	<i>Locomotor</i>
4.	Evanesco	<i>Evanesco</i>	<i>Evanesco</i>
5.	Crucio	<i>Crucio</i>	<i>Crucio</i>
6.	Expelliarmus	<i>Expelliarmus</i>	<i>Expelliarmus</i>
7.	Impedimenta	<i>Impedimenta</i>	<i>Impedimenta</i>
8.	Reducto	<i>Reducto</i>	<i>Reducto</i>
9.	Legilimens	<i>Legilimens</i>	<i>Legilimens</i>

10.	Incarcerous	<i>Pouta na tebe</i>	<i>Incarcerus</i>
11.	Flagrate	<i>Flagrate</i>	<i>Flagrate</i>
12.	Colloportus	<i>Colloportus</i>	<i>Colloportus</i>
13.	Silencio	<i>Silencio</i>	<i>Silencio</i>
14.	Diffindo	<i>Diffindo</i>	<i>Diffindo</i>
15.	Tarantallegra	<i>Tarantallegra</i>	<i>Tarantallegra</i>
16.	Finite	<i>Finite</i>	<i>Finite</i>
17.	Protego	<i>Protego</i>	<i>Protego</i>
<b>Spells – nonsense words, English origin</b>			
	<b>English</b>	<b>Czech</b>	<b>Croatian</b>
18.	<i>pack</i>	<i>Balit</i>	<i>pakiraj</i>
19.	Scourgify	<i>Pulírexo</i>	<i>Izribaj</i>
20.	Stupefy	<i>Mdloby na tebe/na vas</i>	<i>Omami</i>
<b>Spells – nonsense words, Aramaic origin</b>			
21.	Avada Kedavra, the Killing Curse	<i>Avada kedavra</i>	<i>Avada Kedavra</i>
<b>Spell names – Latin origin</b>			
	<b>English</b>	<b>Czech</b>	<b>Croatian</b>
22.	apparate/disapparate	<i>přemísťovat se/přemísťování</i>	aparativati/dezaparativati se/aparacija/dezaparacija
23.	Inanimatus Conjurus Spell	zaklínadlo Inanimatus Conjurus	čarolija <i>Inanimatus Conjurus</i>
24.	Occlumency	Nitrobrana	oklumencija
25.	Patronus charm	zaklínadlo Patronus	čarolija Patronus
26.	Legilimency	nitrozpyt	legilimencija
27.	Imperius Curse	kletba <i>Imperius</i>	kletva <i>Imperius</i>
28.	Cruciatus Curse	kletba <i>Cruciatus</i>	kletva <i>Cruciatus</i>
<b>Spell names – English origin</b>			
	<b>English</b>	<b>Czech</b>	<b>Croatian</b>
29.	Disillusionment Charm	zastírací kouzlo	čarolija iluzije
30.	Imperturbable Charm	kouzlo proti vyrušení	čarolija neprobojnosto



31.	Permanent Sticking Charm	kouzlo trvalého přilnutí	čarolija vječnog ljepila
32.	Bat-Bogey Hex	nestvůrné netopýří zaklínadlo	bale šišmišice
33.	Protean Charm	proměnlivé kouzlo	protejska čarolija
34.	Obliteration Charm	zahlazovací kouzlo	čarolija brisanja
35.	Oblivator Headquarters	Ústředna pro výmaz paměti	sjedište oblivijatora
36.	Entrail-expelling curse	klystýrová kletba	kletva za ispadanje utrobe
37.	Shock Spell	šokové kouzlo	magični šokovi
38.	Trip Jinx	Klopýtací kletba	urok spoticanja
39.	Bubble-Head Charm	bublinové kouzlo	čarolija zračnog mjehura
40.	Substantive Charm	zhmotňovací kouzlo	supstantivna čarolija
41.	Levitation Charm	nadnášecí kouzlo	čarolija levitacije
42.	Stealth Sensoring Spell	zaklínadlo proti vloupání	senzor za prikradanje
<b>Other nonsense words</b>			
	<b>English</b>	<b>Czech</b>	<b>Croatian</b>
43.	Blibbering Humdinger	bláboliví sekáč	blipitvoran hudogrizac
44.	Umbugular Slashkilter	krveděsný rozparovač	umgubularni rezorez
45.	Nargles	škrkny	narglovi
46.	Crumple-Horned Snorkack	muchlorohý chropotal	gužveljava rogatica
47.	heliopath	heliopat	heliopat

<b>Table 3: Latin origin neologisms</b>			
	<b>English</b>	<b>Czech</b>	<b>Croatian</b>
1.	Metamorphmagus/Meta morphmagi	metamorfomág/metamorf ogy	metamorfomagus/metam orfmagusi
2.	Auror	bystrozor/bystrozorka	auror
3.	Dementor	mozkomor	dementor
4.	Animagus	zvěromag	animagus

	<b>Table 4: Compounding</b>		
	<b>English</b>	<b>Czech</b>	<b>Croatian</b>
1.	Death Eater	Smrtijed	smrtonoša
2.	Half-breeds	kříženec	križanci
3.	half-blood	kříženec	
4.	Mudbloods	mudlovský šmejd/šmejdka	mutnjak/mutnjakuša
5.	watchwizard	člen kouzelnické Bezpečností stráže Ministerstva kouzel	čarostražar Ministarstva magije
6.	welcomewitch	čarohosteska	prijamna vještica
7.	house elf	domáci skřítek	kučni vilenjak
8.	Flobberworm	tlustočerv	čekinjaš
9.	Puffskein	kluběnka	jastučarke
10.	Blast-Ended Skrewts	třaskaví skvorejší	praskavi repaňi
11.	Bowtruckles	kůrolezové	prutci
12.	Fire Crab	ohnový krab	plameni rak
13.	Veritaserum	veritasérum	veritaserum
14.	Portkey	přenášedlo	putoključ
15.	Firebolt	Kulový blesk	Vatrena munja
16.	Extendable ears	ultradlouhé uši	produžene uši
17.	Dungbomb	bomba hnojůvka	smrdobombice
18.	Butterbeer	máslový ležák	pivoslac
19.	Skiving Snackbox	záškolacké zákusky	zabušantska zbirka
20.	Puking Pastilles	dávivý dortíček	bljuvalica
21.	Fainting Fancies	omdlévací oplatky	nesvjestice
22.	Nosebleed Nougat	krvácivé kokosky	nosokrvni nugat
23.	Wartcap powder	bradavičný prášek	bradavičavi prašak
24.	Gobstones	tchoříčky	hrakomet
25.	Cleansweep	Zameták	Partfiš
26.	Stinksap	mrvomíza	smrdomliječ

27.	Blood Blisterpod	krvavá kapsle	krvavi mjehurak
28.	Time-Turner	Obraceč času	vremokret
29.	Chinese Chomping Cabbage	čínské zubaté zeli	kineski mljackavi kupus
30.	Firewhiskey	ohnivá whisky	plamenviski
31.	Fever Fudge	horečnatá hrudka	vruća vrućica
32.	Secrecy Sensor	čidlo tajností	senzor skrivenih aktivnosti
33.	Foe-Glass	slídivé kukátko	zlotvorzor
34.	Headless Hat	bezhlavý klobouk	Bezglavi šešir
35.	Flutterbloom	třepetník	treperuša
36.	Screechsnap	skřipoklapka	vříštavice
37.	Exploding Snap	Řachavý Petr	eksplozivni puc-puc
38.	Vanishing Cabinet	rozplývavá skříň	ormar za uklanjanje
39.	Stink Pellets	smrdlavý kuličky	brabonjavci
40.	Fanged Frisbee	hryzavé házedlo	zubavi frizbi
41.	Portable Swamp	přenosná bažina	prenosiva močvara
42.	Auto-Answer Quill	samoodpovídací brk	samorješivo pero
43.	Detachable Cribbing Cuff	odepínatelná opisovací manžeta	odvojive šalabahterne manšete
44.	Self-Correcting Ink	samoopravovací inkoust	tinta koja sama ispravlja odgovore
45.	Fanged Geranium	zubatá pelargonie	zubati geranij
46.	Polyjuice Potion	mnoholičný lektvar	višesokovni napitak
47.	Garrotting Gas	škrtící plyn	plin za davljenje
48.	Babbling Beverage	drmolivý dryák	napitak za brbljanje
49.	lunscope	lunoskop	lunaskop
50.	Triwizard Tournament	turnaj tří kouzelnických škol	Tromagijski turnir
51.	dragon pox	dračí spalničky	zmajske kozice
52.	spattergroit	kropenatka	kozičava grujavica
53.	Ornithomancy	ptakopravectví	ornitomantija
54.	heptomology	sedmimagicie	heptomologija

55.	Basic Blaze Box	Spáleníště Standard	<i>Osnovni ognjeni komplet</i>
56.	Deflagration Deluxe	Požár De luxe	<i>Deluks deflagracija</i>
57.	Arithmancy	věštění z čísel	Aritmancija
58.	Time Room	časová komnata	Doba vremena
59.	Quick Quotes Quill	Bleskobrsk	Brzocitatno pero
60.	Weasleys' Wildfire Whiz-bangs	weasleyovské výbušné velerachejtle	<i>Weasleyjeve vatrene vragolije</i>
61.	Weasleys' Wizarding Wheezes	Kratochvilné kouzelnické kejkle	Weasleyjevi čarozezi

	<b>Table 5: Derivation</b>		
	<b>English</b>	<b>Czech</b>	<b>Croatian</b>
1.	Healers	léčitele	vidari
2.	Unspeakables	ti, o nichž se nemluví	neizrecivci
3.	Niffler	hrabák	šnjofavac
4.	Thestral	testrál	testral
5.	Howler	hulák	urlojav
6.	Floo Network/Floo Powder	letaxová síť/letaxový prášek	letimreža/letiprah
7.	Doxycide	Běhnicid	vilenicid
8.	The Quibbler	<i>Jinotaj</i>	<i>Odgonetač</i>
9.	Venomous Tentacula seed	semena úponice jedovaté	sjeme otrovne tentakule
10.	Mimulus Mibletonia	<i>Mimulus mibletonia</i>	<i>Mimulus mibletonia</i>
11.	Bulbadox powder	vímrlx	buboljasti prašak
12.	Gubraithian fire	Gubraithový oheň	grana Gubratha
13.	Umbridge-itis	umbridgitida	Umbridgeitis

	<b>Table 6: Blending</b>		
	<b>English</b>	<b>Czech</b>	<b>Croatian</b>
1.	Wizengamot (Wizard High Court)	Starostolec (kouzelnický nejvyšší soudní dvůr)	Čarosudni zbor (vrhovni sud čarobnjačkog svijeta)

2.	Acromantula	akromantulé	akromantula
3.	Sneakoscope	lotroskop	cinkoskop
4.	scrofungulus	ječivá plíseň	skrofungulus

	<b>Table 7: Change of meaning</b>		
	<b>English</b>	<b>Czech</b>	<b>Croatian</b>
1.	Squib	moták	hrkan/hrkanica
2.	Doxy	běhnice	vilenica
3.	Porlock	huňáč	porlok
4.	Knight Bus	Záchranný autobus	Moční autobus

	<b>Table 8: Conversion</b>		
	<b>English</b>	<b>Czech</b>	<b>Croatian</b>
1.	Pensive	myslánec	sito sjećanja

	<b>Table 9: Origins unknown</b>		
	<b>English</b>	<b>Czech</b>	<b>Croatian</b>
1.	Gurg	gurg	Gurg
2.	Kneazle	maguár	žustrica
3.	Crup	hafoň	krup
4.	Murtlap	hrboun	merlap

	<b>Table 10: Abbreviations</b>		
	<b>English</b>	<b>Czech</b>	<b>Croatian</b>
1.	SPEW – Society for the Promotion of Elfish Welfare	SPOŽÚS – Společnost pro podporu občanské a životní úrovně skřítků	Z.B.LJ.U.V. – Zajednica za boljitak ugnjetenih vilenjaka
2.	OWLs – Ordinary Wizarding Levels	NKÚ – Náležitě kouzelnické úrovně	ČAS – Obični čarobnjački stupanj

3.	NEWTs – Nastily Exhausting Wizarding Tests	OVCE – Ohavně vyčerpávající celočarodějné exameny	OČI – Opaki čarobnjački ispit
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#### Appendix 7: Neologisms according to used translation strategy - Croatian

	Table 1: Transference	
	English	Croatian
1.	Expelliarmious	<i>Expelliarmious</i>
2.	Expellimellius	<i>Expellimellius</i>
3.	Lumos	<i>lumos</i>
4.	Expecto Patronum	<i>Expecto patronum</i>
5.	Locomotor	<i>Locomotor</i>
6.	Evanesco	<i>Evanesco</i>
7.	Crucio	<i>Crucio</i>
8.	Expelliarmus	<i>Expelliarmus</i>
9.	Impedimenta	<i>Impedimenta</i>
10.	Reducto	<i>Reducto</i>
11.	Legilimens	<i>Legilimens</i>
12.	Incarcerous	<i>Incarcerus</i>
13.	Flagrate	<i>Flagrate</i>
14.	Colloportus	<i>Colloportus</i>
15.	Silencio	<i>Silencio</i>
16.	Diffindo	<i>Diffindo</i>
17.	Tarantallegra	<i>Tarantallegra</i>
18.	Finite	<i>Finite</i>
19.	Protego	<i>Protego</i>
20.	Avada Kedavra	<i>Avada Kedavra</i>
21.	Mimulus Mibletonia	<i>Mimulus mibletonia</i>

	<b>Table 2: New neologism in TL</b>	
	<b>English</b>	<b>Croatian</b>
1.	Dementy-whatsits	dementitipovi
2.	Demembers	demonteri
3.	Dismembers	dishmentori
4.	pumbles	<i>vodolisteri</i>
5.	Kacky Snorgle	kakasti rogulji
6.	Crumple-Horned Snorkack	gužveljava rogatica
7.	SPEW – Society for the Promotion of Elfish Welfare	Z.B.LJ.U.V. – Zajednica za boljitak ugnjetenih vilenjaka
8.	OWLS – Ordinary Wizarding Levels	ČAS – Obični čarobnjački stupanj
9.	NEWTs – Nastily Exhausting Wizarding Test	OČI – Opaki čarobnjački ispit
10.	Death Eater	smrtonoša
11.	Half-breeds	križanci
12.	half-blood	križanac
13.	Mudbloods	mutnjak/mutnjakuša
14.	watchwizard	čarostražar Ministarstva magije
15.	Flobberworm	čekinjaš
16.	Puffskein	jastučarke
17.	Blast-Ended Skrewts	praskavi repa
18.	Bowtruckles	prutci
19.	Portkey	putoključ
20.	Dungbomb	smrdobombice
21.	Butterbeer	pivoslac
22.	Skiving Snackbox	zabušantska zbirka
23.	Puking Pastilles	bljuvalica
24.	Fainting Fancies	nesvjestice
25.	Gobstones	hrakomet
26.	Cleansweep	Partfiš
27.	Stinksap	smrdomliječ
28.	Blood Blisterpod	krvavi mjehurak

29.	Time-Turner	vremokret
30.	Chinese Chomping Cabbage	kineski mljackavi kupus
31.	Fever Fudge	vruća vrućica
32.	Foe-Glass	zlotvorzor
33.	Flitterbloom	treperuša
34.	Screechsnap	vrištavice
35.	Vanishing Cabinet	ormar za uklanjanje
36.	Stink Pellets	brabonjavci
37.	Auto-Answer Quill	samorješivo pero
38.	Triwizard Tournament	Tromagijski turnir
39.	dragon pox	zmajske kozice
40.	spattergroit	kozičava grujavica
41.	Basic Blaze Box	<i>Osnovni ognjeni komplet</i>
42.	Deflagration Deluxe	<i>Deluks deflagracija</i>
43.	Quick Quotes Quill	Brzocitatno pero
44.	Weasleys' Wildfire Whiz-bangs	<i>Weasleyjeve vatrene vragolije</i>
45.	Weasleys' Wizarding Wheezes	Weasleyjevi čarozezi
46.	Healers	vidari
47.	Niffler	šnjofavac
48.	Howler	urlojav
49.	Floo Network/Floo Powder	letimreža/letiprah
50.	Doxycide	vilenicid
51.	Bulbadox powder	buboljasti prašak
52.	Wizengamot (Wizard High Court)	Čarosudni zbor (vrhovni sud čarobnjačkog svijeta)
53.	Sneakoscope	cinkoskop
54.	Squib	hrkan/hrkanica
55.	Doxy	vilenica
56.	Knight Bus	Moćni autobus
57.	Pensive	sito sjećanja
58.	Kneazle	žuštrica
59.	Aquavivius Maggots	vodocrvi



60.	Stupefy	<i>Omami</i>
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	<b>Table 3: Naturalization</b>	
	<b>English</b>	<b>Croatian</b>
1.	apparate/disapparate	aparativirati/dezaparativirati se/aparacija/dezaparacija
2.	Dementor	dementor
3.	Dementoids	dementoidi
4.	Demenders	demenderi
5.	Veritaserum	veritaserum
6.	Metamorphmagus/Metamorphmagi	metamorfomagus/metamorfmagusi
7.	Auror	auror
8.	Animagus	animagus
9.	Porlock	porlok
10.	Crup	krup
11.	Knarl	knarl
12.	Murtlap	merlap
13.	Acromantula	akromantula
14.	Heliopath	heliopat
15.	Thestral	testral
16.	Protean Charm	protejska čarolija
17.	Gurg	Gurg
18.	Nargles	narglovi
19.	scrofungulus	skrofungulus
20.	Occlumency	oklumencija
21.	Legilimency	Legilimencija
22.	Ornithomancy	ornitomancija
23.	heptomology	heptomologija
24.	Umbridge-itis	Umbridgeitis
25.	Substantive Charm	supstantivna čarolija
26.	Levitation Charm	čarolija levitacije
27.	Arithmancy	Aritmancija

28.	lunscope	lunaskop
29.	fellytone	feleton

	<b>Table 4: Literal translation or through-translation</b>	
	<b>English</b>	<b>Croatian</b>
1.	<i>pack</i>	<i>pakiraj</i>
2.	Scourgify	<i>Izribaj</i>
3.	Firebolt	Vatrena munja
4.	Disillusionment Charm	čarolija iluzije
5.	house elf	kućni vilenjak
6.	Extendable ears	produžene uši
7.	Imperturable Charm	čarolija neprobojnosti
8.	Permanent Sticking Charm	čarolija vječnog ljepila
9.	Bat-Bogey Hex	bale šišmišice
10.	Exploding Snap	eksplozivni puc-puc
11.	Nosebleed Nougat	nosokrvni nugat
12.	Wartcap powder	bradavičavi prašak
13.	The Quibbler	<i>Odgonetač</i>
14.	Venomous Tentacula seed	sjeme otrovne tentakule
15.	Firewhiskey	plamenviski
16.	Secrecy Sensor	senzor skrivenih aktivnosti
17.	Obliteration Charm	čarolija brisanja
18.	welcomewitch	prijamna vještica
19.	Entrail-expelling curse	kletva za ispadanje utrobe
20.	Unspeakables	neizrecivci
21.	Headless Hat	Bezglavi šešir
22.	Shock Spell	magični šokovi
23.	Trip Jinx	urok spoticanja
24.	Fanged Frisbee	zubavi frizbi
25.	Portable Swamp	prenosiva močvara
26.	Bubble-Head Charm	čarolija zračnog mjehura
27.	Detachable Cribbing Cuff	odvojive šalabahterne manšete

28.	Fanged Geranium	zubati geranij
29.	Polyjuice Potion	višesokovni napitak
30.	Fire Crab	plameni rak
31.	Garrotting Gas	plin za davljenje
32.	Stealth Sensoring Spell	senzor za prikradanje
33.	Babbling Beverage	napitak za brbljanje
34.	Time Room	Soba vremena

	<b>Table 5: Functional or descriptive equivalent</b>	
	<b>English</b>	<b>Croatian</b>
1.	Self-Correcting Ink	tinta koja sama ispravlja odgovore

	<b>Table 6: Translation procedure combinations</b>	
	<b>English</b>	<b>Croatian</b>
1.	Obliviator Headquarters	sjedište obliviatora
2.	Umbugular Slashkilter	umgubularni rezorez
3.	Patronus charm	čarolija Patronus
4.	Imperius Curse	kletva Imperius
5.	Cruciatus Curse	kletva Cruciatus
6.	Blibbering Humdinger	blipitvoran hudogrizac
7.	Inanimatus Conjuris spell	čarolija <i>Inanimatus Conjuris</i>
8.	Gubraithian fire	grana Gubraitha

#### Appendix 8: Neologisms according to used translation strategy - Czech

	<b>Table 1: Transference</b>	
	<b>English</b>	<b>Czech</b>
1.	Lumos	<i>Lumos</i>
2.	Expecto Patronum	<i>Expecto Patronum</i>
3.	Locomotor	<i>Locomotor</i>
4.	Evanesco	<i>Evanesco</i>
5.	Avada Kedavra, the Killing Curse	<i>Avada kedavra</i>
6.	Crucio	<i>Crucio</i>

7.	Mimbulus Mimbletonia	<i>Mimbulus mimbletonia</i>
8.	Expelliarmus	<i>Expelliarmus</i>
9.	Impedimenta	<i>Impedimenta</i>
10.	Reducto	<i>Reducto</i>
11.	Legilimens	<i>Legilimens</i>
12.	Flagrate	<i>Flagrate</i>
13.	Colloportus	<i>Colloportus</i>
14.	Silencio	<i>Silencio</i>
15.	Diffindo	<i>Diffindo</i>
16.	Tarantallegra	<i>Tarantallegra</i>
17.	Finite	<i>Finite</i>
18.	Protego	<i>Protego</i>

RB	Table 2: New neologism in TL	
	English	Czech
1.	apparate/disapparate	přemist'ovat se/přemist'ování
2.	Dementor	mozkomor
3.	Squib	moták
4.	Dementoids	mozkomorousové
5.	Demenders	morkomárové
6.	Demembers	mozkomorousové
7.	Dismembers	mozkomotorové/komodory
8.	Howler	hulák
9.	Floo Network/Floo Powder	letaxová síť/ letaxový prášek
10.	Portkey	přenášedlo
11.	Auror	bystrozor/bystrozorka
12.	<i>pack</i>	<i>Balit</i>
13.	Scourgify	<i>Pulírexo</i>
14.	Firebolt	Kulový blesk
15.	Extendable ears	ultradelouhé uši
16.	Imperturbable Charm	kouzlo proti vyrušení
17.	Dungbomb	bomba hnojůvka

18.	SPEW – Society for the Promotion of Elfish Welfare	SPOŽÚS – Společnost pro podporu občanské a životní úrovně skřítků
19.	Half-breeds	kříženec
20.	half-blood	kříženec
21.	Doxy	běhnice
22.	Butterbeer	máslový ležák
23.	Wizengamot (Wizard High Court)	Starostolec (kouzelnický nejvyšší soudní dvůr)
24.	Flobberworm	tlustočerv
25.	Bat-Bogey Hex	nestvůrné netopýři zaklínadlo
26.	Puffskein	kluběnka
27.	Doxycide	Běhnicid
28.	Skiving Snackbox	záškolacké zákusky
29.	Puking Pastilles	dávivý dortíček
30.	Fainting Fancies	omdlévací oplatky
31.	Nosebleed Nougat	krvácivé kokosky
32.	Mudbloods	mudlovský šmejd/šmejdka
33.	Pensive	myslánec
34.	Gobstones	tchoříčky
35.	Obliviator Headquarters	Ústředna pro výmaz paměti
36.	The Quibbler	<i>Jinotaj</i>
37.	pumbles	<i>intramaléry</i>
38.	Cleansweep	Zameták
39.	Venomous Tentacula seed	semena úponice jedovaté
40.	Stinksap	mrvomíza
41.	OWLs – Ordinary Wizarding Levels	NKÚ – Náležité kouzelnické úrovně
42.	Bulbadox powder	vimrlex
43.	NEWTs – Nastily Exhausting Wizarding Tests	OVCE – Ohavně Vyčerpávající Celočarodějné Exameny
44.	Blast-Ended Skrewts	třaskaví skvorejší
45.	Bowtruckles	kůrolezové
46.	Blibbering Humdinger	bláboliví sekáč

47.	Crumple-Horned Snorkack	muchlorohý chropotal
48.	Ministry of Magic watchwizard	člen kouzelnické Bezpečností stráže Ministerstva kouzel
49.	Blood Blisterpod	krvavá kapsle
50.	Niffler	hrabák
51.	Porlock	huňáč
52.	Kneazle	maguár
53.	Crup	hafoň
54.	Knarl	bodloš
55.	Murtlap	hrboun
56.	Chinese Chomping Cabbage	čínské zubaté zelí
57.	Fever Fudge	horečnatá hrudka
58.	Sneakoscope	lotroskop
59.	Secrecy Sensor	čidlo tajností
60.	Foe-Glass	slídivé kukátko
61.	Expelliarmious	<i>Expelliarmajs</i>
62.	Expellimellius	<i>Expelimarjus</i>
63.	Umgubular Slashkilter	krveděsný rozparovač
64.	Protean Charm	proměnlivé kouzlo
65.	Obliteration Charm	zahlazovací kouzlo
66.	Nargles	škrkny
67.	Healers	léčitele
68.	dragon pox	dračí spalničky
69.	scrofungulus	ječivá plíseň
70.	welcomewitch	čarohosteska
71.	Entrail-expelling curse	klystýrová kletba
72.	spattergroit	kropenatka
73.	Occlumency	Nitrobrana
74.	Knight Bus	Záchranný autobus
75.	Legilimency	nitrozpyt
76.	Flutterbloom	třepetník
77.	Screechsnap	skřipoklapka

78.	Exploding Snap	Řachavý Petr
79.	Ornithomancy	ptakopravectví
80.	heptomology	sedmimagie
81.	Quick Quotes Quill	Bleskobrk
82.	Vanishing Cabinet	rozplývavá skříň
83.	Fanged Frisbee	hryzavé házedlo
84.	Weasleys' Wildfire Whiz-bangs	weasleyovské výbušné velerachejtle
85.	Basic Blaze Box	Spáleniště Standard
86.	Deflagration Deluxe	Požár De luxe
87.	Weasleys' Wizarding Wheezes	Kratochvilné kouzelnické kejkle
88.	Bubble-Head Charm	bublinové kouzlo
89.	Auto-Answer Quill	samoodpovídací brk
90.	Polyjuice Potion	mnoholičný lektvar
91.	Stealth Sensoring Spell	zaklínadlo proti vloupání
92.	Babbling Beverage	drmolivý dryák
93.	Incarcerous	<i>Pouta na tebe</i>
94.	Kacky Snorgle	muchlací chrobák
95.	Aquavirius Maggots	mořští červi
96.	Stupefy	<i>Mdloby na tebe/na vas</i>

	<b>Table 3: Naturalization</b>	
	<b>English</b>	<b>Czech</b>
1.	Veritaserum	veritasérum
2.	Metamorphmagus/Metamorphmagi	metamorfomág/metamorfogy
3.	acromantula	akromantulé
4.	Heliopath	heliopat
5.	Thestral	testrál
6.	Gurg	gurg
7.	Umbridge-itis	umbridgitida
8.	lunscope	lunoskop
9.	fellytone	feletón

	<b>Table 4: Literal translation or through-translation</b>	
	<b>English</b>	<b>Czech</b>
1.	Death Eater	Smrtijed
2.	Disillusionment Charm	zastírací kouzlo
3.	house elf	domácí skřítek
4.	Permanent Sticking Charm	kouzlo trvalého přilnutí
5.	Animagus	zvěromag
6.	Wartcap powder	bradavičný prášek
7.	Time-Turner	Obraceč času
8.	Firewhiskey	ohnivá whisky
9.	Shock Spell	šokové kouzlo
10.	Headless Hat	bezhlavý klobouk
11.	Trip Jinx	Klopýtací kletba
12.	Stink Pellets	smrdlavý kuličky
13.	Portable Swamp	přenosná bažina
14.	Detachable Cribbing Cuff	odepínatelná opisovací manžeta
15.	Self-Correcting Ink	samoopravovací inkoust
16.	Substantive Charm	zhmotňovací kouzlo
17.	Levitation Charm	nadnášecí kouzlo
18.	Fire Crab	ohnivý krab
19.	Garrotting Gas	škrticí plyn
20.	Time Room	časová komnata

	<b>Table 5: Functional or descriptive equivalent</b>	
	<b>English</b>	<b>Czech</b>
1.	Dement-y-whatsits	mozko... jak že jste to říkali
2.	Triwizard Tournament	turnaj tří kouzelnických škol
3.	Unspeakables	ti, o nichž se nemluví
4.	Arithmancy	věštění z čísel



	<b>Table 6: Translation procedure combinations</b>	
	<b>English</b>	<b>Czech</b>
1.	Patronus charm	zaklídalo Patronus /Patronovo zaklídalo
2.	Imperius Curse	kletba <i>Imperius</i>
3.	Cruciatus Curse	kletba <i>Cruciatus</i>
4.	Inanimatus Conjurus spell	zaklídalo <i>Inanimatus Conjurus</i>
5.	Gubraithian fire	Gubraithový oheň
6.	Fanged Geranium	zubatá pelargonie