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Prohlašuji, že jsem diplomovou práci vypracoval samostatně a použil jen uvedenou literaturu a zdroje.

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Introduction

The world of literature is vast and different languages are used in every corner of the globe. The purpose of translation is to carry the stories and information over to other countries. Its main goal is to keep the translated work as close to the original work as possible. This thesis will take a closer look at one example, where the same work of art is translated into two different languages.

Nowadays, the number of people who read books, be it fiction or non fiction is in decline. Children and young adults prefer to spend their free time sitting in front of a television, or more likely their personal computer. In this era, some would say that it is impossible to attract children to reading, when there is so much more streamlined fun and entertainment easily accessible. One woman from Britain proved them wrong. J.K. Rowling was able to get an entire generation of children to abandon their precious computer games and movies and enjoy the unlimited fantasy which a good book offers. This was no easy feat, so I realised that there must be something more to these books, and it is worth my time investigating whether I was deprived of something when I first read the books in Czech language, while I was attending elementary school.

The choice of comparing the translations of Harry Potter novels was clear for me. I had read these books in my youth in Czech language and later, when I was studying at university, I read them in the original English language. I realized that I missed some of the small bits of hidden information when I first read the books in Czech language, because of them being lost in translation. It also had something to do with the fact that I grew more mature and involved in British and American culture as I studied it.

In this thesis I want to try to compare two translations of the same work. Moreover, I chose to compare the translations of two particular languages. I want to reveal the differences which occur when translating a piece of literature. The other thing I want to focus on in this thesis are the different approaches towards the translations caused by the two languages.

Main goal and tasks

The main goal of this thesis is to compare the translation techniques used by the two languages, Czech and Slovak. Compare the techniques used in the translations and evaluate the positives and negatives of each technique. At the end there will be a discussion about both translations, regarding their strong and weak points, based on the translation technique used.

First there will be a short introduction of the theory of translation, followed by more detailed theory about the four translation techniques chosen for this thesis. After the techniques, the problems and main branches of translating proper nouns from fictional works are explained. As many people have already written theses on this subject, I decided to study their works and compare their findings to mine regarding the translation techniques and overall approach. In the following chapter I will take a closer look at two of those theses. In the last chapter of the theory part of my thesis I will mention some interesting facts about Czech and Slovak translators.

In the next part the introduced theory will be applied to the translation of both languages. There will be a short evaluation of positives and negatives of using each technique in this part.

Finally we will compare the two translations and discuss their differences. Which technique is used the most often, does usage of techniques differ between the two languages, is there a vast difference in quality of the two translations or are the translations of good-quality at all? In this part we will try to find suitable answers and results for the main problems and questions of this thesis.

1 Translation Theory

1.1 Basic principles of translation

Translation as a separate subject did not receive wide attention until the mid 20th century. As stated by Knittlova (2000), before the aforementioned change, the main principle of translation was literary aesthetics. The second principle which was taken into account was linguistics. Linguistics is then subcategorized into more specific branches, such as sociolinguistics, psycholinguistics and others (Theory and Practice of Translation, 2000).

The most important part of the translation, aimed for by both these principles, is functional equivalence. It states that it is not important whether we use the same style or equivalent words. According to this, the main principle of translation is that its meaning remains the same, as for the substantive meaning, connotation and pragmatic part.

Knittlova (2000) brings a deeper explanation to these terms. The substantive meaning is the content of the translation expressed by lexical means in cooperation with the grammar. Connotation is the style and expression of the translated part, which is equally substantive as the aforementioned denotation part. And then there is the pragmatic part, this part concentrates on the language style of the participants, be it a conversation between African American people or the narrator of technical procedure (Theory and Practice of Translation, 2000). These three, substantive meaning, connotation and pragmatic parts are tightly linked together. Although there are more factors, we should bear in mind they always have their roots in one of the basic three.

1.2 Literal translation

Slava (2010) states that the literal translation is a process in which the text is translated into another language on a word-to-word basis and there are numerous forms of this process. In his article ‘Literal translation vs. conveying the sense of the text‘ we learn that cribs are texts translated using literal translation without knowing the language they are translated from. We should also acknowledge the difference between translating prose and poetry.

The most important thing about literal translation is conveying the sense and actual meaning of the original text without changing it. Also, according to Slava (2010), when using literal translation the sentence structure and sentence cognition is just as important as the meaning of the translated work.

Literal translation corresponds with the chapter ‘Absolute Equivalents’ in Knittlova (2000). In this chapter we learn about words which translate on a word-to-word basis and the many criteria these words are differentiated by. It mentions the absolute equivalents are symmetrical formally and they even correspond in motivation. As Slava (2010) mentions, this technique is used mainly in exact arts, like technical, scientific, legal or technological texts.

As this thesis focuses on proper nouns, the sentential cognition and structure is not applied. Instead, the main requirement of this translation technique is to find a suitable equivalent in the target language which corresponds with the sentences and word phrases the proper noun is used in.

1.3 Dynamic Equivalence

Knittlova (2010) charts out the main criteria in chapter Partial equivalents. The chapter is divided into multiple parts. In the part called formal differences we discover that multi word phrases are able to be translated into single words using the dynamic equivalence method and vice versa. The focus should be placed on the word's explicit or implicit nature when doing the translation, which influences the possible increase or decrease in number of words.

In another chapter of Partial equivalents, the differences in connotation meaning, it is stated the connotation style is either expressive or stylistic. The expressive style is mainly influenced by emotions present in the translated situation. Whether the person speaking is angry or happy, or if the translated part is, for example, just writing on a wall, and thus emotionally neutral. The stylistic difference of connotation meaning is a change of word in terms of cultural value. It can increase it, when the word is used in books, poetry or archaic. Decrease of value is also possible, for example when using vulgarisms and slang. One of the most important parts of translation is the recognition of connotation style and branch.

Yinhua Xiang (2011) about Dynamic Equivalence Merits: "Since translating means communication, evaluating the adequacy of a translation cannot stop with a comparison of corresponding lexical meanings, grammatical classes, and rhetorical devices. In short, it cannot stop with a comparison of the verbal forms of the source and target texts. Instead, it should take into consideration the reader's response and comparison should be made between "the way in which the original receptor understood and appreciated the text and the way in which receptors of the translated text understand and appreciate the translated text"(Nida, 1993 p.116)."

1.4 Substitution

Baker (1992) points out that the choice of a suitable equivalent is dependent on numerous factors in a given context. The factors may be strictly linguistic or occasionally extra-linguistic. Therefore it is nearly impossible to provide strict guidelines for dealing with non-equivalence. Non-equivalence is term used for words which do not have their equivalents in the target language. In this cases we have to, as Baker (1992) suggests, understand the two main areas which should prove useful to the translator.

First, there is a so called "value" of the word. If there are other items known from the lexical field the translated word belongs to, we can assess the main abilities of the word and therefore we can understand what the translated word basically is and what it is not. As we now know the basic categorization of word, its "value", we should find it easier to find a suitable substitute word for it.

Secondly, we need to bear in mind the hierarchy of the word, which goes from general to more specific. For example the field 'vehicles' includes cars, buses, planes, ships. The hierarchy goes only one way. We know that 'bus', belonging to the vehicles field will acquire basis traits, like that it's used for transport. However we cannot state the fact the bus contains 4 wheels as being true for all vehicles. If we categorize the word into its correct field, we will have a higher chance of finding the correct substitute word for it.

To summarize this technique when the target language does not contain any equivalent we have a choice of translating through substitution. When the word is categorized using recommended ways, it should be easier to come up with a suitable equivalent.

1.5 Transcription

There are some words which will remain untranslated and their frequency corresponds with the type of translated work. It corresponds with non-equivalence, which we already investigated in the substitution theory part of this thesis. There are some cases, where the word is left untranslated and this is possible if the word does not lose any of the informative properties.

Knittlova(2000) points out the fact that when the target word has no equivalent the translated word is either influenced by the target language or left untranslated, thus in both cases becoming part-equivalent. Transcription is just one of the techniques how to deal with non-equivalent words.

Similarly to substitution, if the reader of translated language is able to understand the "value" and hierarchy of word, as mentioned by Baker(1992), even when untranslated, the transcription method is suitable.

1.6 The translation of proper nouns

Newmark (1988) makes a point, that at first you should look up all proper nouns you do not know. He subcategorizes proper nouns into three branches - people's names, names of objects and geographical terms. In this bachelor thesis we encounter proper nouns, which can be sorted out into all these three categories, and each of them seems to have its primal method by which is translated by each language.

People's names branch is translated using the transcription method by the Slovak translator in nearly every case, while the Czech translator varies between transcription and substitution. In Textbook of translation (1988) we learn that normally people's first names and surnames are transferred assuming that their names have no connotations in the text. But that relates mainly for non-fiction literary works. Further in the textbook it is stated that there remains the question of names that have connotations in imaginative literature. In comedies, allegories, fairy tales and some children's stories, names are translated, unless, as in folk tales, nationality is important.

Another one of the branches, the names of objects, are usually transferred. Both Czech and Slovak translators use multiple translation methods mentioned earlier in the thesis, with the exception of transcription, which is used rarely in this branch. The main thing about the names of objects, which is highlighted by Newmark (1988), is that you have to be aware of the objects differences in functionality in the source language and the language you are translation into. If the object falls into wider category, like technical or medical fields, the translator has to consult appropriate information about the object to ensure his translation is correct. In this thesis, being about fictional items and objects, this consultation has not occurred in high numbers.

Geographical terms is a field, where Czech and Slovak translations differ again. While the Czech translation relies heavily on the substitution method, the Slovak one, as with the people's names, relies heavily on the transcription method. In textbook of translation (1988) numerous criteria are stated, you should be careful when translating geographical terms, including being up to date with the most recent atlas and gazetteer, familiarizing yourself with names, used by different languages for the same geographical place. While the novels examined in this thesis are set in and around London and mainly in Britain, the necessity to learn geographical terms was not very dire, because the vast majority of translated terms were fictional.

Another insight into the translation of proper nouns is offered to us by Saleh (2012) in his work 'Proper Names in Translation: An Explanatory Attempt'. He points out that, theoretically, the proper nouns are beyond the scope of language and therefore should be looked up in an encyclopedia rather than in a dictionary. He divides the theory of his work into the same three branches we mentioned earlier in this chapter, names of people, names of objects and names of places. His work then points out, that it is not true to simply claim that proper nouns are untranslatable, but instead they need a variable approach. Sometimes they need to be translated, other times directly transformed, e.g. translated using literal translation according to terminology of this thesis. In rare cases they should be accompanied with definitions and/or explanations. It all depends on the specific characteristics and the context of the translated proper noun.

According to everything previously mentioned, it is clear, that rendering proper nouns is not a simple task. Translators have to be very careful when they want to translate proper nouns. Vermes (2003, pp. 89-90) states that:

The translation of proper names has often been considered as a simple automatic process of transference from one language into another, due to the view that proper names are mere labels used to identify a person or a thing. (...) the translation of proper names is not a trivial issue but, on the contrary, may involve a rather delicate decision-making process, requiring on the part of the translator careful consideration of the meanings the name has before deciding how best to render it in the target language.

To sum up this chapter, there are a number of things that need to be mentioned. At first, when translating a proper noun we have to be aware of its every property. If we concentrate on the three branches introduced by Newmark (1988), we place the proper noun into its corresponding branch and then make sure we analyze the noun using all criteria in the chosen branch. There is a difference between real and fictional nouns, with fictional nouns there is not as much criteria we have to be aware of. Ultimately, with fictional proper nouns, the translator should always try to get as much contextual information about the translated proper noun as he can, because the text including the translated word is the best source of information about it.

1.7 Překlad vlastních jmen v díle J. K. Rowlingové Harry Potter (do češtiny, ukrajinštiny) by Marie Janíčková

In the first part of the thesis, Marie mentions multiple translation approaches.

The Equivalence in translation, where she quotes Horálek and Kufnerová, tells us that there are three types of equivalents. These are

- a. full or absolute equivalent
- b. partial equivalent
- c. no equivalent

There is also emphasis on functional equivalency, which means that each individual can perceive translation differently, as he has different education and life experience, which influence the perception of the text. Therefore some may be satisfied with the equivalent, while others may not, it is a subjective matter in many cases. One of my chosen translation techniques, the Dynamic Equivalence, is tightly connected to this theory.

As for the translation techniques used, when there is a lack of direct or partial equivalent, Marie takes a look at Canadian authors, Vinay and Darbelnet, who compared French and English stylistics. She mentions that today's Russian, German or Czech translators base their works on those findings. In my thesis these seven techniques can be found integrated into my four chosen ones.

Transcription

Calque

Substitution

Transposition

Modulation

Equivalence

Adaptation

As for the translation of proper nouns, Marie divides these into two main categories, **Bionyma**, which are names of living creatures and organisms and **Abionyma**, which are names of non-living organisms or phenomenon.

Bionyma are further divided into

Antroponyma, names of people,

Theonyma, names of gods,

Zoonyma, names of animals,

Fotonyma, names of plants.

Abionyma are further divided into

Toponyma, names of geographical, natural or artificial places,

Kosmonyma and Astronyma, names of objects outside of world,

Chrematonyma, names of peoples creations.

My approach to the translation of proper nouns, based on Newmark, divides them into only three categories, people's names, names of objects and geographical terms. As we can see, Marie took a wider approach and made the separation more detailed.

In the second part of her thesis, Marie compares the method used by both Ukrainian and Czech translations on a number of different proper nouns. I have taken a different approach and instead of individually comparing proper nouns in greater detail, I have divided them into four categories, which I have created by merging similar translation methods. If we would compare methods I have used in my thesis to the methods Marie used, based on Vinay and Darbelnet, my literal translation method would include calque, my dynamic equivalence method would include transposition, modulation and equivalence, substitution method would include adaptation and substitution and finally transcription method would include transcription.

In the individual comparison Marie used 8 different types of translation methods and she summarized the frequency of the usage of each of them in the form of a graph. As before, with the seven techniques outlined by Vinay and Darbelnet, the distribution is more detailed than in my thesis. Marie's chosen techniques could be included into my own this way:

Literal translation:	Kalk
Dynamic Equivalence:	Kompenzace, Synonymie
Substitution:	Celkové přehodnocení, Naturalizace, Modulace, Modifikace
Transcription:	Přenos a transpozice

As we can see, there are major differences in my and Marie's approach to this issue. Marie chose to go into greater detail as for the translation of proper nouns and for the translation methods used. After that, in the practical part of her work she applied the detailed distribution on a number of different proper nouns and assessed each of them individually. I have chosen a wider approach and instead of individually examining the words, I have tried to summarize why and under what circumstances each of the translation methods were used.

The overall structure and attention to detail of Marie's work helped me improve my own thesis. Her findings about the theory of translation of proper nouns in greater detail than Newmark, which I have based my theory upon, gave me more insight into the matter and eased my future work.

To summarize, Marie outlines the theory of general translation and then also translation of proper nouns. In the main part she individually assessed words by identifying the translation method used. I have chosen a different approach in the main part of my thesis, but her theoretical part certainly enriched my understanding of translation theory.

In this chapter there is multiple paraphrasing of work "Překlad vlastních jmen v díle J. K. Rowlingové Harry Potter (do češtiny, ukrajinštiny)" by Marie Janíčková, originally written in Czech language.

1.8 Svět Harryho Pottera v překladu do češtiny a slovenštiny by Martina Miššíková

After the introduction, Martina starts the theoretical part with general habits and facts when it comes to translating fictional works. She mentions similarities within the genres of fairy tales and sci-fi and the fact that translation is influenced by the targeted audience of the work, which are children and young adults. There is also a comparison of Czech and Slovak republic reading audience contrary to the British audience. Because of the Iron Curtain, fictional books were not generally common and the Harry Potter books were among the first to become widely known.

Related to the topic mentioned above, there is a matter of translating the primary and secondary worlds of Harry Potter, which Martina explains next. As the world of Harry Potter partially takes place in the real world, mainly in Britain and there are references of other magical schools for example in France, the translator has to decide how to translate the secondary world of the novel. There is the option of changing the parts which happen in Britain, which is the country where the book originated from, to the country of the translated language. If the Czech or English translator had decided to translate the secondary world of Harry Potter books, the Ministry of magic would have its headquarters in Prague instead of London. Following that, maybe instead of the Harry Potter, in our country the main protagonist would have been called Jindra Hrnčíř. Ultimately both translators chose not to translate the secondary world, which is more common in the translations of adult literature, as children have lesser knowledge of geography.

Following this, Martina identifies, mainly referring R. Oittinen and M. Shack, that literature for children and young adults bears certain characteristics. It should be entertaining, didactical, informative and therapeutic. Also it should be emotive, and less innovative. That means to have the power to induce certain feelings, when desired, but have clear visible good and evil figures, with the good prevailing in the end. This is where the Harry Potter Books are not a prime example of children's literature. Some characters from the novels are very complex and this trend is more prevalent in the subsequent books. While the first book is a clear battle of good versus evil in a really clear fashion, the last two books are, in particular, full of unreadable characters, where sometimes there is no good or evil personality, just the rich back story of a character and its influence.

The problem of translating proper nouns gets a lot of attention in Martina's thesis. She mentions Newmark, J. Ferenčík, J. Levý and others. For my work I have found the part where Martina mentions M. Poláčková, who wrote an article on the subject of translating the comical, the most helpful. The following paragraph is the translation of her article, originally written in Czech.

Humour and comicality could be really tough to translate and when there is the desire to transfer them into names, their appeal has to be translated. These are the options which enable the transfer.

1. Leave the name untranslated, while it leaves the humour behind, the translator can always bring it back in another part of text, where the name itself is not important for the context.

2. Translate and substitute the name with a regional equivalent, which is not a very good solution, because the new created substitution could create comical situations in places, where the original did not (for example by associations which do not exist in the original language).

3. Translate the word, but transfer the regional equivalent into other form. The reader spots the difference and the reader will understand the appeal of the word. This solution is a trade-off, but common and mostly adequate.

In each language there are different means to accomplish the 3rd option.

As for the translation methods, Martina concentrates on Molin and Albir concepts, which consist of 18 translation methods. They are all translated into Czech in Martina's thesis, but they are present in English language in the supplement of the work.

Adaptation

To replace a ST cultural element with one from the target culture

Amplification

To introduce details that are not formulated in the ST: information, explicative paraphrasing

Borrowing; pure, naturalized

To take a word or expression directly from another language. It can be pure (without any change), or it can be naturalized (to fit the spelling rules in the TL).

Calque

Literal translation of a foreign word or phrase

Compensation

To introduce a ST element of information or stylistic effect in another place in the TT because it cannot be reflected in the same place as in the ST

Description

To replace a term or expression with a description of its form or/and function.

Discursive creation

To establish a temporary equivalence that is totally unpredictable out of context. Solution is tie to given discourse.

Established equivalent

To use a term or expression recognized (by dictionaries or language use) as an equivalent in the TL.

Generalization

To use a more general or neutral term

Linguistic amplification

To add linguistic elements. Often used in consecutive interpreting or dubbing.

Linguistic compression

To synthesize linguistic elements in the TT. Often used in simultaneous interpreting and in sub-titling.

Literal translation

To translate a word or an expression word for word. In contrast to V & D' s definition, it does not mean translating one word for another. The translation of the English word *ink* as *encre* in French is not a literal translation but an established equivalent. Molin' s L T corresponds to Nida's formal equivalent when form coincides with function and meaning.

Modulation

To change the point of view, focus or cognitive category in relation to the ST; it can be lexical or structural.

Particularization

To use a more precise or specific term.

Reduction

To suppress a ST information item in the TT.

Substitution - linguistic, paralinguistic

To change linguistic elements for paralinguistic elements (intonation, gesture) or vice versa.

Transposition

To change a grammatical category.

Variation

To change linguistic or paralinguistic elements (intonation, gesture) that affect aspects of linguistic variation: changes of textual tone, style, social dialect, geographic dialect, etc.

Martina worked with 18 different translation methods, as compared to my 4 methods. Logically, my chosen methods include multiples of Martina's more detailed methods. The distribution can be seen in the following section:

Literal translation:	Calque, Literal translation, Particularization
Dynamic Equivalence:	Amplification, Compensation, Description, Linguistic amplification, Linguistic compression
Substitution:	Adaptation, Established equivalent, Generalization, Modulation, Substitution, Variation
Transcription:	Borrowing, Transposition

To summarize the influence of Martina's thesis on my own work, I have to start with the theory about literature for children and young adults. The information I got from her thesis helped me to more easily understand some of the decisions the translators made. In addition, understanding the difference between primary and secondary worlds, and the choice of translation approach, made me realize, that there could be markedly different translations of the same text. Lastly, the overwhelming 18 different translation methods reassured me, that my work merely scratched the surface of this issue and helped the distribution of proper names to be more accurate in accordance to my four methods.

In this chapter there is multiple paraphrasing of the work "Svět Harryho Pottera v překladu do češtiny a slovenštiny" by Martina Miššíková, originally written in the Czech language.

1.9 Czech and Slovak translators of Harry Potter

Marie Janičková nicely summarizes everything about Czech translators of Harry Potter novels. According to her, in the Czech Republic it is Albatros Media a.s., which has the sole rights for the publishing of the Harry Potter novels. Vladimír Medek translated the first two books. As the books were large hits, he entrusted the translation of the third book to his brother, Pavel Medek, while he translated the fourth book. The last three books were translated by Pavel Medek. Both brothers worked on creating the subtitles for the 8 movies based on the Harry Potter novels. The Czech translation was altogether positively accepted.

In the January copy of the magazine 'Navýchod', (2002), we can learn some interesting facts about the Slovak translation. It states that the first two books were translated by Jana Petrikovičová, who made a number of errors while doing the translations. She was not very imaginative when translating, for instance, the titles of houses as well as a number of other mistakes. The Third and Fourth books, which were translated by Olga Kralovičová,, clearly improved the quality of translation, but she could not change the established names.

2 Main Part - The Differences in Translation

2.1 Introduction

In this part of my thesis I will highlight how the Czech and Slovak language translators use the translation techniques mentioned and explained in the previous chapter. It will show that some of the techniques are used quite frequently by one of the compared translations, while the other translation appears to not use some of them at all or very rarely. The dissimilarities could lead to some very interesting conclusions,, there will be more of this in the conclusion part of this thesis.

There are four translation techniques that have been taken into account for the purposes of this thesis. Each part, representing them individually, contains a small table of examples for both languages and then summarizes the facts and conclusions about that translation technique. Based on the list of the majority of translated proper nouns, which is part of this thesis, the percentages of usage will also be mentioned, as it will also give us some insight into the usage of the given technique by either translation.

The following chart shows the percentage representation of each examined translation technique for both translations.

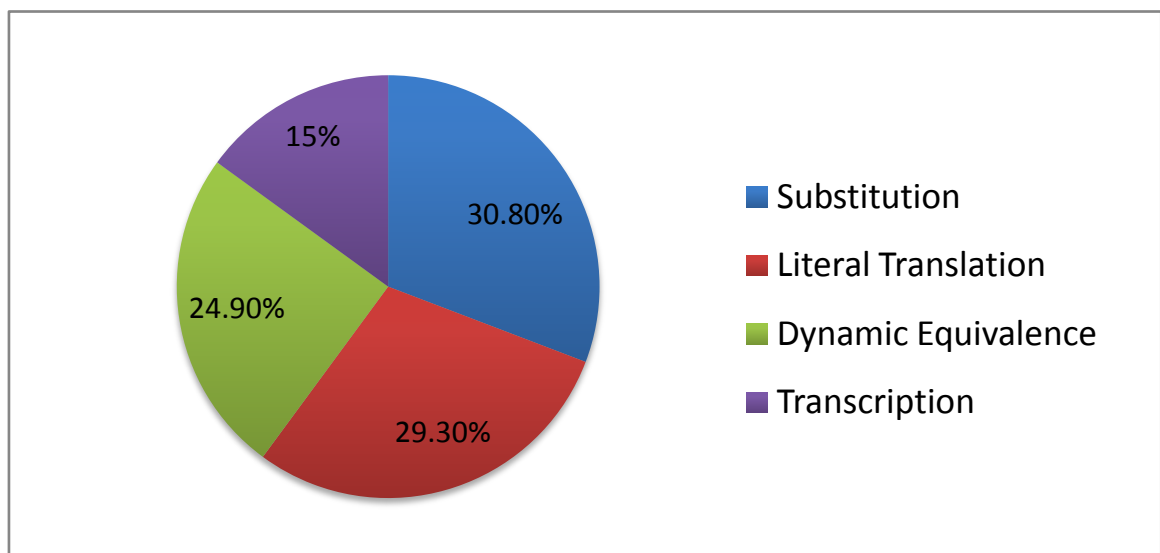


Chart 1. Use percentage of Translation techniques

2.2 Literal Translation

This translation technique was the second most frequently used one. Although the Slovak translation uses it more often, the difference is not large. The most common usage for both translations is when the authoress created new words using compounding. When the original English words, used to create the new word, could be used even after the translation it seems the translator chose to use this translation method.

The most striking positive of using this method for the previously mentioned words is the similarity with the actual things depicted by the authoress in the examined literary works. For example, one of the novel's school houses is named *Ravenclaw* and the house crest shows a raven with claws ready to grab its prey. The Czech translation is *Havraspár*, which evokes similar feelings in the reader and the expectations of the image of the house crest is same for both the reader of the original novel and the reader of the translation.

On the other hand this method is not only used for the single word translations. Other cases occur when the translated word is a phrase, for example the name of some place or title of a book. In this situation the translations differ on a case by case basis, using this given technique as well as the dynamic equivalence or substitution. The option of transcribing the English phrase title is not common.



Picture 1. Ravenclaw Crest

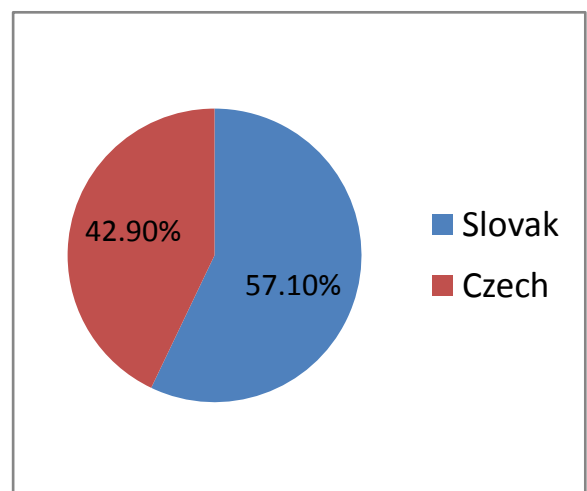


Chart 2. Use percentage of Literal Translation

There are also some cases, where the usage of this technique appears not to be the very best choice. When we take a closer look at the Slovak translation of the phrase *Godric's Hollow*, which is *Godricova úžľabina*, it may not be clearly visible without all the necessary information. The translation seems to be perfectly fine, until we take into account, that the given Hollow is named Godric's after one of the novels characters, *Godric Gryffindor*. The problem is in the fact that this character is translated into Slovak language as Richard Chrabromil. Therefore the reader of the translated novel is unable to make the connection between the name and the place, because it is impossible for him to know the connection, while the reader of the original has no such problem. This problem is not present in the Czech translation.

As for the general translation of proper nouns outlined by Newmark, the Czech and Slovak translators both use this method mainly when translating names of objects.

The conclusion could be stated that the usage of the literal translation technique may often lead to very promising and good translations, although it must be done with good knowledge of the translated work. This is the case in the Czech translation, which managed to create the desired thoughts while reading the translated text. The Slovak language translation achieved this slightly less, because there are some words, where the translation is arguably bad. While the Slovak translation uses this method more often, the Czech translation makes up the difference with increased quality of translation.

Table 1. Examples of usage of Literal Translation

English	Slovak	Czech
Acid pops	Kyselinová šumienka	Kyselé bonbóny
Hog's Head	U kančej hlavy	U prasečí hlavy
Ravenclaw	Bystrohlav	Havraspár
Godric's Hollow	Godricova úžľabina	Godrikův důl
Privet Drive	Privátna ulica	Zobí ulice
The Knight bus	Rytiersky autobus	Záchranný autobus

Explanation: First three examples are English-Czech, the following three are English-Slovak

2.3 Dynamic Equivalence

The translations of the examined works used this method in nearly twenty-five percent of the cases. It is used mainly when the meaning of the word is known either from the previous description in the literary work or the word itself is self-explanatory but the literal translation technique is not a viable solution. The Slovak and Czech translations use this method with almost similar frequency.

It is important to point out, that although there are many cases where both translations use this method for the translation of a particular word, the results differ. For example, the name of one sweet from the novel, *Ton-Tongue toffee* is translated into Slovak language as *Jazykoplazé karamelky*. The meaning of the word phrase survived the translation, but the other part of the translation did not. The authoress also used the alliteration while creating this word phrase and the Slovak translation did not reflect it. On the other hand, if we take a look on Czech translation, *Karamela jazyk jako jelito*, we can see the translation kept both the meaning of the word phrase and the alliteration of the given phrase.

When we take a closer look at another word phrase, *Quick-Quotes Quill*, we can see that both translations differ, as in the previous case, but this time it is a more subtle difference. Both translations kept in mind the again used alliteration, as Slovak translation is *Bleskové brko* and Czech is *Bleskobrka*. The Slovak one chose to keep the translation as a word phrase, while the Czech one simply reduced it to single word. Both approaches are viable, neither and of them can be pointed out as the worse one.

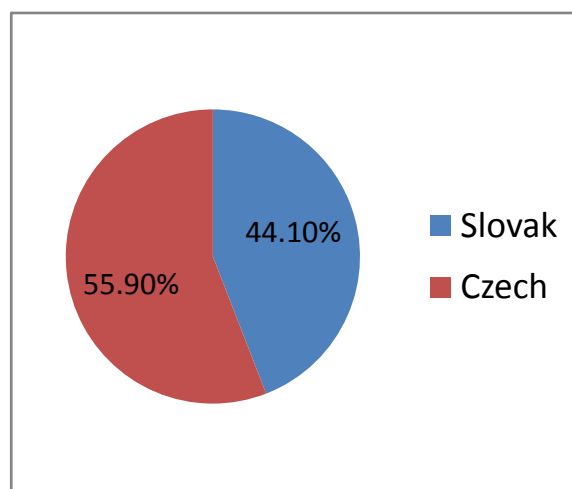


Chart 3. Use percentage of Dynamic Equivalence

Sometimes the translators chose a different approach and used different techniques. When we are given the title *High Inquisitor* for translation, the results differ. The Slovak translator chose the literal translation method and came up with *Vrchný inkvizítor*. The Czech one seemed to bear in mind that word Inkvizitor is not a commonly used word in Czech language and would not have the desired impact on the reader. Therefore the dynamic equivalence method was used and the Czech translation is *Vrchní vyšetřovatelka*. The alliteration used in translation was not present in the original, but it does add the vigor to the title, which was partially lost due to the change from Inkvizitor to Vyšetřovatel. The Czech translator also added that the bearer of the title is female, changing the gender neutral original word.

This method is mostly used when translating the names of objects, both alive and lifeless. Both the Czech and Slovak translators use this method along with Substitution and Literal translation for dealing with the names of objects.

To summarize, this method is frequently used by both the translators, while the Czech translation appears to use it slightly more often. The most important fact that should be understood is that it is not only about the meaning itself that needs to be translated, but also the other literary techniques used while creating the original word. That way, the reader of translation is able to get similar feelings and thought processes as the reader of the original word or phrase.

Table 2. Examples of usage of Dynamic Equivalence

English	Slovak	Czech
Disillusionment charm	Splývacie zaklínadlo	Zastírací kouzlo
High Inquisitor	Vrchný inkvizítor	Vrchní vyšetřovatelka
Ton-Tongue toffee	Jazykoplazé karamelky	Karamela jazyk jako jelito
Chaser	Triafač	Střelec
Omnisculars	Všehľad	Všehnohled
Quick-Quotes Quil	Bleskové brko	Bleskobrk

Explanation: First three examples are English-Czech, the following three are English-Slovak

2.4 Substitution

This translation method is one of the two that shows the greatest difference regarding its usage by the translations. The other is the translation method of leaving the word in its original form. Substitution is used by the Czech translation with high frequency and it is used mainly for translating the names of characters in the literary works. Another viable usage of this method is when the authoress invents the word entirely so the translation is doing a similar job for the other language.

Translating the names of characters in the examined novels is the issue where the most striking difference occurs between the Czech and Slovak translations. While the Slovak translation almost always keeps the original names, the Czech one often creates entirely new names for the characters, mainly based on physical or mental characteristics of the character. This is predominantly due to the fact, that it is the general solution for translation in both of the given languages. While Czech language translators often create new words more audible for Czech listeners and readers, Slovak translators tend to stick with the original words and phrases, at least for the names of characters.

It should also be mentioned that previously stated translation tendencies should not be taken as absolute rules. There are a few exceptions where the complete opposite happens. For example, the name of the owl from the novels is *Errol*, in this particular case the Czech translation left the name in original English form, *Errol*, while the Slovak one chose Substitution, changing the name of the owl to *Elvíra*.

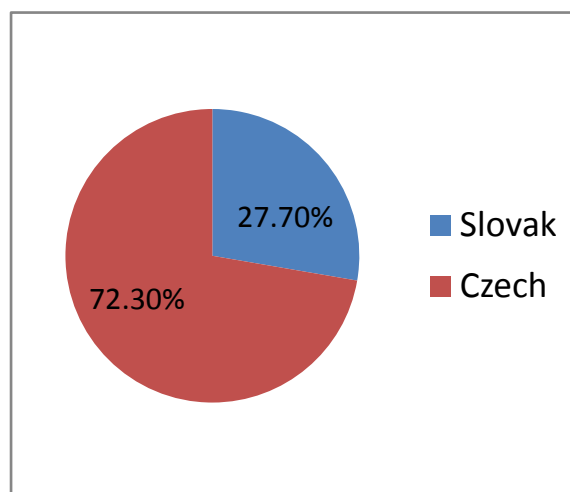


Chart 4. Use percentage of Substitution

In some cases both translations used the above technique, with the results not being of the same quality. Take for example the character named *Moaning Myrtle*, the Slovak translation is *Umrnčaná Myrta* and the Czech one is *Ufňukaná Uršula*. They both kept the characteristic of character embodied into the name, but the Czech one also kept the Alliteration technique used in the original. It is true, that the ability of the Czech translator to keep and sometimes even improve, in the eyes of Czech reader, the original alliterations makes the Czech translation rise in quality.

When tasked to translate new acronyms, both translations chose the method of Substitution. When we take a closer look on *NEWT - Nastily Exhausting Wizarding Tests*, we can see that the translation could prove to be rather difficult. While both translations kept the meaning, the Slovak *MLOK - mimoriadna legálna odborná kategória* does not appear to give out any other message. On the other hand, the Czech translation *OVCE - ohavně vyčerpávající čarodějné exameny* carries a negative connotation, which adds a whole new layer to the translated term.

This brings us to the conclusion that the Slovak usage of this translation method may appear a bit inferior to the Czech one. Translating using an entirely new word is a really demanding process and it begins and ends with the ability of the translator to pay attention to even the smallest details in the original word as well as to make the best possible effort to keep literary techniques, used when creating the original word, intact.

Table 3. Examples of usage of Substitution

English	Slovak	Czech
Crup	Krup	Hafon
Dervish and Banges	Derviš a Bangeš	Džin v láhvi
Wizengamot	Wizengamot	Starostolec
Errol	Elvíra	Errol
Floo powder	Hop-šup prášok	Letax
Quidditch	Metlobal	Famfrpál

Explanation: First three examples are English-Czech, the following three are English-Slovak

2.5 Transcription

There is also the option of translating some of the terms by simply leaving them in their original form. This method is rarely used in the Czech translation, while the Slovak translation uses it frequently. In the majority of cases it is used with names of characters, which were created by the authoress. The Czech translator tries to make the names sound Czech-like and therefore uses the previously mentioned method of Substitution more often. This method is where the examined translations differ the most.

It is interesting to note that the Slovak translator uses this method mainly when dealing with the names of people, but chooses to translate the names of pets. For example, in the case of the pet frog *Trevor*, the Czech translator chose this method and left the name as *Trevor*, while the Slovak translation is *Gertrúda*. In this case the Slovak translation also changes the gender-neutral frog to a clearly female one.

Another example of the Slovak translation not using this method, where it would seem to be appropriate, is the name of the drill making company, *Grunnings*. The Czech translation again left the name the same - *Grunnings* - while Slovak changed it to *Vrtamex*. The Slovak translation did a great job of embedding the sense of drills into the name itself. It is curious that Slovak uses this method so often, when it is obvious that by using substitution, the translation could be of a much higher quality.

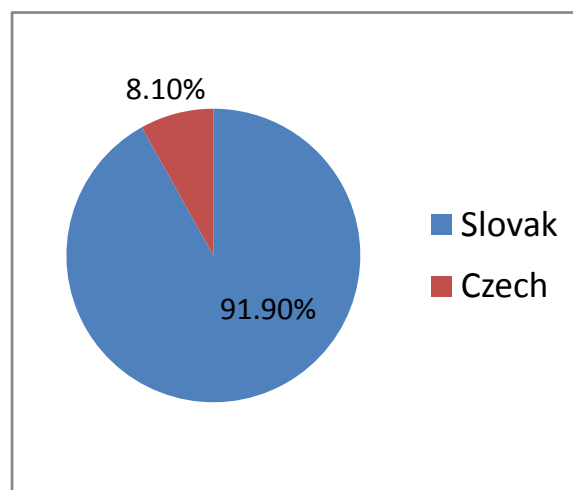


Chart 5. Use percentage of Transcription

On the other hand, there are also some cases, where the Slovak translator did not use this method in regards to names and the result were not particularly great. When we look at the example of *Railview Hotel*, mentioned in the first novel, the Czech translator chose to not translate the name of hotel and it remained *Railview Hotel*. However, the Slovak translator used the method of Literal Translation and changed the name to *Hotel s výhľadom na koľajnice*. Because it is not common to give hotels and other buildings long names describing the location of the hotel, which is easily done in English language, this translation sounds at the very least stiff.

Next, there are some terms that should be translated in order to allow the reader to classify information more easily. The living dead in the original novels are called *Inferi*. While Slovak translation kept the term the same, *Inferi*, the Czech one decided to translate it in regards to its meaning and created a term *Neživí*, which allows readers of the Czech translation to interpret it more easily.

In summarizing the facts about the usage of this translation method, it should be pointed out that there is a big difference in the approach to the translation of foreign names. The Czech translation tends to create new words based on the characteristics of the named entity while the Slovak translation generally leaves the original name, instead of translating it.

Table 4. Examples of usage of Transcription

English	Slovak	Czech
Grunnings	Vrtamex	Grunnings
Railview Hotel	Hotel s výhľadom na koľajnice	Railview Hotel
Trevor	Gertrúda	Trevor
Albus Dumbledore	Albus Dumbledore	Albus Brumbál
Durmstrang	Durmstrang	Kruval
Inferi	Inferi	Neživí

Explanation: First three examples are English-Czech, the following three are English-Slovak

3. Discussion

First of all it should be mentioned that while both Slovak and Czech belong to Slavic languages, particularly West Slavic languages, they approach the translation very differently. The main area where they diverge is when dealing with non-equivalent words. The Czech translation prefers to use the Substitution method, while the Slovak mostly uses the transcription method. When we assess the translated words and the methods, it seems the Czech translation is getting more of the finer points than the Slovak. The Slovak one is not always coherent and in rare cases could even be misleading.

Continuing on the subject we should look at the techniques which are used in equal amounts by both. With literal translation the Slovak translation is not always able to translate with adequate connotation and therefore the Czech, in my opinion, is better in this regard. As for dynamic equivalence, the main area which stands out is not the lexical meaning, which both translations do not have a problem with. It is the language styles, such as alliteration, which do not survive the translation process in some cases. This problem is present in both translations.

Next we have the techniques where the languages largely differ, based on their usage of them. The Substitution method is used in the Czech translation more often than in the Slovak. However, in both languages this method leads to satisfying results. The transcription method is used by the Slovak translator frequently and this is the part, where the two translations differ the most. It is mostly preferential. While Czech translations, in general, does not like to transcribe the words and use it rarely, the Slovak translation takes advantage of leaving names and denominations in the original language.

When we take a look on the theory of translating proper nouns by Newman, the Czech and Slovak translations are identical when it comes to translating names of objects, where they both use substitution, literal translation and dynamic equivalence. However, they differ in the other two categories. For people's names, the Czech translator uses the transcription method only partially and mainly uses the substitution method, whereas the Slovak translator uses the transcription method nearly every time. Lastly, when it comes to geographical terms, the Czech translator relies on substitution, whereas the Slovak uses transcription.

Martina's thesis highlighted two important subjects. First there is the translation of the primary and secondary worlds in Harry Potter novels. As both translators decided not

to translate the secondary world of Harry Potter into Czech language, the novels took a step closer towards the young adult audience. One of the reasons for this may have been that the name of main character, Harry Potter, is actually part the titles for all seven books, thus it functions as a trade mark as well. I think it would be confusing, if the setting of the book was moved to the Czech Republic, which would change the name of the main character to Jindra Hrnčič.

The second subject highlighted by Martina's thesis was the question of whether the novels are targeted towards children and young adults or if its adult literature. While the first four or five book are undoubtedly children's literature, the last two books contains some very complex and interesting characters and problems and the logical thing to say would be that the books aged with their readers, as there was 10 years between the publication of the first and the seventh book.

Lastly, the main question, whether the translations were able to capture the minor details and references in the work and then transfer them accordingly into their language, can only be partially answered. There are no noticeable examples where it could be confidently said that the translation is wrong. Therefore in this regard I would dare to say that both translations are of good quality.

4. Conclusion

In this thesis, I tried to compare two translations of the same piece of work- The Czech and Slovak translations of the Harry Potter books. I have learned that while both languages have numerous similarities, when it comes to the translation they largely differ in their approaches to certain problems. While the Czech translation tries to find an equivalent for nearly every word or phrase, the Slovak translation does not hesitate in leaving most of the names untranslated.

In my opinion both translations are of very high quality and they are specifically tailored for users of the language they are translating into. While I enjoy everything given a Czech-like form in the translation, after some discussions with Slovak friends, I can understand their point of view of leaving some words alone, using transcription method. They have an easier time reading the original work because the important names and titles are simply the same.

The decision not to translate the secondary world of Harry Potter, made by both translators, is the right decision by my opinion. The fact, that the Czech translation is done by two people, brothers, ensures its top quality. It may be that the Slovak publisher underestimated the importance of choosing an experienced translator, which resulted in some unfortunate errors, which would have not been noticed, if the books had not become a worldwide phenomenon and also the existence of a Czech translation. As Czech and Slovak are very similar languages, the comparison was inevitable.

Finally, I want to say that while writing about and studying this part of linguistics and language, the translation, I realised that the writing of a good translation is an incredibly difficult and challenging process and I admire people who can do it as well as the translators whose works I have studied.

5. Summary

This thesis concentrates on the differences between Czech and Slovak translations of the Harry Potter works. Firstly the theory is outlined, concentrating on the four translation techniques chosen for this work. Secondly, the theory is applied to the translated text and the proper nouns are sorted into four categories according to the translation technique used. Each category is then individually analyzed in regard to both languages. Finally there is discussion on the specific technique usage by both languages and a final assessment on the subject.

Key words

Czech

Comparison

Dynamic equivalence

Harry Potter

Language

Literal translation

Slovak

Substitution

Transcription

Translation

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9. Annexes

List of contributing nouns

anglicky	slovensky	česky
Abyssinian Shrivelfigs	Etiópske scvrknuté figy	Etiopské scvrklofiky
Acid pops	Kyselinová šumienka	Kyselé bombóny
Agapanty	Agapanthus	Jihoafrické lilie
Albus Dumbledore	Albus Dumbledore	Albus Brumbál
Algernon Rookwood	Augustus Rookwood	Algernon Rookwood
Amortentia	Amortencia	Amorův šíp
An excess of Phlegm	Dom plný Flirty	Šišlavá nákaza
Animagus	Animág	Zvěromág
Anti-dementor	Antidementor	Antimozkomor
Apparating	Premiestňovanie	Přemíst'ování
Araminta Meliflua	Araminta Meliflua	Araminta Medová
Arithmancy	Aritmancia	Věštění z čísel
Arsenius Jigger	Arsenius Jigger	Arsenius Sropečka
Augury	Veštec	Věštec
Auror	Auror	Bystrozor
Bagman Ludo	Bagman Ludo	Ludo Pytloun
Banshee	Víla Banší	Smrtonoška
Barnabas the Barmy	Barnabáš Bláznivý	Barnabáš Blouznivý
Basic Blaze Box	Obyčajné ohniváky	Spáleniště standard
Basilisk	Bazilisk	Bazilišek
Beater	Odrážač	Odrážeč
Beauxbatoms	Beauxbatoms	Krásnohůlky
Blast-ended skrewt	Tryskochvostý škrot	Třaskavý skvorejš
Blibbering Humdinger	Blačiacci bzučiak	Blábolivý sekáč
Bludger	Dorážačka	Potlouk
Boggart	Prízrak	Bubák
Boris the Bevlidered	Roderic Rozpačitý	Boris Bezradný

Bouncing bulbs	Poskakující cibule	Hopsavé hlízy
Bowtruckle	Stromostrážca	Kůrolez
Bubotubers	Buberózy	Dýmějové hlízy
Budleigh Babberton	Budleigh Babberton	Blábolivý Brod
Bungy the Budgie	Papagájec Bungy	Andulka Adélka
Butterbeer	Ďatelinové pivo	Máslový ležák
Caractacus Burke	Caractacus Burke	Karactacus Burkes
Cleansweep 7	Ometlo 7	Zameták 7
Cockroach Cluster	Švábie hrčky	Hejno švábů
Committee for the disposal of dangerous creatures	Výbor na likvidáciu nebezpečných tvorov	Komise likvidací nebezpečných tvorů
Common Welsh Green	Welšský zelený	Welšský zelený
Cornelius Fudge	Kornelius Fudge	Kornelius Popletal
Cornish pixies	Cornwalský piadimužici	Cornwallští rarachové
Cribbage's Wizarding Crackers	Čarokrekry	Mariášové kouzelnické žabky
Crookshank	Krivolab	Křivonožka
Crouch Barty	Crouch Barty (Bartemius)	Skrk Barty
Crumple-Horned Snorkack	Krčorohý chrapogot	Muchlorohý chropotal
Crup	Krup	Hafň
Daily Prophet	Denný prorok	Denní věstec
Death Eater	Smrt'ožrút	Smrtijed
Decoy detonators	Falošné detonátory	Děsivé dělobuchy
Dedalus Diggle	Dedalus Diggle	Dedalus Kopál
Deflagration Deluxe	Hviezdne horľavky	Požár De luxe
Dementor	Dementor	Mozkomor
Dervish and Banges	Derviš a Bangeš	Džin v láhvi
Diagon Alley	Šikmá ulička	Příčná ulice
Disapparate	Odmiestniť	Přemístít
Disillusionment charm	Splývacie zaklínadlo	Zastírací kouzlo
Dobbin	Pejo	Valach
Dorcas Meadowes	Dorcas Meadowesová	Dorcas Loučková
Double-ended newt	Obojstranný mlok	Dvouhlavý salamandr

Doxy	Černožienka	Běhnice
Dr Filibuster's Fabulous Fireworks	Divotvorné delobuchy doktora Filibustera	Báječné rachejtle doktora Raubiře
Dr. Uibly's Oblivious Unction	Márniaca masť dr. Martina	Bezmyslenkovitý balzám dr. Boláka
Draught of living death	Nápoj živých mrtvých	Odvar živoucí smrti
Dungeon	Hradná veža	Sklepení
Durmstrang	Durmstrang	Kruval
Eeylops Owl Emporium	Obchod Sovy každého druhu	Velkoprodejna Mžourov
Elfric the Eager	Elfrik Nedočkavý	Elfrik Horlivý
Elphias Doge	Elphias Doge	Elphias Dóže
Emeric Switch	Emeric Switch	Emeric Cvak
Ernie Prang	Ernie Prang	Ernie Bourák
Errol	Elvíra	Errol
Exploding Snap	Rachotiaca sedma	Řachavý Peter
Extendable Ears	Predlžovacie uši	Ultradlouhé uši
Fenrir Greyback	Fenrir Greyback	Fenrir Šedohřbet
Fidelius charm	Kúzlo spoľahlivosti	Fideliovo zaklínadlo
Firebolt	Blesk	Kulový blesk
Fizzing Whizbee	Šumivé bzučalky	Šumivé bzučivky
Flame-loving lizards	Plameňomilné salamandry	Salamandry
Flitwick	Flitwick	Kratiknot
Flobberworm	Červoplaz	Tlustočerv
Floo powder	Hop-šup prášok	Letax
Flourish and Blotts	Čarodejnícka literatúra pre malých a veľkých	Krucánky a kaňoury
Fluffy	Chlpáčik	Chloupek
Foe-Glass	Nepriateľohľad	Slídivé kukátko
Gambol and Japes Wizarding Joke Shop	Gambol a Japes - obchod s bláznivými čarodejníckymi potrebami	Šprýmy a kratochvíle - prodejna kouzelnických žertovných předmětů
Gerbil	Pieskomil	Exotická ještěrka
Ghoul	Záhrobný duch	Ghúl - perský démon

Gillywater	Fialková voda	Odvar z chejru
Gillyweed	Žiabrovka	Žaberník
Gladrags Wizardwear	Čaryhandry	Kouzelnické gala oblečení
Goblin	Škriatok	Skřet
Gobstones	Přuvadlíky	Tchoříčky
Godric Gryffindor	Richard Chrabromil	Godric Nebelvír
Godric's Hollow	Godricova úžľabina	Godrikův důľ
Golden Snitch	Ohnivá strela	Zlatonka
Grawp	Grawp	Dráp
Great Hangleton	Great Hangleton	Velký Visánek
Gregory the Smarmy	Gregor Podlízavý	Gregory Smarmy
Gregory the Smarmy	Gregor Podlízavý	Prokop Podlízavý
Grim	Bes	Smrtonoš
Grindylow	Hľbočník	Děsovec
Grubbly-Plank	Grumplová	Červotočková
Grunnings	Vrtamex	Grunnings
Gryffindor	Chrabromil	Nebelvír
Gubraithian fire	Gubraitský oheň	Gubraithový oheň
Gulping plimpy	Náduvka hltavá	Hľtožrout
Gurdyroot	Koreň drncáľky	Lichokořen
Helga Hufflepuff	Brigita Bifľomorová	Helga z Mrzimoru
Hellebore	Čemerica	Kýchavice
Hengist of Woodcroft	Hengist z Woodcroftu	Hengist Zálesák
Hermes	Hestia	Hermes
High Inquisitor	Vrchný inkvizítor	Vrchní vyšetřovatelka
Hinkypunk	Svetlonos	Bludníček
Hippogriff Buckbeak	Hipogrif Hrdozobec	Hipogryf Klofan
Hobgoblins	Raraši	Strašáci
Hog's Head	U kančej hlavy	U prasečí hlavy
Hogsmeade	Rokvile	Prasinky
Hogwarts	Rokfort	Bradavice
Homorphus Charm	Zaklínadlo človekopremeny	Lidotvaré kouzlo

Honey dukes	Medové labky	Medový ráj
Horace Slughorn	Horace Slughorn	Horacio Křiklan
Horcrux	Horcrux	Viteál
Howler	Vrešťadlo	Hulák
Hufflepuff	Bifřomor	Mrzimor
Humphrey Belcher	Humphrey Belcher	Humphrey Říhal
Hungarian Horntail	Uhorský chvostorožec	Mařarský trnoocasý
Hurling hex	Čary-šmary	Vrhací kouzlo
Chaser	Triafač	Střelec
Cheering charm	Rozveseřující zaklínadlo	Povzbudzovací kouzlo
Chinese Fireball	Čínsky ohnivák	Čínsky ohniváč
Inferi	Inferi	Neživí
Inpervius	Inpervius	Repellentus
Inquisitorial Squad	Inkvižičná čata	Vyšetřovatelský sbor
Instant darkness powder	Prášok okamžitej tmy	Rychlozatmívací prášek
Invisibility booster	Neviditel'ný raketový pohon	Přídavný motor pro neviditelné cestování
Janus Thickey	Janus Thickey	Janus Paklíč
Junior minister	Zástupca (ministra)	Služebně mladší ministr
Kacky Snorgle	Krkočoh	Muchlací chrobák
Kappa	Kappa	Tůňodav
Keeper	Strážca	Brankář
Kelpie	Kelpia	Hastrmanec
Kingsley Shacklebolt	Kingsley Shacklebolt	Kingsley Pastorek
Knarl	Knarl	Bodloš
Kneazle	Knézl	Maguár
Knockturn Alley	Zašitá ulička	Obrtlá ulice
Knut	Knut	Svrček
Kreacher	Kreacher	Krátura
Kwikspell	Kúzlokurz	Rychločáry
Lachlan the Lanky	Lachlan Vyziabnutý	Valerián Vyzábly
Langlock	Lepojazykus	Klihando

Lav-Lav	Lav-Lav	Levandulánka
Leaky Cauldron	Deravý kotlík	Děravý kotel
Legilimency	Legilimencia	Nitrozpyt
Leprechaun	Leprechaun	Leprikón - ostrovní skřítek
Little Hangleton	Little Hangleton	Malý Visánek
Little Whinging	Nevel'ké radosti, Malé Neradostnice	Kvikáلكov
Loony	Šaluna, Cvočka	Střelenka
Loser's lurgy	Stratytida	Poušřivé postižení
Luna Lovegood	Luna Lovegoodová	Lenka Láskorádová
Madam Puddifoot	Madam Puddifootová	Madame Pacinková
Mad-Eye Moody	Divooký Moody	Pošuk Moody
Magick moste evile	Mágia prevelice planá	Čary nejohavnější
Magnolia crescent	Magnóliový oblúk	Magnoliova ulice
Marauder's map	Záškodnícka mapa	Pobertův plánek
Mediwizard	Čaromedik	Lékouzelník
Mega-Mutilation	Meganičenie	Megamrzačení
Metamorphmagus	Metamorfmág	Metamorfoمág
Metamorph-medals	Metamorřické medaily	Přepodobňovací přívěšky
Miranda Goshawk	Míranda Goshawk	Miranda Jestřábová
Moaning Myrtle	Umrňčaná Myrta	Ufňukaná Uršula
Mollywobbles	Kačička Molly	Mollinko šmudlinko
Monster	Beštia	Zlotvor
Moony	Námesačník	Náměsíčník
Moste Potente Potions	Extra efektívne elixíry	Lektváry nejmocnější
Mrs Skower's All-Purpose Magical Mess Remover	Zázračný univerzálny všečistiaci prostriedok	Univerzálny čistič kouzelných nečistot
Mudblood	Humusák	Mudlovský šmejđ
Muffliato	Muffliato	Sevelissimo
Muggle	Mukel	Mudla
Murtlap	Murtlap	Hrboun
Nargles	Nargly	Škrkny

NEWT - Nastily Exhausting Wizarding Tests	MLOK - mimoriadna legálna odborná kategória	OVCE - ohavně vyčerpávající čarodějné exameny
Niffler	Ňucháč	Hrabák
Nogtails	Hrubochvosty	Drсноchvosty
Norwegian Ridgeback	Nórsky ostnáč	Norský ostrohřbetý
Occlumency	Oklumencia	Nitrobrana
Octavius Pepper	Octavius Pepper	Oktavius Pepřec
Omnoculars	Všehřad	Všechnohled
Ottery St. Catchpole	Vydrí Svätý Dráb	Vydrník Svatého Drába
OWL - Ordinary Wizarding Level	VČŮ - vynikajúca čarodejnica úroveň	NKŮ - náležitá kouzelnická úroveň
Padfoot	Tichošlap	Tichošlápek
Patented daydream charms	Patentované sny na deň	Patentované kouzelné vzdušné zámky
Patronus	Patronus	Patron
Peeves	Zloduch	Protiva
Pensieve	Mysl'omisa	Myslánka
Peskipiksi Pesternomi	Piadimuži žumipiad'	Pestiraran Pesternomi
Phlegm	Flirta	Šišla
Phyllida Spore	Phyllida Spore	Phyllida Výtrusová
Pig	Kvík	Pašík
Pigwidgeon	Kuvičok vrabčí	Papušík
PlayStation	PlayStation	Herna
Polyjuice Potion	Odvar všehodžusu	Mnoholičný lektvar
Porlock	Štetináč	Huňáč
Portkey	Prenášadlo	Přenášedlo
Potty	Potty	Potrhlík
Privet Drive	Privátna ulica	Zobí ulice
Probity probe	Sondážny snímač	Sonda solidnosti
Prongs	Paroháč	Dvanáctérák
Proudfoot	Proudfoot	Hrdonožka
Puddlemere United	Magochester United	Puddlemersťi spojenci

Puffapod	Búrlivé struky	Tlustolusk
Puffskein	Chumáčik	Kluběnka
Purge & Dowse Ltd	Purge a Dowse, s.r.o.	Berka a Máčel, s.r.o.
Pygmy puff	Pygmejský chumkáč	Trpaslenka
Quaffle	Prehadzovačka	Camrál
Quibbler	Sršeň	Jinotaj
Quick-Quotes Quil	Bleskové brko	Bleskobrč
Quidditch	Metlobal	Famfrpál
Railview Hotel	Hotel s výhľadom na koľajnice	Railview Hotel
Ravenclaw	Bystrohlav	Havraspár
Red Cap	červený pikulík	karkulinka
Remembrall	Nezabudal	Pamatováček
Ripper	Rozparovač	Raťafák
Rita Skeeter	Rita Skeeter	Rita Holoubková
Rotfang conspiracy	Sprisahanie hnilého zuba	Rotfangové spiknutí
Rowena Ravenclaw	Brunhilda Bystrohlavová	Rowena z Havraspáru
Rufus Scrimgeour	Rufus Scrimgeour	Rufus Brousek
Saucy tricks for tricky sorts	Prefíkané triky pre prefíkaných	Fajn finty pro fíkané frajery
Scabbers	Prašivec	Prašivka
Scourgify	Odstrániť	Pulírexo
Screechsnap	Škriekajúce cvakáče	Škřipoklapky
Scrivenshaft's	Scriptusova predajňa	Písařské brky všeho druhu
Secrecy sensor	Snímač tajomstiev	Čidlo tajností
Seeker	Stíhač	Chytač
Shooting star	Svištiaca hviezda	Meteor
Shrieking shack	Škriekajúca búda	Chroptící chýše
Sickle	Sikel	Srpec
Skele-Gro	Kostrorast, Kost'orast	Kostirost
Skiving Snackboxes	Ulievacie maškrtky	záškolácke zákusky
Slytherin	Slizolín	Zmijozel
Snargaluff	Klepcodrap	Škrtidub
Sneakoscope	Špiónoskop	Lotroskop

Snivelus	Ufňukanec	Srabus
Snuffles	Smrkáč	Čmuchal
Sopophorous bean	Sofoforózna fazuľka	Fazolka dřímalky
Spattergroit	Okyckanica	Kropenatka
Spectrespecs	Prízrakohľad	Strašibrýle
Spellman's syllabary	Spellmanova slabičná aeceda	Základné zaklínačské znaky
SPEW - Stands for the Society for the Promotion of Elfish Welfare	SOPLOŠ - spoločenstvo pre ochranu práv a legálne oslobodenie škriatkov	SPOŽÚS - spoločnosť pro podporu občanské a životní úrovně skřítků
Spinner's End	Pradiarska ulička	Tkalcovská ulice
Sprout	Sproutová	Prýtová
SPUG - Society for the protection of Ugly Goblins	SMRĎOCH - spoločnosť mrzkých raráškov pre ich ďalšiu ochranu	SOOS - spoločnosť na ochranu ošklivých skřetů
Squib	Šmukel	Moták
Stan Shunpike	Stan Shunpike	Stan Silnička
Stink Pellets	Smradľavé guľky	Smradlavé kuličky
Stoatshead Hill	Lasičia hlava (vrch)	Kolčaví hůrka
Sturgis Podmore	Sturgis Podmore	Sturgis Tobolka
Swedish Short-Snout	Švédsky tuponosý	Švédsky krátkonosý
Tanged frisbee	Ozubení lietajúci tanier	Hryzavé házedlo
The Hanged Man	U Obesenca	U Oběšence
The Knight bus	Rytiersky autobus	Záchranný autobus
The lightning-struck tower	Veža zasiahnutá bleskom	Věž v bouři
The monster book of monsters	Príšerná kniha príšer	Obludné obludárium
The other minister	Ten druhý minister	Extra ministr
The secret Riddle	Skrytý Riddle	Riddleovy tajnosti
The Slug club	Slugyh klub	Křikův klub
Three Broomstick	Tri metly	Tři košťata
Time-turner	Časovrat	Obraceč času
Tom Marvolo Riddle	Tom Marvoloso Riddle	Tom Rojvol Raddle
Ton-Tongue toffee	Jazykoplazé karamelky	Karamela jazyk jako želito
Toothflossing Stringmints	Zubné mentolky	Zubochistící vláknopastilky

Trevor	Gertrúda	Trevor
Triwizard Tournament	Trojčarodejnický turnaj	Turnaj tří kouzelnických škol
Twilfitt and Tattings	Twilfitt a Tatting	U Keprníka a Frivolitky
Ungubular Slashkilter	Ungubulárny sekač	Krveděšný rozparovač
Unfogivable Courses	Neodpustitelné klatby	Kletby, které se nepromíjejí
Unspeakables	Nedotknutelní	Odbor záhad
Urg the Unclean	Simon Slintavý	Šour Špinavec
Urquhart Rackharrow	Urquhart Rackharrow	Krutoslav Poskřípec
Vanishing cabinet	Skrinka zmiznutia	Rozplývací skříň
Venomous Tentacula	Venemous Tentacula	Úponice jedovatá
Venomous Tentacula	Upínavec jedovatý	Úponice jedovatá
Weasley wizard wheezes	Weasleyovské vymořly a vynálezy	Kratochvilné kouzelnické kejkle
Wendelin the Weird	Vendelína čudesná	Vendelína Výřřednice
Wheezy	Čarík	Funík
Whomping willow	Zúrívá vřba	Vrba mlátička
Wilbert Slinkhard	Wilbert Slinkhard	Wilbert Šmíral
Wilkie Twycross	Wilkie Twycross	Wilkie Křížek
Willfred the Wistful	Willfred the Wistful	Zachariáš Zadumaný
Willy Widdershins	Willy Widdershins	Záviš Zpátečník
Wisteria Walk	Wistéřiová alej	Šeříkové nároží
Witherwings	Suchoperutník	Křídlošíp
Wizengamot	Wizengamot	Starostolec
Won-Won	Won-Won	Lonánek
Woodlice	Pílovky	Stínky
Wormtail	Červochvost	Červíček
Wrackspurt	Skazostrek	Strachopud
Zonko	Zonko	Taškář

ANOTACE

Jméno a příjmení:	Martin Gurník
Katedra:	Anglický jazyk
Vedoucí práce:	Mgr. Jana Kořínková, Ph.D.
Rok obhajoby:	2015

Název práce:	Rozdíly v českém a slovenském překladu Harryho Pottera vzhledem k vlastním jménům
Název v angličtině:	Differences in Czech and Slovak translations of Harry Potter according to the proper nouns
Anotace práce:	Český a Slovenský překlad Harryho Pottera jsou porovnány v závislosti na čtyřech vybraných překládacích technikách a následně je zhodnocena kvalita a četnost využití jednotlivých překládatelských technik
Klíčová slova:	Český, Doslovný překlad, Funkční ekvivalence, Harry Potter, Jazyk, Překlad, Porovnání, Slovenský, Substitute, Transkripce
Anotace v angličtině:	Czech and Slovak translations of Harry Potter are compared in regard to the four chosen translation methods and then there is an evaluation of quality and frequency of usage of each method
Klíčová slova v angličtině:	Czech, Comparison, Dynamic equivalence, Harry Potter, Language, Literal translation, Slovak, Substitution, Transcription, Translation
Přílohy vázané v práci:	Seznam vlastních jmen podléjících se do práce a jejích součástí
Rozsah práce:	38 stran (56 751 znaků)
Jazyk práce:	Anglický jazyk