Harry Potter in Czech Translation:
A Study of Proper Names

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ABSTRAKT

Tato práce pojednává o překladu vlastních jmen v sérii knih o Harrym Potterovi. Vlastní jména znamenají mnohem víc než jen označení osoby či věci, a to obzvlášť v knihách od J. K. Rowling, kdy si většinu jmen sama vymyslela. Práce zkoumá, proč by se vlastní jména měla překládat, zejména v dětské literatuře. Na praktických případech je pak ukázáno, jaké překladatelské strategie čeští překladatelé použili a zároveň o jaké asociace spojené se jmény by čeští čtenáři přišli, kdyby jména nebyla přeložena.

Klíčová slova: překlad, Harry Potter, J. K. Rowling, vlastní jména, dětská literatura

ABSTRACT

This thesis studies the translation of proper names in the Harry Potter series. Proper names mean much more than just labeling the person or thing, especially in books written by J. K. Rowling, where she herself invented most of the names. The thesis analyzes why proper names should be translated, particularly in the children's literature. In the second part of the thesis, the analysis, the translation strategies used by Czech translators during the translation are described. In addition, the thesis denotes what name associations would be lost if the proper names were left in the original form.

Keywords: translation, Harry Potter, J. K. Rowling, proper names, children's literature

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CONTENTS

INTRODUCTION

Brothers Vladimír and Pavel Medek are a part of a significant period in children's literature in the Czech Republic. They were chosen to be the translators of the Harry Potter series, the phenomenon which lasted for ten years and brought together children and adults from all over the world. The first book came to the Czech Republic three years after Great Britain as well as the whole Harry Potter mania. When it started, it was something magical. The well-known concern that children do not read enough was gone and the Harry Potter community expanded every day. The story of Harry Potter affected a lot of lives of both youngsters and adults; they even started to call themselves "the Harry Potter Generation." These are the readers who were waiting patiently and with excitement for the publishing of the new book and then read it in one breath.

The success of the book series is the reflection of not only the author's talent but also of the translators' one. They enabled the readers to be a part of this world unity. They brought brand new words to the Czech language and accompanied readers through the whole story. Their work, especially Pavel's is considered to be brilliant and the one which every author can only wish for (ČT24 2015).

The aim of this thesis is to study the chosen proper names from the Harry Potter series and analyze both their origin as given by the author and translation strategies used by the Czech translators to achieve the original connotations. It also attempts to evaluate whether the chosen strategies were used well. The thesis is divided in two parts, theory and analysis. Chapter one provides basic information about the Harry Potter series, the genre, the author and the translators. The second chapter discusses proper names in general, what a difference between a proper name and common name is and it also explores connotative meaning as well as what kinds of proper names can be found in fiction. The focus of the third chapter is functions of proper names in the children's literature and the children's literature in general. Chapter number four complements chapter two and three in connection with translation. In addition, it studies the effect of equivalency, briefly overviews translation history and describes characteristics of a good translator. Chapter five analyzes the role of culture and language in the translation and chapter six offers possible strategies how proper names can be translated according to the chosen linguists and translators.

The analysis is divided into three main parts. The first one examines the proper names of objects, people and groups in the Harry Potter series. The second interprets strategies

used to translate names of places and the last part includes analysis of brand new names - coinages.

I.   THEORY

1 THE HARRY POTTER SERIES

Harry Potter is a seven-book series about both a unique and ordinary boy Harry Potter and his best friends Ronald Weasley and Hermione Granger. Each of the books presents one of their years in Hogwarts School of Witchcraft and Wizardry. They face numerous adventures during the story and their final task is to destroy the dark wizard Lord Voldemort and save the whole magic world.

1.1 The Author – Joanne K. Rowling

Joanne Rowling was born on 31st July 1965. She grew up with her sister and parents in England. Her childhood was already full of books and she was dreaming of being a writer since she was six when she wrote her first book about a rabbit with a name *Rabbit*. She had finished the next book by the age of eleven. Rowling studied French and Classics which was useful in the upcoming creation of Latin spells and proper names in the Harry Potter series (Bloomsbury Publishing 2014).

She invented the story on her way from Manchester to London in 1990 in a train which was delayed. She did not have a pen or a notebook then and thus when she was leaving the train on the King's Cross station, the great story was kept just in her head. She had spent the next five years creating a series of seven books (Bloomsbury Publishing 2014).

1.1.1 Rowling's achievements

The first book, *Harry Potter and the Philosopher's Stone*, was published by Bloomsbury in 1997 under the pseudonym J. K. Rowling. The additional "K" stands for Kathleen (Rowling's grandmother) and it was recommended by the publisher to attract also young boys to read the book. It became the bestseller of the year (Bloomsbury Publishing 2014).

Harry Potter and the Chamber of Secrets was published a year later, *Harry Potter and the Prison of Azkaban* in 1999 and both of these books were number one in the charts of bestsellers in the United Kingdom for one month. The fourth book, *Harry Potter and the Goblet of Fire*, was published in 2000 and it broke the record of books which were purchased on the day they were published in the United Kingdom. In 2003, *Harry Potter and the Order of Phoenix* came to counters of bookshops and retained the label "the fastest selling book in history". With other records in selling, the year 2005 brought *Harry Potter and the Half-Blood Prince*, the sixth book. The last book of the Harry Potter series, *Harry*

Potter and the Deathly Hallows came with the year of 2007. Each of the books has received several awards and prizes (TM and J.K. Rowling 2012).

Rowling's additional books, also connected with the world of magic, are *Fantastic Beast and Where to Find Them* published in 2001 and *The Tales of Beedle the Bard*, published in 2008. She has written three books for adult audience since 2012 and she is currently working on the screenplay for *Fantastic Beast and Where to Find Them* (TM and J.K. Rowling 2012).

1.2 The Translator(s) – Vladimír Medek and Pavel Medek

Vladimír Medek was born in 1940 and his career started in the glass industry, which was far from the translation of books. He also worked in Cuba and Spain and thus learnt to speak Spanish and English. Moreover, he started to translate Spanish books, especially from Gabriel José García Márquez. This is how his career as a translator has started. The first book of the Harry Potter series came to his hands in 1998. When he delivered the translation in 1999 to the publisher, neither he nor the publisher had any idea that six more books were to be expected. The translation of the second book lasted too long and all of the sudden Vladimír needed to translate both third and fourth book because of the delay. That is why he asked his brother Pavel for help. Consequently, Pavel translated the third book and Vladimír the fourth one (Medek 2004). The translation of the rest of the books is Pavel's work.

The translation of the brothers is considered a masterpiece. They dealt carefully with the proper names and neologisms as well as with a slight change in the book genre from the book for children to a thriller (Musilová 2008).

1.3 The Genre – Fantasy

The Harry Potter series covers mysteries, adventures, spells and magic creatures, therefore occupying a place in the fantasy genre. In the words of Wang (2014, 26) it is "a magic novel". Fantasy offers the picture of fantastic places no one ever stepped in (Heller 2014, 173), creatures no one ever saw and adventure no one could ever live through.

Fantasy became an individual genre in the late 19th century. It arose from the Western culture, influenced by the mythology of Rome and Greece, the traces of which can be discovered in the Harry Potter series by its readers. The roots of the Greek mythology can be seen in the wizardry itself, centaurs or werewolves (Wang 2014, 26-27).

The books' genre changed through series from the fantasy for children to the fantasy for adults. When the children born in the first half of the nineteen-nineties started reading the first book, they read the last book as adults because it took altogether ten years in the United Kingdom and eight years in the Czech Republic. Consequently, the genre was adjusted to the audience growing up simultaneously with Harry Potter.

2 PROPER NAMES

Proper names or proper nouns are explained in the Oxford Dictionary as "a name used for an individual person, place, or organization, spelled with an initial capital letter". It could be also the name of domestic animals or festivals (Jaleniauskiené and Čičelyté 2009, 31). The analysis in this thesis focuses on proper names in the Harry Potter series.

Everybody has a "tag or a label". Naming a person or a thing brings certain features to the named entity. They acquire the identity which differs from any other name, it makes the referent unique (McKinsey 2011, 336). In the case of a personal name it can express information about its referent. It can indicate either gender (Katie x Viktor) or the origin of a named person (e.g. umlaut over "u" in the surname Müller is specific for Germany) (Nord 2003, 183). Apart from the gender and nationality, a proper noun also reflects its semantic meaning, history, geography and culture (Jaleniauskiené and Čičelyté 2009, 32). Aguilera (2003) called the names of people "anthroponyms" and the names of places "toponyms".

2.1 Proper Nouns vs Common Nouns

Generally, linguists distinguish two types of nouns - proper and common (Zarei 2014, 152). It is important to know the difference for the purpose of selecting only proper nouns from the Harry Potter narrative for further analysis in this thesis. As mentioned above, a proper name refers to individual entity, e.g. a person or place whereas a common noun refers to a class of objects, e.g. a car.

Unlike the common noun, the proper noun does not appear with a determiner, such as an article or demonstrative pronoun. They always begin with a capital letter and do not generate plural forms. Concerning semantics, the proper name has no meaning; one cannot find it in the dictionary (Aguilera 2003). The last fact is questionable, because when someone says the name John, it has no meaning just till someone else says the information about this name, e.g. the Hanna's brother. Moreover, John is most likely the first name and the bearer of this name is a man (Bertills 2004, 24).

The proper names bear a particular meaning. Several names carry such a specific semantic meaning that people are used to call people by the particular name instead of describing the person by the common noun or any other characteristics, e.g. calling someone "Picasso" instead of "an artist" (Bertills 2004, 30). This particular label can mean also something else - the technique of painting or just an admiration of painting.

On the one hand the proper noun does not refer to a class of names, unlike the common nouns, but on the other hand they can occur in the situation when two or more people have exactly the same name. These could be called "homonyms", but only under the circumstance that one knows the information about all the people who carry this particular name (Bertills 2004, 26).

2.2   Connotative Meaning

"As connotations are dependent on both language and culture, they are also important aspects of proper names" (Bertills 2004, 31). Every proper name evokes a wide range of meanings in people, called connotations or connotative meaning. By contrast to denotations or denotative meaning, which is actual meaning of a word written in a dictionary (Nazario et al. 2009, 274), connotations are sort of luggage filled by culture and knowledge, which every word carries all the time (Berger 1999, 77; in Bertills 2004, 31-32), especially in the case of proper names. They are not general - if someone asked two people to tell something about a boy called Thomas, each of them would answer according to their own individual experience with this name.

Connotations differ with respect to an individuals' knowledge as well as to their cultural and historical background. Another important aspect for creating the connotation is age. Children are generally not as educated as adults and therefore they will not associate e.g. Hitler with something bad, which most of adult people would (Bertills 2004, 32).

2.3   Categorization of Proper Names in Fiction

Whereas proper names in the real world are chosen in most of the cases from those which are familiar, names in fiction are invented or selected according to the literary context. What matters in the selection of the right name is the genre of the text. The authors of realistic genres are trying to come up with realistic and familiar names in order to support the effect of the reality. On the contrary, the authors of fantasy tend to invent new, unknown names, to keep the reader in the illusion (Bertills 2004, 41).

The following categorization of proper names was set up especially for the children's literature. The first type of the proper names is "Conventional personal names". This group comprises names which are typical and generally known, without any special link, e.g. Jim (Bertills 2004, 28).

The second group of proper names are "invented names". These names are invented for a particular literary reason, appearing mainly in the fantasy. They carry unique semantic meaning and are not likely to be confused with another referent, e.g. Cornelius Fudge (Bertills 2004, 42).

The last group is called "classic/universal names". As the title suggests, these names are those which are well-known from the history and are famous thanks to a cultural, historical or literary environment (see Ch. 2.1). Educated people are able to associate this kind of name with specific personality, behavior, achievement etcetera (Bertills 2004, 30).

3 CHILDREN'S LITERATURE

The children's literature is the one which is read by children or young adults in silence or it is read by adults out loud for their children (Oittinen 2002, 4). This kind of literature is a term used on a wide scale nowadays. There are no such characteristics of the children's literature as they are given to the adult one (Reynolds 2011, 2).

Since the children's literature generally serves as a first meeting with tales, it becomes an important part of the children's vision and comprehension of the world. They learn new words, discover new lands, imagine fantastic pictures and find out something about new possibilities. It is even possible to track the history through the children's literature, because the historic children's book can depict how a childhood looked like in a particular period; one can discover both struggles and delights of that time (Reynolds 2011, 4).

What forms a major part of books for children is the personification of things which are well-known to children – toys, animals, and etcetera. They can talk and behave like people, mainly like children. Also the creatures above nature occur in the children's literature rather than in the literature for adults (Bertills 2004, 58). Another typical feature of the children's literature is that even though the literature is written for children, it is not written by children, except for a few exceptions (Nikolajeva 1996, 57; in Bertills 2004, 57).

3.1 Proper Names in the Children's Literature

Proper names in the children's literature have two basic functions. Firstly, they represent a character and secondly, in the case of invented names, there is often a hidden message to explore, especially for the children audience. Nevertheless, the contrast between the children's (reader) and adult (author) world influence the whole narrative, not only the creation of the character's names. The language must be adjusted as well (Bertills 2004, 57).

The made-up names in the children's literature, particularly in fantasy, are names which are extraordinary, fantastic, mysterious and they cannot be found in the real world but only in the book's one (Bertills 2004, 57-58). However, the invented names are not the only ones which occur in the books for children. What is crucial for the selection of names is the genre of the book (see Ch. 2.3), culture and also the intention of the author. He or she uses well-known names in the moment when a child should get reminded the real world. On the contrary, he or she invents a peculiar name in order to transfer the child into the fantastic or magical one (Bertills 2004, 59).

In addition, what an author does to help a child to understand the character better is an illustration. The image of the character is often close to his/her nature and it helps the child to create the whole picture of the character (Bertills 2004, 60), e.g. the name Grumpy evokes the feeling that this person is grumpy but when the child sees the picture of scowled dwarf it will help to build the entire bigger picture of him.

4 PROPER NAMES IN TRANSLATION

4.1 Translation

With the linguistic discipline of the translation often occur terms "translation studies" and "translatology" (ed. Baker 2001, 277). There are three options how one can perceive the translation: as a job, a product of this job and as an international communication channel (Kufnerová et al. 2003, 11). Otherwise, the translation studies examine the translation on both literary and non-literary level. The oral expression is taken into a consideration as well. It is also a discipline which provides a translator an education how to translate properly (ed. Baker 2001, 277).

Translation history reaches the time of Cicero, which proves that people started to think about this issue a long time ago. However, the academic discipline of translation did not appear before 1950s. It is a field of study which is constantly broadened and improved (Baker 2001, 277).

4.2 Translators

A translator is the one who delivers a reader the rarest values of other cultures – thoughts. They do not have to be special but in a certain way they are because they share something special - the language. If there were no translators, people would not be able to read literal masterpieces, which are a part of cultural heritage; they could not read world news or do a business with a foreign country. Moreover, thoughts could not be transferred abroad - they would stay in one culture forever (Müglová 2013, 110).

There are general rules which every translator should follow. Good translators should read the whole text before they translate it. They should think why an author used the particular word and do a broad research for a right equivalent (see Ch. 4.3). They should be aware of "false friends" and do not count on the first impression. In addition, they should consider whether a reader is able to recognize cultural differences and insert the explanatory notes if necessary (Müglová 2004, 308). It is the translator's responsibility whether the reader understands a text.

4.3 Effect of Equivalency

In the translation theory the equivalent effect is the one which is essential for an adequate translation (Oittinen 2002, 8). It is a certain quality of reproduction of SL into TL by using an appropriate equivalent (tool(s) of equivalency) (Hrdlička 2014, 17). The basic reason for discussing the equivalent effect was a general confusion between cultures, e.g. a celebration of Christmas is different throughout the world. It is crucial to know these differences in order to translate the text properly and adjust it to the source language (SL) culture (Pym 2007, 272) so that the readers of the book in both SL and the target language (TL) can experience the equivalent image-making, feelings, thoughts, and etcetera. Nevertheless, to accomplish such a task as identical translation is nearly impossible because of the consequences, e.g. a book is translated in different period or different environment (Oittinen 2002, 8-9). A good translator should concentrate not on the most precise equality of the texts but rather on the reducing the contrast between the SL and the TL (Knittlová et al. 2010, 218).

4.4 Translation of Proper Names in the Children's Literature

"This Squib stole the Horcrux from Animagus and then he met a Dementor, I saw it in the Pensieve". This imaginative sentence, based on the invented names by J. K. Rowling, could be easily found in the story about Harry Potter. Translators can only speculate what the real background intention of the author was when inventing a particular name (Fornalczyk 2007, 93). There are plenty of invented names in the Harry Potter series - names of creatures, places, enchanted things and spells.

Translating proper names can be a challenge and it could be even more challenging when it comes to the literature written for children. What should be taken into consideration is whether those names are conventional or invented. Widely used method is not to translate the conventional names which are empty in meaning, whereas semantically loaded names should be translated since their names play a characteristic role it the text (Bertills 2004, 195).

Conventional names are, however, often adjusted to the TL because they have its official translation in other languages, e.g. John corresponds to Jan/Honza in Czech. The problem is that the character loses its nationality by this act which should be preserved (Newmark 1988, 35) since it could be an important part of the identity of the character (Bertills 2004, 196). In addition, Baker (2002, 78) highlights that a reader of the TL might

be happier to read a text with familiar names or connotations but a text as a whole loses its originality then. Moreover, the child loses the chance to get to know a foreign culture and something new (Fornalczyk 2007, 95). It is respectful to the culture to keep the name in SL, and also the way how to teach children about different environments (Yamazaki 2002, 52). Vladimír Medek, the translator of Harry Potter, pointed out in the interview (Medek 2004) that he had to create a balance between the Czech and English names in order for children to know that the story is happening in London and not in Brno. Nevertheless, some linguists prefer the opinion that the proper nouns do not have to be translated at all, since they are not even the part of our language system as they do not appear in dictionaries (Vermes 2001, 1; in Ahanizadeh 2012, 64). On the contrary, Newmark (1988, 174) advises to do a broad research and find out if the name is or is not translatable.

As Nieves Martin, the Spanish translator of Harry Potter points out, it can last the whole month to translate an invented word created by Rowling (Goldstein 2004). Especially in the children's literature names are often humorous and translators should deal with them to keep this aspect in the translation (Fernandes 2001; in Wyler 2003, 9). Whatever the reader experiences when reading the name in the SL, the reader of the translation of this name should experience just the same (Nord 2003, 184). This is questionable on the other hand, because when the British children read Harry Potter, a lot of names are conventional and usual for them whereas for the children in other countries the names are foreign and the young readers sometimes do not even know how to pronounce them (Zarei 2014, 153).

4.4.1 The CLTS

A complex research field dealing with the issue of translating proper names in the children's literature. Its specific label is Children's Literature Translation Studies (CLTS). Tabbert (2002, 203; in Fornalczyk 2007, 93-94) studied what caused the heightened focus on CLTS. He discovered that books which are translated connect children from different environment; therefore it is worth deeper understanding. In addition, translators are interested in challenges that this kind of translation brings, e.g. the possibility of a child reading the book as well as an adult and also the children's low knowledge level of both the language and the world.

4.4.2   Translation of Names of Places/Toponyms

As well as personal names, the names of places in the children's literature can be both real and invented. The translation of the real ones is not such a challenge for translators because the so called toponyms are generally not semantically loaded (Abdolmaleki 2012, 834) and in most cases there exists an official translation of cities, e.g. Praha – Prague, Prag, Praga. Newmark (1988, 35) recommends to do a research whether names of cities, rivers, lakes, streets and institutions, etc., are translated yet. On the other hand, if a translator does not want to characterize the institutions, Zarei (2014, 159) advises to keep their names in SL. Since toponyms are a part of the SL culture and the translator shares the location of the real places the translation must be accurate (Abdolmaleki 2012, 835). Newmark (1988, 35) also suggests to add a classifier to the names which are not likely to be known by the audience.

5 CULTURE

Translation is crucial for spreading information about different cultures and habits (Abbasi et al. 2012, 85). The diversity between cultures is being taken into a consideration by the linguists from the very beginning of translation, even in the ancient time (Robinson 2003, 186). The British culture plays an important role in the Harry Potter books, because a number of proper names are British and a lot of them refer to the British environment, geography and habits, as it is discovered in the analysis of this thesis. Therefore, it is necessary for the translator to know the culture well in order to transfer all of the information into the TL properly (Robinson 2003, 83).

"The limits of my language are the limits of my world" (Wittgenstein 1958, 53; in Akbari 2013, 13). Language defines the culture and the people of particular language. Thanks to the translation the reader of the TL can discover how people in other countries understand the world (Akbari 2013, 13). Translation should not be considered on the linguistic level only, but also as a cultural act through which one culture communicates with another one. Culture and language always work together; therefore translation includes both of them. One can understand the words or the whole narrative only if he/she considers the culture (see Ch. 4.3) (House 2009, 11; in Salehi 2012, 82).

6 STRATEGIES FOR TRANSLATING PROPER NAMES

As this thesis explores, the translation of proper names is often a test of the translator's qualities. This chapter reveals several methods used during the translation of proper names by a spectrum of linguists and translators. For clarity, the methods of individual translators are introduced in a bulleted list. These lists of strategies are helpful for finding procedures used by the Czech translators of the Harry Potter series which are discussed in the analysis.

Abdolmaleki (2012)

– Proper name can be kept in the original form.

– It can be translated with the help of "phonological and graphological system of the TL".

– If the proper name does not occur in the TL, the translator can enlarge the meaning of the proper name to express the equivalent.

– If the proper name does not carry the main idea of the text, it can be omitted (Zarei 2014, 154).

Aguilera (2008)

– Proper names can be duplicated from the SL.

– On the basis of phonology, spelling, etc., they can be "transcribed or transliterated".

– Translators can invent alternatives of the names.

– Proper name can be converted in the TL (Zarei 2014, 154).

Davies (2003)

– Preservation: the proper name is left in the same form in both SL and TL.

– Addition: the proper name is the same in both SL and TL but the translator add a note explaining the meaning.

– Omission: the translator can delete a problematic part of the translated word and simultaneously omit a part of the connotation.

– Globalization: translator can use hypernymy of the proper name.

- Localization: the translator can adjust the proper name to the TL by using a similarity between phonetics and morphology.
- Transformation: the translator can find an alternative proper name in a TL. Even though Americans can speak English, the translator of *Harry Potter and the Philosopher's Stone* translated the title into *Harry Potter and the Sorcerer's Stone* (Davies 2003, 86; in Jeleniauskiene and Čičelyté 2009, 33).
- Creation: it is similar strategy with transformation. The translator can use the proper name which does not have equivalents in the SL. Basically he invents the translation of a particular proper name (Jeleniauskiene and Čičelyté 2009, 32-33).

Fernandes (2006)

- Rendition: the proper name is translated in the TL.
- Copy: the proper names are preserved identical in both SL and TL. Nord (2003) reminds that this strategy can cause problems with the pronunciation.
- Transcription: this procedure is done by using phonology and morphology. In most cases it requires only change of letters or the position of letters in the proper name.
- Substitution: the original proper name is replaced by its adaptations in the TL (see Ch. 4.4).
- Recreation: this strategy is used for those proper names which are invented by an author. The translator should try to reach the same meaning and also the same effect on readers as an original name in the SL.
- Deletion: if the proper name is not important and hard to translate, it can be partly or completely omitted.
- Addition: the translator can add an explanation of the meaning of the proper name, making it more common for readers.
- Transposition: this procedure requires replacing the proper name by the common one, with the preservation of the meaning.
- Phonological replacement: this strategy is very close to a transcription but it cannot be confused because the transcription only adapt the proper names to TL, where they have an official translation e.g. English *Maria* changes into Czech *Marie* whereas the phonological replacement means to transfer unknown name phonologically in the TL (Mizani 2008).

Hirschman and others (2001)

− Proper name can be translated or left in the original version.

− There can be added the explanation to the proper name, in order to clarify the meaning.

− Translator can use acronyms to simplify the proper name.

− By using an anaphora the proper names can be omitted (Zarei 2014, 158).

Jeleniauskiene and Čičelyté (2009)

− Foreignization: the proper names can be translated literary, on condition that it will carry all of the cultural aspects.

− Domestication: proper names can be translated into TL without any cultural features (Zarei 2014, 157).

Van Coillie (2006)

− Reproduction: the proper names can be left without any modification.

− Nontranslation: there occurs the same situation as in reproduction. In this case, however, a translator leaves an expository comment.

− Replacement by the common name: the place of the proper name is taken by the common name, which bear the same meaning.

− Phonetic or morphological adaptation: the proper names are adjusted to the TL according to phonetics and morphology.

− Exonym: the translator can come up with the proper names in the TL resembling the proper names in the SL.

− Replacement by more widely known name: the translator can find the identical name in the SL which is more familiar to audience.

− Substitution: translator can choose the proper names in the TL which substitute the proper names in the SL.

− Translation with a particular connotation: the translator can present a certain connotation which the proper names carry.

− Replacement by a name with another or additional connotation: the translator can substitute the proper names' connotation or add one.

- Deletion: the translator can remove the proper names from the text (Zarei 2014, 155).

The study of the methods of seven individual attitudes of linguists and translators denotes that six of them approve the strategy to leave the proper name in the original form. Three other strategies are repeated five times. The first one is to keep the name identical in both the SL and the TL but with an explanatory note, explaining the connotations. The second is a deletion or partial omitting of the proper name. The third one is a literal translation. The literal translation means that the author analyses the name in the SL and finds its corresponding equivalent in the TL. Two last strategies which most of the translators agree with are the invention of a brand new name in the TL and the adjustment of the proper name to the TL with the help of phonology and morphology. Another label for this strategy is transcription. The translation based on this method imitates either the pronunciation of the name or the sequence of letters, e.g. the semantically empty name of the giant in Harry Potter Grawp was converted into Dráp in Czech. It is the imitation of both the pronunciation and the set of letters in this case.

Since the most common strategies for translation of proper names have been clarified, the thesis moves to the analysis. The analysis discovers what strategies were used by the Czech translators of the Harry Potter series in Czech and whether they correspond with the listed ones.

II. ANALYSIS

7 PROPER NAMES IN THE HARRY POTTER SERIES

The scale of names in Harry Potter is incredible. The first book presents over a hundred of them already. Rowling is an enthusiastic collector of names and it reflects in each book (Rowling 1999). The origin of the proper names can be found in British, Latin, French and Scottish language as well as in mythology or maps. Needless to say, a lot of proper names are the product of Rowling herself (Jaleniauskienė and Čičelytė 2009, 35).

A majority of proper names in the Harry Potter series is British or they have at least British connotations, therefore they are familiar to the British audience. They have an advantage over audiences abroad since they are able to make right associations, because Rowling wrote the book especially for them. She did not consider the possibility of her book to be worldwide read (Jaleniauskienė and Čičelytė 2009, 35). Nevertheless, some names are so tricky that even the British children have to find continuities. It results in kind of a game which is brilliant, because that is what keeps a child reading. The main disadvantage is that a translator of such a book is supposed to do a precise work to reach the same effect on the TL readers (Davies 2003, 90; in Jaleniauskienė and Čičelytė 2009, 35); it is his/her responsibility that readers will be enchanted by all the magic hidden in the book.

The analysis itself studies chosen names from the Harry Potter series. The names were chosen according to their complexness. They are the ones on which the effort of Rowling to create the names that reflects the features of characters, places or magical objects can be seen. Particular proper names are listed in the sub-chapters according to the translation strategies used by the Czech translators. The analysis studies twenty-one anthroponyms, ten toponyms and three coinages (brand new names). Firstly, the research focuses on the origin of the name in English, its meaning and connotations. Secondly, it maps what translation strategies were used by Medek brothers when they were translating into Czech, whether they were able to find or invent proper equivalents and finally, it consists of the evaluation of the Czech translations from the researcher's point of view. Proper names and their translations are highlighted by the cursive for a better clarity of the text. All the additional translations and explanations of terms used in the analysis for a deeper research were provided by the Oxford Dictionaries.

8 ANTHROPONYMS AND NAMES OF OBJECTS

The following chapter studies a translation of rather complex proper names of people, groups of people and ghosts from the story of Harry Potter. The Harry Potter series consist of hundreds of names and thus only those with bold connotative meaning were chosen to analyze. The names without connotative meaning were in majority preserved in the translation.

As examples can serve the names of the well-known characters such as *Sirius Black, Lucius and Draco Malfoy, Ronald Weasley, Vincent Crabbe, Colin Creevy, Gregory Goyle, Lee Jordan, Seamus Finnigan* or *Neville Longbottom*. Female surnames do not change either, they only take a typical Czech suffix *–ová*, for instance *Katie Bellová, Fleur Delacourová, Hannah Abbottová, Belatrix Lestrangeová, Susan Bonesová, Cho Changová, Pansy Parkinsonová* and others. Other examples of the names are those which were adjusted in the Czech language by changing particular letters in order to simplify the pronunciation. *C* changed into *k* in *Cedric – Cedrik*, ending *-e* into *–a* in *Hermione – Hermiona*, *th* changed into *t* in *Arthur - Artur*, *ss* into *s* in *Hassan – Hasan*, *ph* into *f* in *Nymphadora - Nymfadora*, *sh* into *š* in *Bashir – Bašir*, *ch* into *č* in *Vulchanov – Vulčanov*, etc.

8.1 The Strategy of Preservation

Jaleniauskienė and Čičelytė (2009, 35) combine two translation methods in connection with the strategy called preservation. The first one is to keep the form of the name the same as it is in the SL and the second is a literal translation of the name. Both literal translation and names left in original form and also the combination of both can be found in the following examples.

Animagus

Animagus is a wizard or a witch who can turn into an animal. The word is seemingly formed by blending of *animal* and *magus*. Since a Latin noun *magus* stands for *magician*, the name precisely suits its bearer. The transferring into Czech was accomplished by the literal translation. The *animal* is presented in Czech as *zvíře* and *magician* as *mág*. After the blending of these two words the translation resulted in *Zvěromág*, a valuable Czech equivalent.

Albus Percival Wulfric Brian Dumbledore

Albus Dumbledore is the headmaster of Hogwarts School of Witchcraft and Wizardry. The first name *Albus* comes from Latin and it stands for *white*. This might refer to either the colour of Dumbledore's beard and hair or his white magic. *Dumbledore* is an old English term for today's bumblebee (Ark 2010, 34). Bumblebee is known for a loud sound of its flies and it is often compared to the human humming. As Rowling was about to create the character of the Hogwarts' headmaster she was thinking about an old man walking around and humming his favorite song to himself (Bronsted 2004, 7). Medek found the source of this old English term, therefore he used the same tactic and tried to find the old Czech name for bumblebee which is *brumbár, brumbál* or *brundibár* (Machek 1997, 69). Thus, he selected *Brumbál*. Coincidently, one part of the name, *Brum*, can be considered partly as the Czech equivalent for humming. The whole phrase is *brumlat, broukat si*. As a result, Medek managed to reach connotation with the author's original intention.

Death Eaters

Death Eaters is a name of the group of followers of Lord Voldemort. They are cruel murders. *Death* means *smrt* in Czech and *Eaters* could be translated as *jedlíci*. Medek blended these two nouns into one and translated the term literary into *Smrtijedi,* which evokes the same connotations as an original.

Dolores Umbridge

Dolores Umbridge shows up in the fifth book of the Harry Potter series. She becomes the Hogwarts' headmaster for a while and is very cruel to students, so the associations with her are rather negative as well as connotations of her name. Her first name *Dolores* represents *unhappiness* which she actually spread around her with pleasure. *Umbridge* is derived from the British word *umbrage*, taken from the phrase *to take umbrage*, meaning *an offense* (Rowling 2012) which stands for *urážka* in Czech. The name is left without any change aside of Czech suffix of female surnames *–ová*. Hence, associations may disappear for a Czech reader. This name could be also hard to pronounce for kids.

Lord Voldemort – Tom Marvolo Riddle – You-Know-Who

Tom Riddle is a name of an evil character in the Harry Potter series which Harry fights against for the whole time. He renamed himself to Lord Voldemort during his life. People

were scared of the name, therefore they started to call him You-know-who because literary everyone in the magical world, except little Harry Potter, know who he is. The nickname *Lord Voldermort* consists of the title *Lord*, which evokes Voldemort's power and his uniqueness. The name *Voldemort* means *the flight of death* in French (Ark 2010, 353). This nickname stayed unchanged in Czech which could cause difficulties in the pronunciation for children since it is a tongue-twister. On the other hand, the name is at the same time mysterious and creepy which corresponds with its bearer. However, his real name was a real challenge since in the second book lord Voldemort conjured up to the air his whole name *Tom Marvolo Riddle* and when he changed the order of letters, the name changed into *I am Lord Voldemort*. In the original, the first names are inherited and *Riddle* means in English *person who is hard to understand* or *rebus*.

The riddle for the Czech translator was thus to come up with the name which would change into *Já jsem Lord Voldemort*. Vladimír Medek passed this examination of his skills well and came up with a name *Tom Rojvol Raddle*, which is similar enough to the original and moreover, when the order of letters changes it constructs *Já Lord Voldemort* which signifies practically the same meaning as the original phrase, with an insignificant change only. *You-know-who* is translated literary into *Ty/Vy-víš/víte-kdo* where the diversification of plural and singular second person in Czech (not differentiated in English) is explored.

Peeves

Peeves is the Hogwarts' poltergeist. *Peeves* is the name created from the English noun *peeve* which mean *to be a cause of annoyance*, in Czech *být protivný, protiva*. That is exactly who Peeves is, doing nothing but annoying the professors and students of Hogwarts deliberately. The Czech equivalent of this name, *Protiva*, definitely takes its place in this case.

Vernon and Petunia Dursleys

Vernon and Petunia are the relatives Harry lives with. They cannot do magic and they hate everything what it represents. The surname *Dursley* is a name of the town in Gloucestershire in the South West England. Rowling has not ever been to this town but the sound of it made her feel uncomfortable and it is the reason why she used it with Dursleys. The name *Petunia*, Harry's aunt, made Rowling feel somewhat similar. She has never met someone called Petunia but always called that name anyone who was supposed to be

annoying. The name *Vernon* has no particular reason for being used (Rowling 2012). Medek preserved these names in the translation; the only change is that the surname of *Petunia* takes the Czech suffix of female surnames *–ová* and her first name slightly changes into *Petunie*. This is common for the Czech language where all the foreign names with ending *–ia* change to *–ie* according to the grammar rules, e.g. *Maria – Marie* (Grepl et al. 1995, 277). The first names and the surname have no special connotation and thus there was no reason to change them; however, it is possible that children pronounce the surname wrongly.

Whomping Willow

The Whomping Willow is the old willow which stands right in front of the castle, ready to bang everybody who gets closer. This is another example where Medek used the literal translation. He derived the noun from the slang adjective *whomping*, meaning *mlátící* in Czech, and created from it the first name, if it is possible within a willow, *Mlátička*. The name clearly refers to the feature of the willow and thus the translation was necessary and this Czech one fits perfectly.

8.2 The Question of Alliteration

Alliteration or repetition of the first consonant appears within a lot of names in the Harry Potter series. It can be difficult to translate such a linguistic device and maintain the meaning of word at the same time. Translators have two options how to handle the translation; either translate the name on the basis of its meaning, typically sacrificing the form, or leave it in the original form, which equals the strategy of preservation. This sub-chapter shows both of methods used by Vladimír Medek in the translation into Czech.

8.2.1 Founders of Hogwarts School of Witchcraft and Wizardry

Godric Gryffindor

Godric was a brave man and the greatest knight of his times. Consequently, students chosen to be members of the Gryffindor house must be brave and loyal as a knight. *Gryffindor* is a compound of two words. The former is *Gryffin-*, derived from the English noun *Griffin*, which is a mythical creature. The latter is the French attribute *-d'or*, meaning *a golden colour*.

Griffin is an animal with the body of a lion, and head, forelegs and wings as an eagle. The eagle is considered to be a symbol of many human characteristics including power, endurance, courage and majesty. The eagle which is most famous in myths and in the North American history is the golden one (Watson 2012, 360), which matches with *–d'or* part of the name. The same connotations can be explored when it comes to symbolism of lions. They are also considered to be guardians and representatives of justice (Werness 2006, 255).

The Czech translation of *Gryffindor* is *Nebelvír*. It could be divided into three parts: *Nebe-* stands for the *sky*, *-lví-* is the adjective derived from a noun *lion* and finally *–r* is a suffix which forms a noun from the adjective. The meaning can be considered as *the lion's sky* or *sky for lions*, which consists clear reference to a lion's part of Griffin. Nevertheless, *sky* can represent the environment of eagles because lions cannot fly; only Griffins can. Consequently, Medek invented a clever way how to refer to both the lion and eagle even though the reference to the eagle is not as clear as to the lion.

Helga Hufflepuff

Helga brought together all the students who did not have any characteristics which three other houses required. Students of Hufflepuff are working hard, they are loyal, creative and they also care about others. The Czech equivalent is *Mrzimor*. From the word *Hufflepuff* are visible two words, *huff* and *puff* connected by *-le-* which could be understood as the French definite article that could be replaced by English *the*. The former part *Huff-* can be translated as *expressing an annoyance*, huffish people are those who are continuously annoyed by something. They are so called *mrzouti* in Czech which forms the first part of the translation, *Mrzi-*. The word *-puff* is the *act of breathing hard* which could be a metaphor for hard working people, whereas in the translation the second part of the word *–mor* means in Czech *the Plague* disease which is not the connotation what a reader should create. On the contrary, the British connotation is not clear either, because concretely *Huff* does not fit perfectly on Hufflepuff students' characteristics in English. The other option how to interpret the meaning of *huff* and *puff* can be *inhale and exhale*, or with help of definite article *inhale the exhale*, but the reason for using these two words in connection with students is still unclear as well as in the Czech translation. Medek made a change in this name by using *Mrzimor* as a town or region, because he did not translated it

as a surname. His translation means that Helga comes from Hufflepuff, *Helga z Mrzimoru* in Czech, which is a significant change in meaning.

Rowena Ravenclaw

Rowena have been considered to be a very clever and excellent witch, therefore only wise and clever students can be chosen into Ravenclaw house. Ravenclaw is a compound formed by two nouns *Raven* and *Claw*. Raven is a symbol of Ravenclaw house and it is a black bird which has obtained several associations through years, from death to wisdom (Werness 2006, 106). *Raven* entails *Havran* in the Czech translation. The *Claw* is a "nail" of birds and the Czech expression is *dráp*. Vladimír Medek blended these two Czech equivalents into *Havraspár*. He took a part *Havra-* from *Havran* and replaced *dráp* by a synonym *-spár*. As well as he translated Helga's surname, he translated the Rowena's surname as a town, region she comes from, *Rowena z Havraspáru*. However, *Havraspár* is an adequate translation.

Salazar Slytherin

Salazar was the only founder who wanted the school to be attended only by students who were born in the families with wizard "pure" blood. The only exception was Voldemort; he was, however, from the Salazar's blood line, his heir. The Slytherin's reputation is the darkest one; all the bad wizards and witches were the Slytherin's students. The symbol of this house is a snake, because Salazar was able to speak with them and also it is a symbol of a royal power (Werness 2006, 377). Salazar always thought he is special and better than others as well as Voldemort. The purity of blood represents their symbol of the royalty. In the name *Slytherin* a verb *slithering* can be easily found, which is the move that snakes make. Thus, the Czech translator used this connotation, found a hyponym for snake and turned *Slytherin* into *Zmijozel*, where *Zmijo-* is a kind of snake widely known in the Czech Republic and *–zel* is the masculine suffix, although it could also stand for a plural form of the genitive case of the noun *zlo*, meaning *evil* in English. The translation fulfills the characteristics of the Slytherin house students and Salazar himself.

The alliteration is lost in each of translations, but it is mostly done for a good reason. All the four surnames are also the names of the four houses in Hogwarts. The first names do not have any particular connotation or descriptive meaning; therefore they are kept in English.

On the other hand, all the names of houses are neologisms which are translated literary in order to acquire the meaning simultaneously with the characterization of students who are chosen to be in the particular house.

8.2.2 Professors

Minerva McGonagall

Minerva McGonagall is the Transfiguration professor in Hogwarts and the head of Gryffindor. The original bearer of the first name is a Roman goddess of war and wisdom and it is supposed to represent how strong and clever professor McGonagall is. The surname comes from Scotland and more accurately, it belongs to the poet William McGonagall, known as the worst poet ever and Rowling just liked the idea that such an incredible woman can be relative of this man (Rowling 2012). The name is left unchanged in the Czech translation, because these connotations are too closely related to the original form and the aim of translation is to preserve the original meaning which would disappear if it would be translated to a more familiar name for the Czech audience.

Severus Snape

Severus Snape is the Potions professor in Hogwarts and the head of Slytherin house. His first name, *Severus*, is a Latin adjective meaning of which carries the main attributes of Snape's personality: *strict, stern, serious*. *Snape* is a name of a little village in England which was called Severus earlier. *Snape* can be also found in the old English where it stands for a verb *to admonish* and there is also a word in today's English *to sneap*, meaning *to offend or embarrass someone* (Ark 2010, 296). Davies (2003, 88; in Jaleniauskienė and Čičelytė 2009, 36) assumes that especially in British audience the surname can evoke phonological connection with words such as *snake* or *sneak*. All of the connotations arise from the original form of the name; therefore it is duplicated in the Czech translation.

8.2.3 Ghosts

Nearly Headless Nick, Bloody Baron

Nearly Headless Nick is the Griffindor's ghost which was a victim of not well executed persecution. The name is the example where the alliteration had to go aside to accomplish expressing the meaning of the name as well as the appearance of the ghost. The name is

directly translated into *Skorobezhlavý Nick*. He is often called *Sir Nicholas* by the students, which is also kept in the original form in the Czech translation.

Bloody Baron is the ghost of Slytherin and known as a creepy one. The name is as well as Nick's translated literary into *Krvavý Baron*, because the descriptive meaning is clear and it is more important to bring the audience the meaning of the name then the alliteration.

8.3 The Strategy of Substitution

The strategy of substitution appeared only twice in the list of the chosen translation strategies (see Ch. 6) which is reflected in the number of names translated by this method in the Harry Potter series. Translator searches for the appropriate equivalent of the name in the TL by this method. However, the character loses it nationality and foreignness (Newmark 1988, 35).

Gilderoy Lockhart

Gilderoy is the professor of Defense against the Dark Arts in the second year of Harry's studies. He is widely known and admired for the brave acts he actually did not achieve as it is revealed at the end of the book. He is also adored by women because he is good looking. According to Rowling (2012), Gilderoy is the only name she was looking for purposely in dictionaries. As a result, she found the name in the Dictionary of Phrase and Fable where the original bearer of the name was a handsome thief and fraud which fitted on Lockhart by all means.

The name itself hides two parts: *Gilde-*, which reminds *gilded* and *-roy*, which suggests *royalty*. The noun derived from the adjective *gilded* is *gold*, meaning *zlato* in Czech. It is a part of the Czech name *Zlatomír* which is slightly changed into *Zlatoslav* by Medek. The suffix *–slav* corresponds with his character better for the reason that it refers to the adjective *oslavovaný*, *celebrated* in English. The surname is rather traditional in Scotland and therefore, kept in the original form. Even though the first name loses the Britishness the Czech equivalent portrays the character as well as the original.

Luna (Loony) Lovegood

Luna is the friend of Harry Potter. She is considered as a weird, mystical girl and because of that, children started to call her Loony, which is an informal term for *mad or crazy*. Her first name, *Luna*, relates with the noun *lunacy*, which acquire practically the

same meaning as Loony. However, her surname represents her real personality. She is a nice, *loving* friend, who does not hesitate to help everyone who she cares about, she has a *good* heart.

Luna is the only name in the Harry Potter series which obtains the well-known Czech name, *Lenka*. *Luna* needed to be translated, because it represents so called "false friend" and the Czech audience could confuse the name with the Czech poetic term that equals *the moon* which does not corresponds with the character of Luna. The reason why Medek probably used the Czech name, aside from the phonological similarity, is that it rhymes in Czech with his invented equivalent for Loony – *Střelenka (Lenka Střelenka)*, which is derived from an adjective *střelený*. This adjective is a softened term for *being crazy*; therefore the nickname does not carry such a rude connotation but expresses exactly what *Loony* means.

Her surname includes two parts: *love* and *good*. *Love* is translated directly in the first part of the surname, *Lásko-*. On the other hand, *good* is not an equivalent for *-rád(ová)*. It is another equivalent for *love*. The intention of translator was most likely to express Luna's goodness by the surname. The connection of the two parts of the name can obtain the association that she "loves loving" and thus that she is a good friend. If the translation would be entirely literal, it could result in *Láskodobrá* which is not as much extraordinary as *Láskorádová*. Altogether, the substitution can be seen only with her first name, the nickname is the case of literal translation as well as the former part of surname. The latter part is rather globalization where the *rád(ová)* represents the hypernym for *dobrá*. In addition, Medek created the name which is as well as the original an example of alliteration – *Lenka Láskorádová*. Therefore, the translation is similar enough to *Luna Lovegood* and thanks to the extraordinary surname it bears comparable connotations.

8.4   The Strategy of Transcription

As mentioned previously (see Ch. 6), the transcription is relatively approved method for translating proper names. This method includes searching for the word in the TL which is phonologically or orthographically close to the original word in the SL. In other words, the translator searches for the word which has a similar pronunciation or spelling in the TL. The following name serves as an example of this method.

Grawp

Grawp is a giant and also the brother of Hagrid. The origin of the name is speculative; the only connotation that could be found in the name is *raw* which means *inexperienced* or *natural* which suits to the Grawp well. It is also a homophone to the British informal verb *to gawp*, meaning *stare openly in a stupid manner*, which could refer to Grawp's slowness. The translation is done by the usage of phonological and partly orthographical similarity - the Czech equivalent is *Dráp*, standing for a *claw* in English. It was wise to choose this method of translation because the connotations of this name are not completely clear. Furthermore, the pronunciation of *Grawp* would cause difficulties for the Czech audience.

8.5 The Strategy of Creation

Translators often face a situation when they have to take the role of the author and create the proper names by themselves. This situation occurs when there is no appropriate equivalent in the TL. The translator has three options. Firstly, he/she can leave the name without any changes. Secondly, he or she can add an explanatory note or finally, the translator can use his/her knowledge about the connotation of the name and create the name which will have the same associations in the TL as in the SL.

Pensieve

Pensieve takes the appearance of a stoned bowl and is enchanted to show memories of people. *Pensieve* is the homonym of *pensive* which denotes *deeply, seriously thoughtful* – the actual description of the function of the pensieve. What is also hidden in the name is the noun *sieve*, which signals separating two substances apart. In connection to pensieve, it stands for a big number of thoughts and memories people have and picking out only the important ones (Rowling 2012). Consequently, this invented word perfectly explains its function by its name. Medek came up with a similar idea. Since Pensieve is for exploring the memories, which are made in people's minds, in Czech *mysli*, he named this object *Myslánka*. In this Czech equivalent another word is hidden as well - *slánka, salt shaker* in English, which could be considered to be a *sieve* of sorts, since it separates single salt crystals. Therefore, the Czech name equals the English one.

9 TOPONYMS

The story of Harry Potter is situated on the edge between the real and magical world. One of the techniques how Rowling brought the real world to the story is that she used the names of the real places situated mostly in Great Britain. The most noticeable is London because every student of Hogwarts must come to the London's King's Cross station to take the Hogwarts Express. In addition, it is London where witches and wizards can find a secret entry into The Ministry of Magic as well as into Diagon Alley, through the Leaky Cauldron pub. The other example might be Aberdeen and Anglesey which Harry went through by the Knight Bus. Pixies which menaced Harry, Ron and Hermione in the second book were from Cornwall. Some of the characters' surnames are names of the towns, for instance Bathilda *Bagshot* or John *Dawlish*. The other well-known cities mentioned in the Harry Potter series are, for instance, Hampshire, Bath, Kent or Liverpool.

9.1 The Strategy of Preservation

Azkaban

Azkaban is a prison for wizards and witches. The name is easy to connect with the American prison Alcatraz because of the phonological similarity. Alcatraz is considered to have been the most guarded prison in the world. It lies on the island to prevent the possibility of escaping because the worst criminals were locked inside. It is said that people there went crazy because there have been a long time prohibition of speaking (Ark 2010, 11).

All the connotations with Alcatraz fit perfectly on Azkaban too. It also lies in the middle of the sea, all the Death Eaters were imprisoned there and it is strictly guarded by Dementors who make people go mad. Another name which helped Rowling create the name of the wizarding prison is a Hebrew name *Abbadon* which is in other words place of destruction or depths of the hell (Rowling 2012). Azkaban is left in the original form in the Czech translation because the Czech audience is familiarized with the Alcatraz prison and is able to make a right association.

Little Hangleton

Lord Voldemort's mother lived in Little Hangleton and Harry with Dumbledore went there with the help of Pensieve to study Voldemort's past. The reason why the adjective *little* occurs in the name of this town is that there is also Great Hangleton. These two names

do not have special connotations in the story. In *Hangleton* the verb *Hang-* is noticeable. It occurs in Czech as *viset* and the suffix *-ton*, which is a common ending of town's names in Britain. The adjective *Little* stands for *Malý* in Czech. Medek turned the verb *viset* into the noun with the diminutive suffix and in connection with *Malý* the name *Little Hangleton* turned into *Malý Visánek*. The translation equals the English original.

Little Whinging and Privet Drive

Privet Drive is the street in the town Little Whinging where Harry Potter lives with his muggle family. *Little Whinging* carries a connotation of snobbish people as, *whinging* stands in the British English for *whining*. It could be translated into Czech as *kňučení, kvičení* and with addition of suffix *–ov*, which often occurs in names of Czech cities, e.g. Chomutov or Trutnov, the Czech equivalent *Kvikálkov* arose. The adjective *Little* is lost in the translation which can be considered as a partial omitting. Unfortunately, the reason why to omit *little* is unclear.

Privet Drive is translated as *Zobí ulice. Privet* means in Czech *ptačí zob*, so the Czech name of the street is derived from the noun *zob. Drive* stands in Czech for *ulice, příjezdová cesta*. This toponym was translated literary.

The *privet bush* is a plant creating a fence around British suburban gardens. It is also a metaphor for Dursleys who are not willing to accept the extraordinary things and rather are locked up in their own world (Rowling 2012). On the other hand, *zob(í)* also means a food for birds in Czech which is more familiar to children (readers) than a name of a bush. Therefore, children are likely to imagine a street with a lot of birds instead of the street with fancy houses surrounded by the privet bush. The name of the street should show the Czech en that in this particular street live rich people.

The Leaky Cauldron on Charing Cross Road

The Leaky Cauldron is the pub which is situated in London and serves as an entry from non-magical world to the magical one. The name of the pub is literary translated into *Děravý kotel* therefore the connotations stay the same for the Czech reader. What is important is the street in which the pub can be found. The Charing Cross Road is the real street in London and thus the name is kept unchanged. Rowling offers children the enjoyment of possibly knowing this street and going there. She linked both the real and book world in one this way (Jaleniauskienė and Čičelytė 2009, 35). As it is previously

mentioned in the theory (see Ch. 4.4.2) it is necessary to be accurate when translating the name of the real toponym. It is important to enable the children from the Czech Republic to find the street a thus, if there is no official translation, leave the name of the street without any changes.

Beauxbatons

Beauxbatons Academy of Magic is another European school of witchcraft and wizardry. The school is known for its beautiful students and the giant headmaster madame Maxime. It is obvious that the name is French. In the Beauxbatons name two words can be found: *Beau-*, which stands for *beautiful*, *krásný* in Czech and *-batons*, meaning *sticks* in English and *hůlky* in Czech. Therefore, the translator blended these two words into *Krásnohůlky* which denotes the same meaning as the French name and also the right connotations.

9.2   The Strategy of Omission

The translation method of omission requires deleting the part or the whole name from the context. This strategy is mostly used when the bearer of the name is not important or when it is hard to translate the name as a whole (see Ch. 6).

Hogwarts

Hogwarts castle has the name origin hidden in the name of plant, called Hogwort (Rowling 2012). Nevertheless, Rowling invent her own story for the history of name which is another proof of her ability to play with words. According to the story, Rawena Hufflepuff had a dream about the *wart hog*, which led her to a place where the castle was built later (Ark 2010, 30).

Rowling took a plant name Hogwort, and firstly divided it in half to *Hog wort*. Secondly, she changed the single letter which created *Hog wart*, a name of pig species which Rawena dreamed about in the opposite word order, and finally in connection with the inflectional ending *-s* which signals plurality the name of the school was invented. The story about Rawena dreaming about the wart hog is in the book. Thus, the translator could translate directly *wart hog* into Czech equivalent *bradavičnaté prase* and invent the name *Bradavice*. However, it loses the connection with pig and obtains the one with a human virus, because the translation includes only a *wart* part. On the other hand, all the readers can read the whole story about the wart hog as well and make the right connotation.

Hogsmeade

Hogsmeade is a unique village. In comparison to others, it is the only village in Britain which is accessible only for wizards and witches. The name of Hogsmeade is built on the story about the wart hog similarly to Hogwarts, because the village is situated next to the castle. The Czech translation is *Prasinky*. As an opposite to the translation of Hogwarts, the Medek's equivalent is connected only with *hog* this time and the meaning of *meade*, which is translated as *louka* in Czech, is omitted. The *-y* ending is common with the names of cities expressing plurality in the Czech Republic. The name of the village could be translated by the literal translation as *Prasečí Louka*. However, *Prasinky* sounds better as the name of the village. The Czech audience would probably imagine just the part of the nature if the name would be translated literary, not the village.

9.3   The Strategy of Creation

Durmstrang

Durmstrang Institute is a school of witchcraft and wizardry, situated in the North of Europe. It is considered to be a school where dark arts are taught and the students there are cold and severe. The name of the institute is a typical example hardly understandable by children, especially when it comes to connotations. By playing with letters in the word Durmstrang, Sturm Drang arose. The original form *Sturm und Drang* is the literature movement which occurred at the end of eighteen century in Germany. The main message of the movement was to express gloomy feelings which should both shock and scare the audience (Ark 2009, 157-8).

The translation of *Durmstrang* into *Kruval* has roots in the opera *The Ring by Nibelung* by Richard Wagner, who was one of the main representatives of the movement. There were characters in the opera, called Valkyries who were considered to be cruel. Hence, words from which the translator created the equivalent were *kruté valkýry* (Ark 2009, 157-8). He took the first three letters from both the adjective and noun and came up with *Kruval*. As a result, finding the right connotation in the Czech translation seems to be as hard as it is in English, or possibly even harder in the end. Nevertheless, the translation equals the English original.

10 NEOLOGISMS - COINAGES

As the time goes further, people come continuously with new technologies, new habits and therefore new words. Neologisms are names of items which must be invented in order to name something new. Therefore, they are invented simultaneously with the new technologies and everything what is new, including books (Newmark 1988, 140). Rowling has created plenty of them in the Harry Potter series.

There are a lot of methods how to invent a neologism. For instance, an old name can acquire the new meaning as well as new word can be invented on the basis of proper noun. In addition, a word can be abbreviated or blended with another one. A lot of examples were presented earlier in the analysis. Most of them were compounds, in which the author connects two nouns or a noun and adjective (Newmark 1988, 141-5).

This chapter explores only those neologisms which are brand new words. These are called coinages. The reason why coinages are separated from other neologisms is that translation of a new fictional thing named by a new invented term is probably the greatest challenge for translators (Newmark 1988, 140-2).

Horcrux

Horcrux is a product of the dark magic. When one kills somebody, they can hide a part of their soul to horcruxes and make themselves partly immortal. Lord Voldemort possessed seven horcruxes. According to Pavel Medek (Švejdová and Kudrnová 2007), Horcrux carries no meaning because he could not find the connotations in dictionaries. He used the function of Horcrux for the translation. He found the Latin name labeling *life*, which is *vitae*, and derived from it the name *Viteál*.

However, the research exposed that the name Horcrux can be analyzed deeper. The former part of the word, *Hor-*, can be considered as derived from numerous Latin words which start with the same three letters, for instance *horror* or *horreo*. What these words have in common is that they signal scared emotions. Moreover, *horreo* denotes *rough appearance* or *standing on the end*, which can also serve as features of Horcruxes. The latter part *–crux*, can be also found in the Latin dictionary. It signifies a *cross* and more importantly, *the torture* and *misery*. The both words correspond with a murder which a creator of Horcrux must commit.

Muggles

Muggles are people who lack the ability to cast spells. The name is apparently connected with the English words *muggings* or *mug*. As Oxford Dictionary explains, the *mug* is not only a large cup but it also refers to people who are *naive* and *dull* in the British informal language. The reason for such a name is possibly the history of witchcraft and wizardry in the real world which was sad, cruel and full of prejudice. In the Czech translation a brand new word *Mudla* or *Mudlové* in plural form was created, which denotes translation by the phonological replacement. The Czech translation may lose its connotation with muggings and mug but the name required to be extraordinary as well as the English one. It would be also a difficult task to invent such a name which would contain the connection with the history of witchcraft and wizardry.

Thestral

Thestral is a kind of a flying horse, which can be seen only by those who have seen someone's death. This is an example of neologism connotation with which is most likely impossible to trace, therefore there is an option to keep the form of the name unchanged or transcribe it to the TL. The Czech equivalent *Testrál* is built on the basis of phonology – the pronunciation in English and Czech is similar. Since the name would be hard to translate, the translator at least facilitated the pronunciation for the Czech audience, which is favorable.

CONCLUSION

The job of translators is generally underestimated. The whole translation of a book and especially of proper names is complicated and complex task. When it comes to translation of proper names in the Harry Potter series, it requires more attention and deeper research since the origins of names come from various sources – Old English, French, Latin, mythology and maps.

The first part of the analysis is about anthroponyms and examines twenty-one of them. Anthroponyms are divided into the sub-chapters according to the translation strategy used by the Czech translators. The analysis shows that seventeen proper names were translated with a help of strategy of preservation including eight originally alliterative names, which are analyzed separately. The two proper names were substituted one was transcribed and one was invented. As a result, the translation strategy which was used mostly is preservation. This argument is also supported by the examples of names listed on the beginning of the chapter eight, which are kept either without any change or with insignificant change. The Czech translators created proper equivalents for the most of the examined anthroponyms. There is only one name which loses its connotation because it was not translated and the two of Hogwarts' houses are translated with a shift in meaning. Other seventeen names obtained appropriate Czech translations with the right connotations.

The second part analyzes ten toponyms/proper names of places. Seven of them were translated by the preservation strategy. The only one required a creation of a new word in Czech and the meaning was partially omitted with two of the names. The research discovered only two toponyms which did not obtain a completely proper translation which is a good result.

The last part of the thesis evaluates the translation of three coinages. The coinages are brand new names, therefore they requires also brand new names in the TL in the most cases. Consequently, the Czech translators invented three new names. Two of them are based on the phonological similarity and one is created according to the characteristics of the objects.

The thesis lists (see Ch. 6) translation methods used by chosen linguists and translators. Those which are mentioned most are the strategy of preservation, preservation with an explanatory note, the omission, the invention of the new name in the TL and the transcription. The analysis proves that these are also the most used translation strategies

used by the Czech translators, except the one with an explanatory note. The strategy which is used by only two linguists from the list and used by Medek brothers is the substitution.

From the thirty-four proper names examined, the only one loses its original connotations and three of them are shifted in the meaning. According to these data, the research confirms that the translation strategies and the Czech equivalents used by the Czech translators were used properly and they deserves the claim from the introduction, that their work is brilliant and the one which every author can only wish for (ČT24 2015).

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